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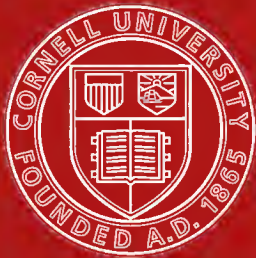
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BRYAN'S
DICTIONARY OF PAINTERS
AND ENGRAVERS.

ENLARGED
BY GEORGE STANLEY.



Engraved by W. Haines from a Miniature by Sir J. Hope.

Michael & Roman?

A

BIOGRAPHICAL AND CRITICAL

DICTIONARY

OF

PAINTERS AND ENGRAVERS,

FROM THE REVIVAL OF THE ART UNDER CIMABUE, AND THE ALLEGED DISCOVERY
OF ENGRAVING BY FINIGUERRA, TO THE PRESENT TIME:

WITH THE

CIPHERS, MONOGRAMS, AND MARKS, USED BY EACH ENGRAVER:

BY MICHAEL BRYAN.

A NEW EDITION, REVISED, ENLARGED, AND CONTINUED TO THE PRESENT TIME,

COMPRISING ABOVE

ONE THOUSAND ADDITIONAL MEMOIRS, AND LARGE ACCESSIONS TO THE LISTS OF PICTURES AND ENGRAVINGS,

ALSO NEW PLATES OF CIPHERS AND MONOGRAMS,

BY GEORGE STANLEY.

LONDON:

H. G. BOHN, YORK STREET, COVENT GARDEN.

MDCCCXLIX.

JOHN CHILDS AND SON, BUNGAY.

P R E F A C E.

THIS single volume embraces, without the least abridgment, the whole of the articles contained in the two quartos published by BRYAN in 1816. Each of those articles has been revised, and, where necessary, corrected; and much additional matter respecting the lives and works of many of the artists, as well as more copious lists of their productions, especially of the earlier engravers, have been appended. Erroneous statements, derived from insufficient sources, have been elucidated by notes, or shown to be altogether without foundation. Where the article was scanty, and the artist of importance, it has been deemed necessary to amplify it, keeping in view however the bounds imposed by a work of this nature. Instances of this kind will be observed in the enlarged accounts of several ancient masters, whose names are now familiar to the public, but whose works were, till recently, of little consideration with amateurs. The abundant supply of pictures imported into England during the last five-and-thirty years, and the means afforded of visiting foreign countries since the cessation of war, have made the public acquainted with the names and works of numerous excellent painters, particularly of the Spanish and Dutch Schools, which were not mentioned in the former Dictionary; these deficiencies have, to a great extent, now been remedied. Distinguished modern artists, both painters and engravers, especially those of our own country, have received a due share of notice; and their brethren of France, Italy, and Germany have by no means been neglected.

A perusal of the list of writers consulted, for the purpose of enlargement or correction, will show that recourse has been had to the best authorities, both historical and critical. Where there are great discrepancies between them, the statements on both sides have been succinctly given, that the inquirer may be enabled to draw his own conclusions. In the compilation of a work of this kind it is essential that the compiler should have a competent acquaintance with the works of the different masters, that he may be qualified to detect false or partial statements, and correct the erroneous attribution of pictures of one painter to another of greater celebrity. There is no means of acquiring this knowledge so effective as being concerned in the commerce of pictures on a general and extensive scale. The intercourse with honourable dealers in pictures of high character, fortifies that knowledge; for to them it is of the greatest importance to be well acquainted with all the characteristic marks of the several masters, and the other signs by which their works are known, and by which their genuineness is ascertained. Even from those of humbler pretensions much is to be learned, in the admission and confession of practices pursued in the management of copies, or the alteration of analogous pictures, to make them pass for the genuine works of celebrated masters. The editor has had extensive practice in the sale of pictures of all schools

and all ranks, and much acquaintance with dealers both foreign and English; and to the knowledge so acquired he has added that of his own observation on the chief collections, public and private, at home and abroad. Those who consult this work will have the benefit of his experience. The Dictionary has been augmented to at least double the quantity of matter contained in the two quarto volumes, there being upwards of 1300 new names of artists introduced; the additional lives, notes, corrections, and lists of pictures and rare prints, are enclosed in brackets, to distinguish them from the original work. It is probable that more will be expected by some than will be found; but to have increased the bulk would have defeated the object of the publisher, which was to produce *an improved Dictionary of Painters and Engravers in a commodious form at a moderate price*. This the editor thinks has, to a certain extent, been accomplished; but it is in the nature of such a work to admit of additions from time to time; and those who are best acquainted with the labour of collecting materials from so many various sources will be the readiest to pardon as trivial, what the less informed may consider as serious omissions.

In concluding these prefatory observations, the editor has to acknowledge his obligations to Messrs. Smith, brothers, of Lisle Street, London, the eminent dealers in ancient prints, for their valuable and gratuitous communications during the whole progress of the work. On all occasions of doubt respecting the authenticity, rarity, or estimate of ancient prints, he has had recourse to their storehouse of knowledge, and at all times received from them the most courteous attention, and liberal information. Any oversights in these matters must be attributed to the editor, and not to them.

To his friend Mr. C. J. Nieuwenhuys, the eminent connoisseur, the editor is indebted for valuable suggestions and remarks relative to Flemish and Dutch painters, and for permission to make extracts from his accounts of pictures, particularly of those described in his privately printed catalogue of the king of Holland's collection.

Several other well-informed friends have also assisted his inquiries, as will be seen in many of the articles where their names are mentioned; among them are some of the principal dealers, whose interest it is that the statements respecting the older masters and their works should be given correctly.

These acknowledgments may serve as indications that the editor has availed himself of the judgment of others conversant with the fine arts, in order to collect the best opinions for the inquirer's information.

March, 1849.

G. S.

INTRODUCTION.

THE benign influence which the cultivation of the *Fine Arts* has produced on the civilization of society through the different ages of the world, is so universally admitted, that any further disquisition on their excellence may be deemed superfluous; but, in presenting to the public a work of this nature, it may be expected that something should be said respecting the attributes of painting, as well as of its origin, and of its progress among the ancients.

Painting, which is deservedly ranked as one of the most important and interesting of the liberal arts, has been too frequently considered as merely calculated to charm the eye, and to gratify the senses; but a more deliberate reflection will convince us that it has a nobler claim to our estimation, and that its powers are capable of contributing to our instruction not less than to our delight.

The painter's art, in the exercise of its more elevated faculties, inspires the mind with a taste for whatever is good, as well as what is beautiful; fills the heart with the most salutary sensations, and promotes the love of virtue and the abhorrence of vice. Every agreeable impression of which our ideas are susceptible from the contemplation of the rich and varied scenes displayed by nature, living or inanimate, painting has the power of producing. In minds endowed with the most exquisite sensibility, it can augment the faculty of feeling, and soften the obduracy of the most inflexible. Its productions instil into mankind a love of order, of symmetry, of harmony of parts, and of general beauty.

By an admirable effort of human genius, painting offers to our regard every feature of universal nature; its empire extends through every age, and over every country: it presents us with the events of the most remote antiquity, as well as those of which we are the witnesses; and places in our view the most distant objects, not less than those by which we are immediately surrounded. In this respect, this admirable art may be said to surpass even nature herself, which can only set before us such objects as are actually present.

The accomplished painter may be affirmed to possess a universality of talent. He is an historian, a poet, the faithful imitator, or rather the rival of nature; and by the magic operation of his art, the enchanted vision is carried up into the mansions of celestial being, or descends into the regions of the unblest.

Cicero, in his oration in favour of the poet Archias, speaking of the *Belles Lettres*, observes, that "they nourish us in our youth, and invigorate old age; they embellish the most fortunate situation, and console us under disaster and persecution; they accompany us night and day in our journeys, and in our retreats from the world; and even when our

minds are not disposed to profit by their instruction, we ought still to hold them in a just admiration, finding that, to those who possess them, they afford the most delicious gratifications." These sentiments, expressed by one of the finest geniuses of antiquity, appear to be strikingly applicable to painting, as, whether the art is practised as a profession, or exercised as an amusement and curiosity, it is productive of all these advantages.

Historic painting, from the sublime style by which it ought to be characterized, the choice of objects which concur in its arrangements, and the expansive stretch of imagination of which it is susceptible, deservedly occupies the most exalted rank in the various departments of the art. Though the historical painter may be supposed to limit the exercise of his art to such pictures as represent the events of history, yet we usually comprehend, under that denomination, whatever relates to mythology or ancient fable. This licence is also extended to such subjects as are found in the epic and tragic poets, and even to the most interesting fictions of romance. This extensive range offers to the painter of history an almost unbounded dominion, and confers on him the pre-eminence to which he is so justly entitled.

In allotting to historic painting this honourable distinction, we would by no means be suspected of a disposition to degrade any other branch of this interesting art. Unquestionably, the painter who can successfully imitate a visible object, is an estimable artist; but it cannot reasonably be denied, that he who succeeds in the higher walk of art, by the representation of objects the most difficult to be accomplished, may be presumed to possess superior endowments.

ON THE ORIGIN OF PAINTING.

IN the rudest periods of existence, the love of imitation seems to have been inherent in the nature of man; and the variety of colours and of forms appears to have been amongst the primitive sources of his enjoyments. This desire of imitating naturally led him to trace coarsely the objects which most interested his observation. Hence, instead of attempting to attribute the origin of design to any precise period or particular nation, it may be more reasonably presumed to have been indigenous in every country, where human reason has in any degree developed itself, and may be said to have been coeval with our existence.

The most untutored among the savages, who scarcely attempt to cover their nudity, have been found to be sensible to the attraction of colour, even independent of design. They select the most beautiful plumage of their birds, to embellish their vest-

ments, and make choice of such stones or shells as are the most brilliant and varied in their colour, for their principal ornaments.

It may naturally be supposed that a great length of time must have elapsed before it was discovered that the union of design with colour contributed to increase and to vary this gratification; as it is certain that the progress of the human mind, in the acquisition of first principles, is usually languid and slow. But this discovery was no sooner made, than the germ of painting took root in the soil of human ingenuity.

The art had long been confined to a simple outline, before it was attempted to render the object represented more interesting by filling up the contour with a general staining of colour, resembling what is called *illuminating*; and it appears to have remained in the same uncultivated state even among nations to whom we cannot justly deny the merit of industry; such as the Indians, the Chinese, and the Egyptians; among whom the arts seem to have been doomed to an eternal mediocrity.

PAINTING AMONG THE EGYPTIANS.

PLATO, who flourished about four hundred years before the Christian era, assures us, that at the period at which he lived, the art of painting had been practised by the Egyptians upwards of *ten thousand years*, and that there remained, in his time, productions of that high antiquity, which were neither inferior to, nor very different from, the paintings of the Egyptian artists at the time at which he wrote. Without regarding the precise term of *ten thousand years* as *seriously* deserving of our credit, we cannot refuse our belief that the art had been practised in Egypt during the revolution of an indefinite series of time, which ascended to an indeterminate antiquity. The testimony of the disciple of Socrates therefore proves that the practice of painting was extremely ancient in Egypt; that their works were infinitely durable; but that, through a long succession of ages, the Egyptians had made little or no progress in the art.

In that superstitious country, the artist was prohibited from attempting any innovation or improvement in the old established style of his predecessor. The disciple implicitly pursued the beaten path of his instructor, who had himself been the servile follower of the rules established in the most barbarous periods of the art, a deviation from which would have been punished as a heresy in religion. Hence the artist was bereft of the stimulus of emulation; no one endeavoured to surpass another; and if, in the torpor to which the laws of his country subjected him, the artist sometimes experienced the impulse of genius, or felt the inspiration of a creative faculty, he was deterred from yielding to their impression by a frightful fanaticism, which suspended over his head the punishment of impiety.

The Egyptian painters and sculptors designed their figures in a style peculiarly stiff and formal, with the legs invariably closed, and the arms stuck to their sides, as if they had consulted no other models than their bandaged mummies. As they never dissected their dead, they must have been totally unacquainted with the construction and articulation of the bones and muscles: and though it has been pretended that the Egyptians were not ignorant of anatomy, it may be said to be little more than a mockery of the term, as it is certain that their knowledge of that science was confined to what they

could learn from preparing their dead bodies for embalment.

The artists of Egypt were chiefly employed on works devoted to the purposes of religious worship, in which the figures were not only confined to particular and consecrated postures, from which they were not permitted to deviate, but were in themselves generally monstrous in their form; sometimes representing the bodies of animals with human heads, sometimes human bodies with the heads of brutes, which were often anomalous and imaginary, and which had no prototype in nature.

According to Winckelmann, the vestiges of Egyptian painting, with which we are best acquainted, are the bandages of their mummies. These productions have resisted the ravages of time, and are still submitted to the examination of the curious. In these the outline of the figures is traced with black; the colours they used were confined to four, blue, red, yellow, and green, which were not broken or blended, the red and blue being the predominant colours.

Norden, Pococke, Bruce, and other modern travellers, make mention of several colossal paintings, found on the walls of the temples, and in the tombs at Thebes, Denderah, and other places in Upper Egypt. And Winckelmann justly regrets that those curious remains had not been visited by artists, or by persons conversant in works of art, by whose testimony we might have been correctly informed of their character, style, and manœuvre. In the description given of them by Norden, the colours are said to be entire and unblended, like the paintings on the bandages of their mummies, and proves that the art, even in these gigantic productions, was confined to the manner practised in its infancy.

We have now, however, the evidence of an ingenious and enlightened artist who has lately visited these venerable relics. M. Denon, in his *Voyage dans la Basse et Haute Egypte*, has given a curious and interesting account of the paintings at Thebes, which he reports to be as fresh in colour as when they were first painted. The design in general is stiff and incorrect; and whatever attitude is given to the figure, the head is always represented in profile. The colours are entire, without blending or degradation, as in our playing cards, the whole exhibiting the art as it was practised in its rudest state.

We may therefore conclude, that though the Egyptians were among the earliest practisers of the art, yet, during a long series of ages, if it did not remain entirely stationary, there was little progress towards improvement; and that in Egypt the arts constantly retained their ancient style, until it passed under the dominion of the Ptolemies.

PAINTING AMONG THE GREEKS.

ALTHOUGH the history of painting among the Greeks is better known than that of the nations by whom the art was practised at a more remote period, it is still involved in considerable obscurity.

It is generally admitted that the arts were practised in Asia and in Egypt for many ages before any traces of them are to be found among that people, by whom they were destined to be carried to the highest pitch of perfection. And painting, as well as her sister arts, sculpture and architecture, are believed to have been introduced into Greece by the communication that nation held with Egypt and Asia, through the channel of the Phœnician traders.

The origin of painting in Greece was unknown to Pliny, who is the only writer to whom we are materially indebted for the few fragments which have been preserved to us of the biography of their artists. He could only obtain them from the Greek authors; and on this occasion he complains that they have not been very attentive to their accustomed accuracy.

In Greece, as in Egypt, it was to be apprehended, that, as their first efforts were rude and barbarous, the arts might have fallen into the trammels with which they had been shackled in that country from which they were imported, and have continued to languish under an hereditary mediocrity. But the rudiments they received, though their approach towards improvement was slow, were, by progressive cultivation, gradually carried to that summit of perfection in which the Greeks may indisputably be said to have remained without rivals. Their finest works have ever since been made the models of our imitation; and it has been found that nothing beautiful, grand, or graceful, can be accomplished without contemplating the monuments they have left us.

Convinced that man is the noblest production of nature, by the harmony of his construction, and the admirable proportion of his members, they applied themselves to an attentive study of anatomy, and the structure and movement of the body. Their manners and customs were of infinite advantage to the artist in the prosecution of these studies, by the frequent opportunities they afforded him of viewing the athlete, or wrestlers, in their exhibitions in the gymnastic exercises. Hence we may infer, that the Grecian artists did not entirely deduce, from the resources of their minds, that perfection and beauty of form by which their works are so characteristically distinguished. The ardent imagination of the Greeks did not permit them to confine themselves to the representation of man, they soon aspired to that of their divinities.

In a country, rich in natural productions, and blessed with a happy temperature, in point of climate; inhabited by a brave and polished people, whose religious worship was as magnificent in its forms as it was ingenious and elegant in its allegories; where victory and liberty were placed upon the altar, and where, impassioned with the love of glory, they bestowed on their heroes and philosophers the honours of deification; the arts may be presumed to have found a genial soil. Such was ancient Greece, where it was believed, with reason, that the representation of their gods and heroes in their public temples was of the greatest efficacy in the support of religion, and in promoting the love of their country.

At Athens, the portico of the Pœcile was devoted to the reception of such paintings and sculpture as recorded the brilliant achievements of their warriors, or the annals of the most distinguished and virtuous of their citizens. Inspired with such sentiments, their artists felt an enthusiasm which animated them to the most fervid exertions.

Although it has never been attempted to be denied that the ancients carried sculpture to a perfection which all the succeeding efforts of the art have been unable to equal, it has been alleged that they were less successful in painting, in which they have been said to be greatly inferior to the moderns. In the inquiry into what degree of perfection the art of painting was carried by the Greeks, the different parties who have entered into the discussion have shown an unusual contrariety of opinion. On one

side, a bigoted admiration of whatever has descended to us from antiquity, has decided their unqualified superiority over every thing modern; whilst, on the other, by a determined opposition, it has as roundly been pretended that the paintings of the ancients were only worthy of exciting our contempt.

In this, as in most other disputes, it may reasonably be presumed, that the just estimation of both will be found between the two extremes. It is deserving of remark, that none of the works of the celebrated Greek painters have reached us, by which we might have been enabled to form a competent judgment of their talents. We are consequently under the necessity of regulating our ideas by the descriptions given us of them in the ancient writers. The paintings of antiquity, with which we are acquainted, are almost entirely confined to some ornaments of apartments, baths, and tombs, which were discovered in the ruins of Pompeii and Herculaneum, and which are very rationally believed to have been executed by very subordinate artists, who may be regarded as the ordinary painters of mansional decoration. The paintings found in the remains of Pompeii and Herculaneum cannot, therefore, serve us correctly, in forming our ideas of the state of painting even at the period at which they were executed. Painted, for the most part, on walls, and exposed for a great length of time to the air, and after the disaster buried for near two thousand years under heaps of lava and ashes, it is even surprising that they have been so well preserved. Besides, Pompeii and Herculaneum were not places of the first rank, and as the paintings found there seem to have only served as the decorations of their villas, or country-houses, we may fairly conclude that they were generally either copies, or the productions of very subordinate artists.

From a candid consideration of these, and the scanty information afforded us by the writers of antiquity of the works of their most celebrated painters, we may conclude, that as the Greeks carried sculpture to such acknowledged perfection, it will not be denied that their painters, as well as their statuaries, must have been perfect masters of design, so essential to the successful exercise of either art. In comparing the paintings of the moderns with those of the ancients, it may be fairly inferred that the latter surpassed the former in expression, in the purity of design, the attitudes of their figures, and in what is called ideal beauty. With respect to colouring, the discovery of oil-painting has given to the moderns a powerful advantage, which the ancients had no means of attaining. The ancient paintings will also be found to be inferior to those of the moderns in that illusion, which results from a perfect acquaintance with the principles of the chiaro-scuro. The modern painters have also surpassed the ancients in the arrangement of their groups, and in their knowledge of perspective.

SOME ACCOUNT OF THE GRECIAN PAINTERS.

THE earliest essays of the art among the Greeks, as in the nations who preceded them, were confined to the tracing of a simple outline, called by Pliny *Pictura Linearis*, the invention of which is, by some, attributed to CLEANTHES, of Corinth. To this first stage of the art succeeded the introduction of other lines, indicative of the internal parts of the figure, but it was still only an outline, without colour.

This improvement is ascribed to TELEPHANES, of Sicyon, and to ARDICES, of Corinth.

The progress of the art next led to an attempt to fill up the contour of the figure with one colour, said to have been first practised by CLEOPHANTES, of Corinth, styled for his invention *Monocromatos*. This discovery is also attributed to HYGIEMON, DINIAS, and CHARMAS, and is said to have been improved by EUMARUS, the Athenian, and CIMON, of Cleonæa, particularly by the latter, who has the credit of having been the first who attempted to place the figure in different attitudes, to express the joints of the limbs, and the veins of the body. He is also said to have been the first who introduced folds into his drapery.

From this epoch, tradition supplies us with a more particular account of the artists who successively appeared in the advancement of painting among the Greeks, though their history is frequently enveloped in doubt and uncertainty.

BULARCHUS. The earliest picture of which the ancient writers have given a description, is the Battle of the Magnesians, painted by Bularchus, who appears to have flourished about seven hundred and twenty years before the Christian era, as, according to Pliny, this picture was purchased for its weight in gold by Candaules, king of Lydia, who died about seven hundred years before Christ. After Bularchus we encounter a chasm of upwards of two centuries and a half in the history of painting. It appears, however, that it was practised with success in the Isle of Rhodes, at the time of Anacreon, who lived about five hundred years before our era. That poet, in his twenty-eighth and twenty-ninth Odes, mentions the practice of the art, and that it was effected by mixing wax with their colours, called encaustic painting.

PHIDIAS, the celebrated sculptor, is said by Pliny to have practised painting. He flourished about four hundred and forty-five years before Christ, and painted at Athens a picture of Pericles, represented as the Olympian Jupiter.

PANÆNUS, the brother of Phidias, acquired a distinguished reputation in the art. He exercised his talents in conjunction with that immortal statuary, in adorning the temple of the Olympian Jupiter, where he painted Atlas supporting the World, and Hercules preparing to relieve him of his burthen, the son of Alcmena was accompanied by Theseus and Pirithoüs. He also painted Hercules combating the Nemean Lion; Hippodamia, the daughter of Ænomaüs, with her mother; Prometheus chained to the Rock, whom Hercules is about to deliver; and Penthesilea killed by Achilles. But the work which most contributed to the establishment of his fame, was the Battle of Marathon, with which he decorated the Pœcile at Athens. A reverend author of our country, in his *History of the Fine Arts*, asserts, that "in this painting the artist had *portrayed from the life* all the principal generals, both on the Grecian and Persian side;" in which he is, in some measure, supported by the authority of Pliny. A reference to chronology will, however, convince us, that this cannot be accurate. The battle of Marathon was fought in the sixty-second olympiad, at least sixty years before Panænus was known as a painter. Among the most distinguished leaders were Miltiades, Callimachus, Cynægyrus, &c., among the Athenians; and Datis and Artaphernes among the Persians. Miltiades died a year after the battle, Callimachus and Cynægyrus were killed in the combat, and Datis and Artapher-

nes were either dead or living in Persia, at an extreme old age, when the picture was painted. It is possible that these portraits might resemble the chiefs mentioned, but they must have been drawn from pictures painted in their lifetime.

POLYGNOTUS. This great painter was a native of the island of Thasos, and a contemporary of Panænus, though some years younger. He flourished about four hundred and thirty years before our era, and, as an original artist, deserves more consideration than any of his predecessors. The force of his imagination stamped painting with a kind of national character, and his style was adopted by the principal schools of Greece which succeeded him, as the compositions of the versifiers were marked, more or less, with the imagery and colouring of Homer. Endowed with a taste for poetry as well as painting, he had not only stored his mind with the beauties of the Iliad and the Odyssey, but had studied all the epic poems then extant, which furnished him with the mythological subjects with which he adorned the temples and porticoes of Athens, Delphi, and other cities of Greece.

Pliny is lavish in his eulogy on the powers of this painter. According to that writer, he was the first artist who gave an air of ease and grace to his figures; dressed his females in rich and elegant vestments; and, above all, characterized his heads with an expression which was entirely unknown before him. The history of the siege and taking of Troy, supplied the favourite subjects which occupied the talents of this great master; and though those memorable events comprehended so many interesting circumstances, and such terrible situations, that it appeared to be beyond the effort of human genius to combine or unite them; the enthusiasm of this artist, unchecked by obstacles, inspired him with such lofty and sublime conceptions, that they filled the mind with astonishment. He gave proof of his extraordinary capacity in vanquishing difficulties, in his celebrated picture of Cassandra. He represented the daughter of Priam at the moment she had been brutally outraged by Ajax in the temple of Minerva. The face of the unfortunate captive was partially covered with a veil, but the glowing blush of confusion was visible in her countenance, which displayed all the symptoms of modesty, insulted by a barbarian, who has been regarded as a hero.

This admired performance is selected by Lucian in representing the portrait of his perfect woman. "Polygnotus," he says, "shall open and spread her eyebrows, and give her that warm, glowing, decent blush, which so imitatively beautifies his Cassandra. He likewise shall give her an easy, genteel, flowing dress, with all its tender and delicate wavings, partly clinging to her body, and partly fluttering in the wind."

Polygnotus was fond of compositions which admitted of a great concourse of figures, and it was probably the taste of the particular period at which he lived, a taste which was not long predominant.

In the portico called the Pœcile, at Athens, he painted the Battle of Marathon. In the fore-ground of the picture, the Greeks and Persians were represented combating with equal valour; but in extending the view to the middle of the composition, the barbarians were seen flying to the Phœnician ships, which were seen in the distance. In this painting, Polygnotus allowed himself more licence than ever Pindar ventured to introduce into a lyric poem.

Minerva, the tutelar goddess of the Athenians, and Hercules, are made to descend from heaven; the town of Marathon is personified by a genius, and Theseus is drawn from the shades of death to witness a battle which took place some centuries after his death. This is considered the earliest anachronism that appeared in painting.

MYCON was also a contemporary of Polygnotus, and was employed with him in the *Pœcile* at Athens. He also painted some pictures in the Temple of Theseus, but we have no account of their subjects, nor of the abilities of the artist, though they may be presumed to have been respectable, as he worked in conjunction with Polygnotus, and as his pictures were purchased by the Athenians at large prices.

PAUSON. This painter is to be introduced nearly at the same epoch with the two preceding artists, as he is mentioned by Aristotle, in a comparison with Polygnotus, and another contemporary, Dionysius of Colophon. "Polygnotus," says that philosopher, "drew men more perfect than they were, Pauson worse than they were, and Dionysius such as they really were." From whence we may infer, that Polygnotus embellished nature by something of ideal beauty, that Pauson degraded her by a selection of her most vulgar and ignoble forms, and that Dionysius contented himself with representing nature as she usually appears.

DIONYSIUS, OF COLOPHON, approached to the perfection of Polygnotus. The subjects he chose to treat were less important; but, according to Ælian, "his works exhibited the same expressive character, the same choice of attitudes, a similar attention to propriety, and the same elegant arrangement of his draperies: but he represented the objects in a smaller proportion." By these expressions, Ælian has been supposed to explain more clearly the passage of Aristotle; and it has been thought to result from his suggestion, that Polygnotus designed his figures larger than life, Dionysius the size of life, and Pauson smaller than life. Winckelmann, however, interprets this in another manner. According to that writer, Polygnotus painted his figures better, that is to say, he stamped them with a grandeur above the scale and conformation of man. As he usually chose his subjects from mythology, or from heroic history, his figures resembled heroes, representing nature in the most select and elevated forms of ideal beauty. Pauson gave to his figures a more common and familiar air. In the opinion of Winckelmann, Aristotle meant to say that the pictures of Polygnotus were in painting what tragedy is in poetry, and that the figures of Pauson resembled the characters in a comedy, which are represented more than ordinarily ridiculous, to render the effect more ludicrous. Dionysius, whom Pliny places amongst the most famous painters, held a sober medium between Polygnotus and Pauson, and may be said to have been, with respect to Polygnotus, what Euripides was to Sophocles; the latter represented his heroines what they ought to be, the former such as they were.

AGLAOPHON, CEPHISSODORUS, PHRYLUS, and EVENOR, flourished about the nineteenth olympiad, or about four hundred and twenty-one years before Christ. The manner in which these painters are mentioned by Pliny and others, sufficiently establishes their claim to respectability.

APOLLODORUS. This painter was a native of Athens, and flourished in the ninety-third olympiad, or about four hundred and nine years before our era. After what has been already said in favour of Polygnotus, on the authority of Pliny, there is an ap-

pearance of contradiction in the high encomium that writer bestows on Apollodorus, when he asserts that he was the first who contributed to the glory of painting, and that before he appeared there was no production of the art that was worthy of attracting the attention of the spectator. This seeming inconsistency may, however, be reconciled, by stating that although Polygnotus divested his design of the stiffness and formality which existed before him, clothed his females with more elegant draperies, gave superior expression to his heads, and more varied attitudes to his figures; yet his colouring was cold and feeble, and he was little acquainted with effect. But Apollodorus showed more dexterity in the handling of the pencil, was the first who succeeded in the blending of his tones, and in the distribution of his light and shadow, by which he may be styled the inventor of the *chiaro-scuro*. Among his works is mentioned a picture of Ajax struck by Lightning, which was formerly at Pergamus.

ZEUXIS. This distinguished painter of antiquity was a native of Heraclea, and flourished in the ninety-fifth olympiad, or about four hundred years before the vulgar era. He is said to have been a disciple of Apollodorus. It is at least certain that they lived in habits of intimacy: and Pliny informs us, that Apollodorus wrote some verses in praise of his talents, in which he complains that "the art of painting had been stolen from him, and that it was Zeuxis who committed the theft." He did not, like Polygnotus, occupy his talents in large and abundant compositions, but confined himself to pictures consisting of a small number of figures, and was particularly successful in the beautiful forms of his women. Amongst his principal works, Pliny mentions a picture of Penelope, in which he seemed to have expressed the *mind* of that princess. The Crotonians having commissioned him to paint a picture of Helen, he selected five of the most beautiful young women of the city, and uniting in his single figure whatever was most perfect in his models, produced a work of the most exquisite beauty. The painter Nicomachus seeing this picture some time afterwards, could not restrain the expression of his surprise and admiration, when a bystander, not equally capable of appreciating its excellence, demanded what he saw in the picture to excite such sensations. "Ah," replied the painter, "take my eyes, and she will appear to you a goddess!" Zeuxis also painted an Assembly of the Gods, a picture of Hercules strangling the Serpent, and several other works, which are highly celebrated.

PARRHASIUS, the contemporary and rival of Zeuxis, was a native of Ephesus, and a disciple of Evenor. According to Pliny, he was the first who arrived at perfect symmetry in the proportion of his figures, gave them more relief and roundness, with an air of life and motion unknown before him. He was also particularly successful in the adjustment of the hair, and in giving a peculiarly beautiful expression to the features of his female figures. One of his principal works, representing a High Priest of the goddess Cybele, was afterwards purchased by the Emperor Tiberius, for sixty thousand *sestertii*. Pliny highly commends two pictures by Parrhasius, one representing a warrior running to the combat, the other a soldier taking off his armour. He also painted a celebrated picture of Theseus, which, in Pliny's time, was preserved in the Capitol at Rome; and another representing Meleager, Hercules, and Perseus, in one group, which was formerly at Rhodes.

Parrhasius was not less distinguished for his talents than remarkable for his vanity and arrogance. He styled himself the prince of painters, and asserted that he had carried the art to the highest possible perfection. He was always clothed in the most sumptuous attire, and pretended to be descended from Apollo. Notwithstanding this weakness and folly, Parrhasius cannot justly be denied the glory of having been one of the most accomplished painters of Greece.

TIMANTHES, the distinguished and successful competitor of Parrhasius, was, according to Quintilian, a native of Cythnus, in Attica, others say of Sicyon. He triumphed over Parrhasius in a picture painted in rivalry with that artist, representing Ajax disputing with Ulysses for the arms of Achilles. Born at a period of the art, when considerable progress had been made in expression, he devoted his studies particularly to that department, and was not less remarkable for his inventive faculties. Of this he gave ample proof in his celebrated picture of the Sacrifice of Iphigenia, rendered so famous by the orators and historians of antiquity. Having represented the spectators in different degrees of sadness, he had exhausted the expression of affliction in the figure of Menelaüs, her uncle, and finding that he was not able to give an expression *worthy* of the grief of Agamemnon, her father, he covered his face with a veil. The expressions of Pliny are remarkable: *Patris ipsius vultum velavit, quam digne non poterat ostendere.* It is well known that the ancients considered the expression of extreme grief as indecorous, and that, when they found themselves unable to repress the feelings of severe affliction, they concealed the face with the mantle. Consistently with this principle of decorum, Timanthes could not express the anguish of Agamemnon in a manner *worthy* of his character, but by covering him with a veil. Pliny appears to have weighed all his expressions. He observes, that the painter had exhausted in the other figures all the expression of sadness; but there is a great distance between sadness and the extremity of grief. Valerius Maximus expresses himself on this subject in a manner little consistent with the elevated ideas of propriety, which the Greeks had conceived of the art. That writer pretends, that Timanthes had represented Calchas sad, Ulysses afflicted, Ajax weeping, Menelaüs lamenting, and not being able to characterize the grief of the father, he covered his face with a veil. It is hardly credible, that a Grecian painter, who knew and respected the character of decency and propriety, would have represented these princes weeping and bewailing like slaves, who abandon themselves, without restraint, to all their passions and affections; or that he would have degraded personages of their rank, by a weakness which he would not have dared to bestow on the lowest Spartan woman.

EUPOMPUS. Of this painter, who was a native of Sicyon, tradition furnishes us with very scanty information. He was, however, unquestionably of great celebrity, and had the credit of being the founder of the Sicyonian school. Pliny only notices one picture by Eupompus, representing a conqueror in the Gymnastic combat, holding the palm of victory.

PAMPHILUS was a native of Amphipolis, in Macedonia, and a disciple of Eupompus. He flourished in the reign of Philip, the father of Alexander the Great, and has the reputation of being the first artist who united painting with the study of the

Belles Lettres. He was well acquainted with the mathematics, which he considered so essentially necessary to the art, that he affirmed, that no painter could be perfect in it who was ignorant of them. From hence it may be inferred, that the painters of antiquity were not so totally ignorant of perspective as has been usually supposed. He distinguished himself among the painters of his time by an arrangement in his compositions, superior to whatever had been shown by his predecessors, and acquired so high a reputation, that some of the youth of the noblest families became his disciples. Such was the lustre and dignity to which he elevated the art, that by his influence an ordinance was first published at Sicyon, and afterwards made general throughout all Greece, by which painting was placed in the first rank among the liberal arts, was forbidden to be practised by slaves, and was only to be studied by persons of education and distinction. His pictures were usually of large dimensions, and his compositions more crowded with figures than was customary among the Grecian artists. One of his principal works represented the Battle of Phlius. He had the credit of having been the instructor of Apelles.

EUXENIDAS. This artist was less indebted for his reputation to his merit as a painter, than to having been the master of Aristides. ARISTIDES, the younger brother and pupil of Nicomachus, was a native of Thebes, and a contemporary of Pamphilus. According to Pliny, he was the first painter who succeeded in representing in the countenance the expression of the various passions of the human mind. *Is omnium primus animum pinxit, et sensus humanos expressit, quæ vocant Græci ἄθη; idem perturbaciones.* One of his most admired works was a picture representing a city stormed, and taken by assault, in which he introduced the mother of an infant mortally wounded in the bosom, and the child endeavouring to reach the breast. In the countenance of the dying parent was expressed, with infinite art, the utmost horror, lest her infant should imbibe her blood instead of her milk. He also painted a celebrated picture of a battle between the Greeks and Persians, containing upwards of a hundred figures, which was purchased by Mnason, the tyrant of Elatia, for a thousand *mine*, or about three thousand seven hundred and fifty pounds sterling. His picture of Bacchus and Ariadne was seen, at the time of Pliny, in the Temple of Ceres, at Rome; where was also preserved in the Capitol another work of Aristides, representing an old man teaching a child to play on the lyre.

APELLES. In the hundred and twelfth Olympiad, or about three hundred and thirty-two years before the Christian era, rose the great luminary of ancient art, in the person of Apelles. According to Pliny and Ovid, he was a native of the isle of Cos; by others he is said to have been born at Ephesus. He was a disciple of Pamphilus, and was probably of a distinguished family, as no student of mean birth was admitted into that school. Combining in himself all the excellences of the artists who had preceded him, and endowed with a genius capable of contending with the most arduous difficulties, he is generally supposed to have carried the art to the highest attainable perfection. He not only excelled in composition, design, and colouring, he also possessed an unbounded invention, was select and beautiful in his proportions and contours, and, above all, his figures were always distinguished by an unspeakable grace, which was peculiar to him, and

which may be almost said to have been the effect of inspiration. No painter ever applied to the study of his art with more persevering assiduity than Apelles. He never permitted a day to pass without practising some branch of his art; hence originated the maxim, *Nulla dies sine linea*.

His extraordinary talents, and the polished accomplishments of his mind, secured him the patronage and esteem of Alexander the Great, whose portrait he drew several times, and received from that conqueror the exclusive privilege of painting his likeness. Among others, was a portrait of Alexander holding a thunderbolt, which was placed in the temple of Diana, at Ephesus, and was so admirably executed, that Plutarch reports that it used to be said there were two Alexanders, one invincible, the son of Philip; the other inimitable, the work of Apelles.

One of his most admired productions was a picture of Venus rising from the sea, called Venus Anadyomene, which Ovid has celebrated in his verses:

Si Venerem Cois nunquam pinxisset Apelles,
Mersa sub æquoreis illa lateret aquis.

Pliny asserts, that Alexander permitted his favourite mistress, the beautiful Campaspe, to sit to him for his Venus, and that the painter becoming enamoured of his model, the conqueror resigned her to his arms.* We are told by Ælian, in his *Various History*, that having painted a portrait of Alexander on horseback, which was not so much admired by the monarch as it deserved, a horse happened to be brought, which neighed at the sight of the horse in the picture, upon which Apelles is said to have addressed Alexander as follows: "Sire, it is plain that your horse is a better judge of painting than your Majesty." Bayle thinks this too rude and unmannerly to be ascribed to a painter who is represented as a man of an easy, complaisant, and polite behaviour. He must either have been a court buffoon, or a person of such odd eccentric humour, as has been sometimes met with among the most eminent artists.

It is, however, certain, that he frequently indulged in raillery. One of his disciples having shown him a picture of Helen which he had loaded with gold, "Young man," said the painter, "not being able to make thy Helen beautiful, thou hast resolved to make her rich."

One of the chief excellences of Apelles in portrait painting was to give so perfect a resemblance of the person represented, that the physiognomists were able to form a judgment as easily from his pictures as if they had seen the originals. This readiness and dexterity in taking a likeness was of singular utility to Apelles, in extricating him from a very perilous dilemma into which he was thrown, at the court of Ptolemy. When that prince reigned in Egypt, Apelles, who had not the good fortune to be in favour with Ptolemy, was driven by a storm into the port of Alexandria, where his enemies suborned a mischievous fellow, who was one of the king's buffoons, to play a trick upon him, by inviting Apelles, in the king's name, to supper. On his arrival, finding Ptolemy surprised, and not very well pleased with his visit, he apologized for his coming, by assuring the king that he should not have presumed to wait upon him, but by his own invitation.

Being required to point out the person who had thus imposed upon him, he sketched his portrait from memory, with a coal upon the wall, which Ptolemy instantly recognised to be his buffoon. This adventure reconciled him to Ptolemy, who afterwards loaded him with wealth and honours. These, however, far from blunting the shafts of envy, served only to point them with more inveterate poison.

Antiphilus, a painter of reputation, though greatly inferior to Apelles, who was then at the court of Ptolemy, accused him of having been implicated in the conspiracy of Theodotus, governor of Phœnicia, affirming that he had seen Apelles at dinner with Theodotus, and that, by the advice of that painter, the city of Tyre had revolted, and Pelusium had been taken. The accusation was totally groundless, Apelles never having been at Tyre, and having no acquaintance with Theodotus. Ptolemy, however, in the height of his resentment, without examining into the affair, concluded him guilty, and would have punished him with death, had not an accomplice of the conspirators declared his innocence, and proved that the accusation originated in the jealousy and malevolence of Antiphilus. Stung with confusion at having listened to so infamous a slander, Ptolemy restored Apelles to his favour, presented him with a hundred talents, to compensate the injury he had sustained, and condemned Antiphilus to be his slave.

On his return to Greece, as a memorial of the persecution, and to avenge himself of his enemies, Apelles painted an allegorical picture representing *Calumny*, in which he seems to have exerted all his inventive faculties. Of this ingenious composition, Lucian has furnished us with the following description: "On the right of the picture was seated a person of magisterial authority, to whom the painter had given large ears, like those of Midas, who held forth his hand to Calumny, as if inviting her to approach. He is attended by Ignorance and Suspicion, who are placed by his side. Calumny advanced in the form of a beautiful female, her countenance and demeanour exhibiting an air of fury and hatred. In one hand she held the torch of Discord, and with the other dragged by the hair a youth, personifying Innocence, who, with eyes raised to heaven, seemed to implore the succour of the gods. She was preceded by Envy, a figure with a pallid visage and an emaciated form, who appeared to be the leader of the band. Calumny was also attended by two other figures, who seemed to excite and animate her, whose deceitful looks discovered them to be Intrigue and Treachery. At last followed Repentance, clothed in black, and covered with confusion, at the discovery of Truth in the distance, environed with celestial light." Such was the ingenious fiction which indicated the vengeance of Apelles, and which may be regarded as one of the most admirable examples of emblematical painting that the history of the art affords. Raffaëlle made a drawing from Lucian's description of this picture, which was formerly in the collection of the Duke of Modena, and was afterwards placed in the French Museum.

It was customary with Apelles to exhibit his pictures publicly, not for the purpose of being flattered with the incense of applause, but with an intention of profiting by whatever just criticism might be made on the work. That the public might feel themselves at liberty to express their sentiments freely, he usually concealed himself behind a panel, that his presence might not be a restraint on the expression of their judgment. On one of these

* Other writers pretend that Phryné served him as a model for his Venus.

occasions, a cobbler found fault with some incorrectness in the representation of a slipper, and Apelles, convinced of the judicious observation of the artisan, made the necessary alteration. The picture being again offered to public view in its improved state, the cobbler, proud of the success of his first criticism, ventured to find fault with the leg, when Apelles, discovering himself, addressed to him the well-known sentence which has since become proverbial, *Ne sutor ultra crepidam*. The modesty of this great painter was not less worthy of admiration than his extraordinary talents. Far from being jealous of his contemporaries, he not only extolled their merit, but, favoured as he was by fortune, made use of his wealth in promoting the interest of his rivals. His generous conduct to Protogenes is generally known, and will be more particularly noticed in the account of that painter.

PROTOGENES was a native of Caunus, a city of Caria, subject to the Rhodians. It is not known of whom he was a disciple, but it is probable that he received his instruction from some obscure artist, or that he formed his style by studying the works of the painters who had preceded him. It is certain that for some time he practised ship-painting for a livelihood, that the early part of his life was passed in indigence and obscurity, and that he was considerably advanced in years before he became known as an artist. One of his principal pictures, and which has been celebrated by several writers, represented the hunter Jalisus with his Dog, which was long preserved in the Temple of Peace at Rome. It is said that this picture was the means of saving the city of Rhodes, when it was besieged by Demetrius, who, finding that the place was only assailable on that side on which was the house of Protogenes, the king chose rather to abandon his conquest, than to destroy so admirable a work of art. The *atelier* of Protogenes was situated without the walls of the city, where, to the astonishment of the besiegers, he continued to paint with the most perfect tranquillity and indifference, amidst the clang of war and the shouts of the soldiers. This circumstance being made known to Demetrius, he ordered the artist to be brought to his tent, when he demanded how he could persist in the quiet exercise of his profession when surrounded by the enemies of his country? Protogenes replied, that he did not consider himself to be in any danger, as he was convinced that a great prince like Demetrius did not wage war against the arts, but against the Rhodians. It was during these hostilities that he painted his famous picture of a Satyr playing on a Flageolet. Another admired work of Protogenes was a subject taken from the Odyssey, representing Nausicaa driving a chariot drawn by mules.

Notwithstanding the distinguished talents of Protogenes, his fellow citizens were either insensible of his merit, or were more than usually parsimonious in the remuneration he received for his works. He lived in extreme poverty, until the generosity of Apelles, his competitor, roused the Rhodians from the indifference they had shown to his talents. When that great painter visited Rhodes, he was struck with admiration on seeing the works of Protogenes, and declared that nothing could surpass them. He demanded what price he put upon his pictures, and the painter of Rhodes having named an inconsiderable sum, Apelles, indignant at the injustice done to such admirable productions, paid him fifty talents for one picture, announcing publicly, that he would make it pass and sell it as his

own. This liberality opened the eyes of his fellow citizens, who from that time held his works in the highest estimation.

EUPHRANOR. According to Pliny, this painter flourished in the hundred and fourth olympiad, or about three hundred and sixty-four years before Christ; a date, which can neither be reconciled with tradition, nor with what Pliny himself advances on other occasions. He also places Euphranor in the first rank among the artists who appeared after Pausias, who was younger than Apelles. It is, therefore, more consistent with chronology to suppose that Euphranor flourished about the hundred and fiftieth olympiad, or about three hundred and twenty years before the vulgar era. He was a native of the isthmus of Corinth, and not only distinguished himself as a painter, but excelled as a statuary, both in marble and metals. He gave a peculiar dignity to his heroes, and though Pliny extols him for an exact symmetry in his proportions, by an apparent contradiction, he informs us, that the bodies of his figures were too delicate, and the heads too large. He is said, however, to have written a treatise on symmetry. One of his principal paintings at Athens was the Battle of Mantinea, which is highly applauded by Pausanias and Plutarch. He also painted a picture of Theseus, with which he was so satisfied, that in comparing it with one of the same hero, painted by Parrhasius, he exultingly observed, that "the Theseus of Parrhasius appeared to have been fed on roses, and his with flesh."

MELANTHUS is mentioned by Quintilian, Pliny, and Plutarch, as a disciple of Pamphilus. Like his instructor, he excelled in the chaste propriety of his compositions. His school was frequented by numerous disciples, and he wrote some treatises on the art.

ASCLEPIODORUS was a contemporary of Apelles, and his works were particularly admired by that great painter, for the exact symmetry of his proportions. The esteem of Apelles, and his own merit, occasioned his works to be purchased at very large prices. And Pliny reports, that he painted twelve pictures of the Gods for Mnason, the tyrant of Elatea, for which he was paid three hundred minæ, or about nine hundred pounds for each.

NICOPHANES. This painter is ranked by Pliny among the most eminent artists of his time. He possessed a lively genius, and was not less ready in his invention than prompt in his operation. He was surnamed "the painter of courtesans," as he frequently made choice of them for his models, which is the more probable, as they were generally the most beautiful women in Greece.

NICOMACHUS was a native of Thebes, and the brother of Aristides. Of all the painters of antiquity, he was the most remarkable for the extraordinary facility of his pencil, a promptness which did not however diminish the beauty of his productions; and Plutarch compares the readiness with which he operated to that of Homer in the composition of his verses. Aristratus, the tyrant of Sicyon, having engaged him to decorate with his paintings a monument he intended to consecrate to the memory of the poet Telestus, a particular day was fixed when it was expected to be finished. The period had nearly elapsed before the painter had commenced his work, when Aristratus, irritated by his apparent neglect, threatened to punish him severely; but Nicomachus accomplished his undertaking within the limited time, and with as much beauty as promptitude.

Among his principal works was a picture of the

Rape of Proserpine, which was for a long time preserved in the Capitol at Rome. At the time of his death he left imperfect a picture of Helen, called Tyndarides, which was held in such admiration, that no painter who succeeded had the boldness to attempt to finish it.

PHILOXENES, a native of Eretria, was a disciple of Nicomachus, and adopted the expeditious style of his instructor. According to Pliny, he painted for Cassander, a picture representing the Defeat of Darius by Alexander, which was esteemed one of his most considerable works.

PERSEUS was a disciple of Apelles, and though greatly inferior to his master, he may be presumed to have possessed considerable talents, as he was favoured with the particular esteem of that admirable painter, who addressed to him a treatise he wrote on the art.

PAUSIAS. This painter was a native of Sicyon, and was first instructed in the art by his father, Bries, but afterwards became a disciple of Pamphilus. He was the first artist of antiquity who introduced the painting of ceilings, which, previous to his time, had never been decorated in that manner. He also painted pictures of a small size, and was particularly successful in the representation of children. Some of his rival artists pretended that he made choice of those subjects as best suited to the slow and laboured style of his execution. To contradict the calumny, and to prove that he was capable of more spirited exertions, he finished in one day a large picture representing the infant Hercules. In his youth, he became enamoured of Glycera, the beautiful garland-maker; and one of his most admired works was a portrait of his mistress holding a garland. A copy of this picture was purchased at Athens, by Lucius Lucullus, for two talents. He also excelled in painting animals.

ÆTION. It is not without considerable uncertainty that this painter is here placed among the contemporaries of Apelles, Protogenes, and Nicomachus. Pliny takes no notice of Ætion, although he was an artist of great reputation; and we are only supported in the presumption that he lived at that particular period by a passage in Cicero, in which he mentions him with those distinguished painters, without, however, informing us that they were coetaneous. If the authority of Cicero does not sufficiently establish that Ætion lived at the same period with Apelles, and the great artists above-mentioned, the manner in which he is noticed by him, warrants his being placed among the ablest painters of Greece. *Similis in pictura ratio est, in qua Zeuxim, et Polygnotum, et Timanthem, et earum qui non sunt usi plus quam quatuor coloribus, formas et lineamenta laudamus; at in Ætione, Nicomacho, Protogene, Apelle, jam perfecta sunt omnia.*—(De clar. orat.)

The testimony of Cicero is supported by that of Lucian. That writer proposes as a model of perfection in the graceful style a picture by Ætion, representing the Nuptials of Alexander with Roxana. This picture had been exhibited at the Olympic games, and excited such admiration in the minds of the judges, that Proxinedes, the principal arbiter, exclaimed in the midst of the assembly, "I reserve crowns for the heads of the *Athlete*, but I give my daughter in marriage to the painter *Ætion*, as a recompence for his inimitable picture." Pliny places Apelles, and some of his contemporaries, amongst the painters who only employed four colours. This opinion is at least combated, if not rendered nugatory, by what is asserted by Cicero. Cicero was a

zealous lover of the arts, had visited Greece, where he had seen, and had purchased, the works of the most celebrated artists, and if he did not possess a profound acquaintance with painting, he was at least what is usually called a *connoisseur*. A more ample confidence may therefore be placed in his judgment than in that of Pliny, who is believed to have been no great admirer of the art, and who appears to have been chiefly led to notice painting when he arrived at that part of his great work, which made it necessary for him to treat of the materials used by painters, as they were connected with natural history.

CRÆSILOCHUS was a disciple of Apelles, and is chiefly remarkable for the singular manner in which he treated one of his principal works, representing the Birth of Bacchus.

ARISTOLAUS. This painter was a native of Athens, and a disciple of Pausias. He was celebrated among the painters of his time for the severity of his style; from which we may infer, that he united a purity of form with a strict simplicity in his compositions. His pictures were usually confined to a single figure, and he made choice of those eminent personages whose memory was endeared to their country by their virtue and great exploits. Among these were Theseus, Epaminondas, and Pericles.

MECROPHANES was also a disciple of Pausias. His manner was dry and hard, but this defect was in a great degree compensated by a rigid correctness of design, which was duly appreciated by the artists.

ARTEMON. This artist is introduced about this period, as Pliny informs us that he painted a picture of Queen Stratonice; as it may be presumed that he painted her from life, and that it was the same Stratonice who was married to Seleucus about three hundred years before our era. He also painted a picture of Hercules and Dejanira; but his most celebrated works were the pictures which were carried to Rome, and were placed in the Octavian Portico, representing Hercules received amongst the Gods; and the history of Laomedon with Apollo and Neptune.

CLESSIDES. Although this artist is not spoken of as a painter of very distinguished talents, yet he may be presumed not to have been destitute of merit, from the celebrity he acquired by the outrageous insult he offered to Stratonice, the queen of Antiochus. Piqued at not being treated by her with the distinction which he thought he merited, he painted a picture of her in the arms of a fisherman, whom rumour gave to her as a paramour, and placing it in the most public part of the port of Ephesus, he immediately embarked. Notwithstanding the insolence of such a procedure, Stratonice would not suffer the picture to be destroyed, such was the exact resemblance the artist had given both to herself and the object of her affection.

THEODORUS, a native of Athens, was a painter of considerable celebrity. Among his principal works were the following: Clytemnestra and Ægistus slain by Orestes; several pictures of the events of the Trojan war, which were afterwards taken to Rome, and placed in the Philipian Portico; and a Cassandra, preserved formerly in the Temple of Concord. There are several other artists of antiquity of the same name, both painters and sculptors, mentioned by Pliny and Diogenes Laërtius.

NEACES. This painter is supposed to have flourished about two hundred and fifty years before the Christian era. He is said to have possessed a lively

genius, and an accurate judgment. Being engaged to paint a picture of a combat between the Persians and Egyptians of the Nile, and being apprehensive that river might be mistaken for the sea, he introduced a mule drinking on the border of the Nile, and a crocodile ready to attack it. An episode by which he clearly indicated the scene of the action.

CYDIAS was a native of Cythnus, and may be presumed to have been a painter of considerable ability; as one of his pictures, representing Jason and his followers embarking for Colchis, in search of the Golden Fleece, was purchased at Rome by the orator Hortensius for forty-four thousand sesterii, which was afterwards bought by Marcus Agrippa, and placed in the Portico of Neptune, to commemorate his naval victories.

ANTIDOTUS was a disciple of Euphranor, and was more remarkable for the laborious finishing of his pictures, than for the ingenuity of his invention. His colouring was cold, and his outline hard and dry. Among the few of his pictures which have been noticed, were a Warrior ready for Combat; a Wrestler; and a Man playing on the Flute.

NICIAS. This painter was a native of Athens, and a disciple of Antidotus. Nicias not only surpassed his instructor, but was one of the most celebrated artists of his time. He painted women with great success: and Pliny reports that he was well acquainted with the principles of light and shadow, and gave an extraordinary relief to his figures. One of his most admired works represented Ulysses invoking the shadows of the dead, as described by Homer. For this picture Attalus, king of Pergamus, offered him sixty talents, about eleven thousand pounds; but such was the patriotism of the painter, that he refused the offer, and made a present of the picture to his country. It may be proper to remark, that the liberality of his fellow citizens had enabled him thus to indulge his patriotism, as he had become extremely rich by the bountiful remuneration he received for his works. At the time of Pliny, a picture of Bacchus, by Nicias, was preserved in the Temple of Concord at Rome.

ATHENION was a native of Maronea, in Thrace, and was a disciple of Glaucion, of Corinth, a painter of whom no other mention is made. He appears to have been a contemporary of Nicias, as his works are compared by Pliny to those of that painter, and without any disparity. Though his colouring was more austere than that of Nicias, it was not less agreeable. He painted a picture of Phylarchus the historian, for the Temple of Eleusis; and at Athens, Achilles discovered by Ulysses disguised as a Girl. Pliny assures us, that if he had not died young, no artist would have surpassed him.

PAINTING AMONG THE ETRUSCANS.

THE arts in general, and painting in particular, appear to have been practised in Etruria at a very remote period; and Winckelmann thinks it probable that the Etruscans had made considerable progress in the arts dependent on design, before their communication with Greece. The same inference may be drawn from some passages in the Roman authors, though the evidence of no Etruscan writer on art has been handed down to us. It is probably not without foundation, that the Romans have been accused of having endeavoured to destroy every vestige or monument which they found in the countries they overran, that no traces might be left

of the antiquity of the neighbouring nations. This jealousy is in some degree corroborated by the silence of their writers, who appear only to have preserved the names of the vanquished people as triumphal trophies, and not for the purpose of making posterity acquainted with the state of their civilization, or the arts which they had cultivated, long before Romulus and his associates came to establish themselves on the banks of the Tiber.

Pliny, indeed, admits, that at Cære, in Etruria, and at Ardea and Lanuvium, in Latium, there existed in his time some paintings which attracted the admiration of the curious, and which were more ancient than the foundation of Rome. In the third chapter of the 35th book of his *Natural History*, he thus expresses himself: "I cannot contemplate without astonishment those paintings at Cære, which appear recent and fresh, after so many ages. The same may be said of the Atalanta and the Helen, which are seen in a ruined temple at Lanuvium. The artist has represented Atalanta naked, and both the figures are of exquisite beauty."

It had long been regretted, that the ravages of time, and the devastation of Italy, had deprived us of every vestige of the paintings of the Etruscans, when the Padre Paciaudi, a Theatine monk, discovered, near the ancient Tarquinia, formerly belonging to Etruria, several tombs decorated with paintings. He communicated this interesting discovery to the Count de Caylus, in a letter from Rome in 1760, in which he informed him that in the environs of Tarquinia are found a great number of small grotts, which had served as tombs, which were decorated with paintings on the pilasters and friezes. An exact description of some of them, with plates, has been published by Mr. Byres.

Winckelmann also speaks of the paintings found in the tombs near Tarquinia; many of the friezes represent combats and assassinations, others appear to relate to the doctrine of the Etruscans on the state of the soul after death.

From the few remains of Etruscan painting which have escaped destruction, it may be inferred that in Etruria, as in every other country, the art was nearly in the same state of rudeness in its infancy; and that at a more advanced epoch, when it began to assume a national feature, it was marked with a similar character to that which was preserved in Tuscany after the revival of the art; that it was more distinguished by grandeur than beauty, and by energy rather than grace.

PAINTING AMONG THE ROMANS.

FROM what has been said in the account of the Greek painters, it will be seen that many of their most celebrated works were transported to Rome, for the embellishment of their temples and public edifices; and we might from thence be naturally led to conclude, that painting was successfully practised and patronized among the Romans, at an early period of the republic. On inquiry, however, it will be found that for upwards of four centuries after the foundation of Rome, the Romans were occupied in pursuits very different from the cultivation of the elegant arts; and it is certain that Rome was indebted to the Etruscans for whatever she possessed in the first ages of the republic, either of sculpture, painting, or architecture.

Declared enemies of repose, they considered peace among the greatest of public calamities; and so far from contributing to the progress of science, or the

perfection of any liberal art, they conceived glory to consist solely in amassing spoils amidst carnage and devastation. Bent on the conquest of distant countries, as well as those of the neighbouring nations, the triumphs of the Roman eagle were to them more worthy objects of pursuit than the most successful cultivation of the arts. When, indeed, their dominion had extended itself by a continued succession of conquests, and the ambitious pride of their consuls gratified itself, in their triumphs, by an ostentatious display of the spoils of subjugated nations, the productions of art of the different countries they had vanquished, particularly the Greeks, became the trophies which the vain-glory of the conqueror presented to a ferocious people, who had neither "an eye to see, nor a taste to feel their perfection." Even the conquerors themselves regulated their value of these productions of genius and taste rather by the estimation in which they were held by the people who had been plundered of them, than the discriminating judgment of the spoliator. The glory of their arms, and the aggrandizement of their dominion, were the great objects of Roman ambition, and this picture of their policy is even corroborated by the most distinguished of their poets :

Tu regere imperio populos, Romane, memento :
Hæ tibi erunt artes ; pacique imponere morem,
Parcere subjectis, et debellare superbos.—VIRGIL.

Impressed with such ideas, it is not to be wondered at that no painter of celebrity appeared at any epoch among the Romans, whose artists were few, and those of decided inferiority.

Previous to the four hundred and fiftieth year after the founding of Rome, we have no tradition of Roman painting. About that period, FABIVS, a noble patrician, executed some paintings in the Temple of Health, on the Quirinal Mount, by which he acquired the denomination of *Pictor*, which descended to his family. These pictures existed until the reign of Claudius, when that temple was destroyed by fire. They were probably held in little estimation, as Pliny, to whom they must have been known, neither acquaints us with the subjects, nor commends the execution. That painting was then little respected by the Romans, and that the title of *pictor* was not considered as an honourable distinction, may be inferred from a passage of Cicero, in the first book of his *Tusculanes*. *An censemus si Fabio nobilissimo homini laudatum esset quod pingeret, non multos etiam apud nos Polycletos et Parrhasios fuisse.* It therefore appears that the art was held in little estimation, and that the title of *pictor* was rather intended to stigmatize the illustrious character who had degraded his dignity, by the practice of an art which was held in no consideration. Thus we find that the art of painting was neither esteemed nor patronized in the four hundred and fiftieth year of Rome.

The example of Fabius does not appear to have been followed by any of his contemporaries ; for we find a chasm of nearly a hundred and fifty years before any mention is made of another Roman painter, when

PACUVIVS, the poet, showed his talent in the sister art in some paintings he executed in the Temple of Hercules, in the *Forum Boarium*. It is probable that the celebrity he had justly acquired as a tragic writer, gave a greater degree of interest to his paintings than their merit would otherwise have excited. Yet his productions do not appear to have placed the art on a more honourable footing : as Pliny in-

forms us, that after Pacuvius the pencil was no longer to be found in respectable hands. His expression is remarkably significant, *in honestis manibus*. It must be allowed that the works of Fabius Pictor, and Pacuvius, could not reasonably be expected to excite a national enthusiasm in favour of an art which they only exercised as an amusement. The paintings of Fabius were the recreations of his youth ; those of Pacuvius, the diversions of his old age. But painting is a difficult and arduous art, which requires the undivided exercise of all the powers of man, and to excel in which, the most protracted period of human existence is hardly found to be adequate.

After the dissolution of the Roman republic had terminated in the establishment of the empire, and when the stern ferocity which characterized the commonwealth had yielded to softer and more polished manners, together with the cultivation of literature, it might have been expected that a more prevalent taste for painting would have discovered itself, particularly as sculpture and architecture excited a considerable degree of patronage and admiration. We find, however, from the testimony of Pliny, who certainly was not backward in giving to Rome her full share of credit in every thing relative to the arts, that from the time of Augustus to that of Vespasian, a space of about eighty years, the number of painters mentioned by that writer does not exceed seven or eight, and the majority of those of very subordinate consideration.

ARELIUS. This artist was of some celebrity at Rome a short time before the reign of Augustus. From the manner in which he is mentioned by Pliny, he must have possessed considerable ability. That writer reproaches him severely for having selected, as the models for his goddesses, the most celebrated courtesans of his time ; a reproach which he never thought of making to some of the greatest artists of Greece, who constantly availed themselves of the same practice.

LVDIVS. He distinguished himself in the reign of Augustus as a painter of views, landscapes, marines, &c., which he embellished with figures. He was the first Roman artist who painted in fresco, and he was chiefly employed in decorating the walls of the villas and country-houses, in which he is said to have excelled.

AMVLIVS. This painter flourished in the reign of Nero, who is reported by Suetonius to have himself studied the art. He was principally employed by that emperor in the embellishment of his house of gold. His works, with the palace, became a prey to the flames. Pliny represents him as a painter of low, common subjects, *humilis rei pictor* ; yet he mentions, as one of his principal works, a picture of *Minerva*, which cannot be considered as a humble or ordinary subject.

TURPILIVS, a Roman knight, painted some pictures, which were formerly at Verona. The only information Pliny affords us respecting this artist is, that he painted with the left hand.

ANTISTIVS LABEO, who had been prætor, and even proconsul of the province of Narbonne, is said to have amused himself with painting small pictures, which, instead of exciting public admiration, only brought on him the ridicule and contempt of his contemporaries. He died at an advanced age, in the reign of Vespasian.

CORNELIVS PINVS and ACCIVS PRISCVS flourished under Vespasian, and were employed by him in the Temple of Virtue and Honour, which that em-

peror caused to be repaired. The latter is said to have approached nearer to the manner of the ancients than his competitor.

Such is the scanty catalogue of the painters of *Imperial Rome*, and such the miserable ebb to which the art of painting had sunk, previous to the establishment of the Eastern empire. Nor could the magnificence and taste of the founder of Constantinople re-elevate the art from the wretched state into which it had declined. The successors of Constantine had little leisure to attend to the cultivation of the arts. Disastrous events were hastening, which threatened the existence of their dominion, and which terminated in the downfall of the empire.

If the art of painting can be said to have existed during the dark ages which succeeded, it will be found to have slumbered in a state of degradation in the cells of the Greek monks, until its revival in Italy, in the thirteenth century.

ON THE EXCELLENCE AND UTILITY OF ENGRAVING.

WHEN we consider the amusement and information which may be derived from the contemplation of prints, it becomes matter of surprise that the number of collectors has not been more considerable. Of late, however, they have been very extensively increased.

It requires the possession of an affluent fortune to be enabled to form a respectable cabinet of paintings; and it is further necessary that the purchaser should possess a cultivated taste and a discriminating judgment, which are not easily acquired, to avoid the danger of imposition. But a knowledge of prints is obtained with more facility, and the acquisition of them is practicable to almost every age or condition of life; as the indulgence of this curiosity, when kept within the bounds of discretion, may be reasonably gratified, without either inconvenience or imprudence; and a collection so formed will be found of universal utility.

Prints are known to be particularly useful in the instruction of youth, from the lively impression they stamp on the imagination, as well as the agreeable recreation they afford; and that impression will not only be more prompt, but will be probably more forcible and permanent than any that can be communicated by speech. In old age, when the pleasures and amusements of youth are forgotten, or become insipid and indifferent; amidst infirmities and debility, how acceptable a resource must it afford to be able to turn over the contents of a portfolio, which recall to the mind ideas and objects which had been effaced from the memory, and of which the variety of subjects, and the beauty of the execution, dissipate *ennui*, and enliven the spirits. The following admirable reflections on the usefulness and value of engravings were sent to Mr. Strutt, previous to the publication of his Dictionary. They are the observations of a gentleman of acknowledged taste, a man of science, and a lover of the arts, to whom the world has since been indebted for two most interesting works, respecting Italian biography and literature.*

“Of all the imitative arts, painting itself not excepted, engraving is the most applicable to general use, and the most resorted to from the necessities of mankind. From its earliest infancy, it has been called in as an assistant in every branch of know-

ledge, and has, in a very high degree, facilitated the means of communicating our ideas, by representing to the sight whatever is capable of visible imitation, and thereby preventing that circumlocution which would ill explain, in the end, what is immediately conceived from the actual representation of the object.

“From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconsiderable. They are found to be more durable, which may, however, in some degree, be attributed to the different methods in which they are preserved. Many of the best paintings of the early masters have generally had the misfortune to be either painted on walls, or deposited in large and unfrequented, and consequently damp and destructive buildings; whilst a print, passing, at distant intervals, from the *porte-feuille* of one collector to that of another, is preserved, without any great exertion of its owner. Hence it happens, that whilst the pictures of Raffaele have mouldered from their walls, or deserted their canvass, the prints of his friend and contemporary, Marc Antonio Raimondi, continue in full perfection to this day, and give us a lively idea of the beauties of those paintings, which, without their assistance, had been lost to us for ever, or at least could have only been known to us, like those of Zeuxis and Apelles, by the descriptions which former writers on these subjects have left us.

“Perhaps there are no representations which interest so strongly the curiosity of mankind as portraits. A high degree of pleasure, of which almost every person is susceptible, is experienced from contemplating the looks and countenances of those men, who, by their genius or their virtues, have entitled themselves to the admiration and esteem of future ages. It is only in consequence of the facility with which prints are multiplied from the same engraving, that this laudable appetite is so frequently gratified. Whilst the original portrait is limited to the wall of a private chamber, or adorns some distant part of the world, a correct transcript of it, exhibiting the same features, and the same character, gives to the public at large the full representation of the object of their veneration or esteem.

“As the genuine paintings of the ancient masters are become extremely scarce, we are much indebted to prints for the truth of our ideas respecting the merits of such masters; and this is no bad criterion, especially when the painter, as is frequently the case, has left engravings or etchings of his own. With respect to the principal excellences of a picture, a print is equally estimable with a painting. We have there every perfection of design, composition, and drawing; and the outline is frequently marked with a precision which excels the picture; so that where the merit of the master consists more particularly in the knowledge of those primary branches of the art, his prints may be better than his paintings, as was notoriously the case with Pietro Testa, who, possessed of every excellence of a painter, except a knowledge of the art of colouring, acquired that reputation by his etchings which his paintings never could have procured him.

“A knowledge of the style and manner of the different masters is only to be obtained by a frequent inspection and comparison of their works. If we were to judge of Raffaele himself from some of his pictures, we should be disposed to refuse our assent to that praise which he has now for some centuries enjoyed. Every master has at times painted below

* William Roscoe.

his usual standard, and consequently is not to be judged of by a single picture. And where is the collection that affords sufficient specimens of any of the elder masters, to enable a person to become a complete judge of their merits? Can we, from a few pictures, form an adequate idea of the invention and imagination of a painter, of the inexhaustible variety of form and feature, which is the true characteristic of superior excellence? But let us look into a collection of prints after any eminent artist, engraved either by himself or others, and we shall then have an opportunity of judging of his merits in the first and indispensable qualifications of a painter. If we find grandeur of design united with elegant composition and accurate drawing, we have the strongest testimony of superior abilities, and from a general comparison and accurate observation of a number of such prints, we may venture to form to ourselves a decisive opinion respecting the merit of such masters. On examining the prints after Raffaele, we find that his first manner was harsh and Gothic; in short, a transcript from Perugino, but that he afterwards adopted that sublime and graceful manner, which he ever retained.

"Wherever a painter has himself handled the graver, his prints are most generally impressed with the same character as his paintings, and are therefore likely to give us a very accurate idea of his style. The prints of Albert Durer, Rembrandt, and Salvator Rosa, are all such exact counterparts of their paintings, that at this time, when the colouring of their pictures is often so far changed, as to answer little further purpose than that of light and shadow, they become in a manner their rivals; and, in the general acceptation of the world, the prints of some of these artists have been as highly valued as their paintings.

"Independent of the advantages prints afford us, when considered as accurate representations of paintings, and imitations of superior productions, they are no less valuable for their positive merit, as immediate representations of nature. For it must be recollected, that the art of engraving has not always been confined to the copying other productions, but has frequently itself aspired to originality, and has in this light produced more instances of excellence than in the other. Albert Durer, Goltzius, and Rembrandt, amongst the Dutch and Germans; Parmigiano and Della Bella, amongst the Italians; and Callot amongst the French; have published many prints, the subjects of which were never painted. These prints may therefore be considered as original pictures of those masters, deficient only in those particulars in which a print must necessarily be inferior to a painting.

"The invention of printing, in the fifteenth century, was undoubtedly the greatest acquisition which mankind ever made towards the advancement of general science. Before that event, the accumulated wisdom of ages was confined to the leaves of a few mouldering manuscripts, too expensive to be generally obtained, and too highly valued to be often trusted out of the hands of the owner. History affords many instances of the difficulty with which even the loan of a book was procured, and of sureties being required to be answerable for its return; but the discovery of printing broke down the barriers which had so long obstructed the diffusion of learning; and the rapid progress in civilization, which immediately took place, is itself the happiest testimony of the great utility of the invention. What printing has been, with respect to general

science, engraving has been to the arts; and the works of the old Italian artists will be indebted to engraving for that perpetuity which the invention of printing has secured to the Jerusalem of Tasso, and the tragedies of Shakspeare and Corneille."

ON THE ORIGIN OF ENGRAVING.

As it is foreign to the present publication to treat of the antiquity of engraving, as it relates to gems, precious stones, or even medals, which may be said more properly to belong to sculpture, we shall confine ourselves to an inquiry into the origin of the invention of taking off impressions on paper, from blocks of wood, or plates of metal, which led to the production of prints.

As the discovery of engraving on wood is generally allowed to have been anterior to that on copper, it may fairly claim a priority of attention.

The generally received opinion is, that the art of engraving on wood was first practised in Germany by what were called *formschneiders*, or cutters of forms or models, who were employed by the *briefmaler*s, or card-painters, to carve the outlines of the figures on wood to be stamped upon the paper, to save the trouble of making a separate drawing for every card, which were afterwards coloured with the hand.

The researches of the German antiquaries have sufficiently established that cards were in use in that country as early as the year 1300. But if the report of Papillon could be esteemed deserving of credit, engraving on wood must have existed fifteen or sixteen years previous to that period, as he mentions eight engravings on wood, an account of which he had received from a Swiss officer. According to the title, they represented the warlike actions of Alexander the Great, and were executed by Alexander Alberic Cunio, and his sister, dedicated to Pope Honorius IV., who only filled the papal chair two years, 1284 and 1285. As the authenticity of this account of Papillon, who had never seen them, rests solely on the report of a Swiss officer, it has not been thought entitled to much attention.

These *briefmaler*s, or card-painters, not only made and sold all sorts of playing cards, but stamped and illuminated various images of saints: and it is the opinion of M. Breitkopf, in his *Treatise on Engraving on Wood*, that the impression of these images preceded that of the playing cards. According to Baron Heineken, there are preserved in several of the celebrated libraries in Germany, particularly in that of Wolfenbuttel, many of these images of saints, engraved on wood, and illuminated. In the convent of the Carthusians at Buxheim, in Suabia, a monastery of great antiquity, is preserved one of these images, representing St. Christopher, with the infant Jesus on his shoulders, traversing an arm of the sea; the Saint is preceded by a Hermit holding a lantern, and followed by a Peasant carrying a sack. This print is of a folio size, and is engraved on wood, and illuminated in the same manner as the playing cards. The following inscription, in Gothic letters, is at the bottom of the print, *Christoferi faciam, die quacunque tueris. Illa nempe die morte mala non morieris. Millesimo CCCC° XX° tertio*. It is, therefore, proved by this print, that images of saints, with inscriptions, were engraved on wood as early as the year 1423.

To these images of saints, succeeded subjects of sacred history, accompanied by explanations, also

cut in wood. Thus we are furnished with the origin of books printed with blocks of wood, and it is a very generally received opinion, that it was this practice which gave John Guttenberg the first idea of the typographical art. Soon after the invention of printing, cuts, executed on wood, were used as the embellishment of books. The names of the first engravers who wrought in that way have not reached us, and are supposed to have been confounded with those of the printers. Among the artists who are known to us, and who may be placed amongst the earliest engravers on wood, are Jorg Schapff, who flourished as early as the year 1448; and Jacob Walch, the supposed master of Michael Wolgemut. From this period, the artists who succeeded will be found in their respective places in the body of the work.

It is surprising that the ancients, who excelled in engraving on gems, precious stones, and even on metal, from a very remote period of antiquity, should have remained for so many ages ignorant of the invention of taking off impressions from the works they executed. It was not, however, before the middle of the fifteenth century, an epoch distinguished by inventions so important to literature and the arts, that this interesting discovery appears to have been made.

The original invention of taking off impressions from engraved plates has been equally claimed by the Italians and the Germans. In support of the Italian pretensions, Vasari, in the life of Marc Antonio Raimondi, reports that Finiguerra, a Florentine goldsmith, accidentally made the discovery about the year 1460. For a particular account of this disputed invention, as well as the grounds on which the Germans build their claim to it, to avoid repetition, the reader is referred to the article Finiguerra in the Dictionary.

REMARKS ON THE DIFFERENT MODES OF ENGRAVING.

PRINTS, as well as paintings, may be divided into three general classes, historical and emblematical subjects, portraits, and landscapes, which will still admit of a subdivision.

The modes of engraving, ancient and modern, have within a few years greatly multiplied, and may be said at present to consist of the following:

Stroke engraving. This manner is effected by tracing the design upon the plate with a sharp tool, called the dry point, and the strokes, or lines, are cut on the copper with an instrument called the graver, or burin.

Etching. In etching, the traces are cut with a point, or needle, through a varnish, prepared for the purpose, and laid on the plate; and these strokes are corroded, or bitten, into the copper by aquafortis.

With the point and graver. In this, the most general mode of engraving, the subject is first etched, and afterwards finished with the graver. By this process the advantages of both are combined.

Mezzotinto. This style of engraving is executed by raising on the plate, with a toothed tool, a uniformly dark barb, or ground. The design being traced upon the plate, the light parts are scraped off by instruments, in proportion as the effect may require.

The above, being the four principal modes of engraving, call for more particular observations.

In the operation of the *graver*, we expect to find

the strokes correct and decided. In *etching*, we discover an unembarrassed freedom of hand. In the united execution of the *point* and the *graver*, we have the advantage of both operations. And in *mezzotinto* it is required that the effect should be soft and mellow. From the form of the graver, every time it cuts into the metal it makes an angular incision, producing a firm and sharp line, except the stroke is extremely delicate, which requires to be traced with judgment and reflection, though not distinguished by great freedom of hand. On the contrary, an unrestrained liberty of execution is the characteristic of etching, in which the point runs playfully over the plate, without meeting with resistance, and follows, without effort, the slightest impulse of the hand. In this respect, etching may be said to be little different from drawing, and is effected with equal facility. But as the aquafortis does not bite equally, the lines cannot be so sharp as when cut with the graver; besides, it is difficult to give, by the simple operation of the point, that suitable accord to each part of the plate so essential to the harmony of the whole. The stroke engraver has in this a considerable advantage, in being able to increase or diminish the force at pleasure, by a stronger or more delicate trace. As stroke engraving and etching have equally their particular benefits and inconveniences, the art has been improved by a successful union, by which their advantages are increased, and their deficiency diminished. The generality of plates, both of historical and other subjects, are brought to a certain degree of forwardness by etching, and are afterwards finished with the graver; and when this process is executed with intelligence, it cannot fail to produce the happiest effect. It sometimes happens, indeed, that an etching, which only required to be partially touched on, and that in particular parts, with the graver, is, by want of judgment and dint of diligence, rendered heavy, laboured, and insipid.

In figures of a certain size, stroke engraving has a decided advantage over etching, in the expression of the muscles. The soft and delicate transition from light to shadow, so necessary in that respect, cannot be rendered with equal success with the point. Large plates in general require a force and power of execution, which is scarcely to be produced by the simple operation of the needle, and more particularly demand the vigorous aid of the graver. Etching, on the contrary, is more successful in giving effect to sketches or drawings slightly touched, in which the solidity of the graver would entirely take away that easy and spirited touch, which constitutes their greatest beauty and merit. But it is in landscape that its operation is most advantageously developed; in which the foliage, sky, ruins, distances, in short, every part of that charming branch of the art, requires the utmost lightness, as well as freedom of hand.

In mezzotinto, the operation is in direct opposition to that of stroke engraving, or etching: in the two latter, the object of the artist is to trace the shadows on the plate; in the former, his effect is produced by clearing the lights. The essential excellence of mezzotinto is mellowness, and it is from thence that it is peculiarly adapted to portraits and to historical subjects in which the figures are designed on a considerable scale. Perhaps no other branch of engraving surpasses or even equals mezzotinto in the softness of the carnations, the light floating of the hair, the folds of the draperies, the lustrous brilliancy of armour, and in the delicate imitation of

the colouring of a picture. The talents of our ingenious countrymen have carried this interesting department of engraving to the highest possible perfection; their excellent productions have left those of every other country far behind, and are the admiration and delight of every lover of the art.

Engraving in dots without strokes is executed with the point upon the wax or ground, bitten in with the aquafortis, and afterwards harmonized with the graver, by the means of which instrument small dots are made. It is also frequently effected with the graver only, without the assistance of the point, particularly in the flesh and finer parts. This mode of engraving has also been practised in England with the most distinguished success.

Engraving in dots, called opus mallei. This mode is supposed to have been first practised by Janus Lutma. The design is first etched, and is afterwards harmonized with the dry point, performed with a small hammer, from which it takes its name.

Aquatinta. In this lately invented style of engraving, the outline is first etched, and afterwards a sort of wash is laid on, by means of the aquafortis, which is particularly prepared for that purpose.

By this mode of engraving, drawings in Indian ink, bistre, and other washes, are very successfully imitated.

On wood, performed by a single block. The design is traced on the wood with a pen, and those parts which should be white are carefully hollowed out. The block is afterwards printed by the letter-press printers. It is satisfactorily proved, that this, the earliest mode of engraving, led to the invention of printing.

On wood in different blocks. This particular style is called chiaro-scuro, and was designed to imitate the drawings of the old masters. It is performed with two, three, or more blocks, the first having the outline cut upon it, the second is reserved for the darker shadows; and the third for the shadows which terminate upon the lights: these are substituted in their turn, each print receiving an impression from each block.

On wood and on copper. In this mode the outline is engraved in a bold, dark style, on the copper; and two or more blocks of wood are used to produce the darker and lighter shadows, as above mentioned.

BRIEF EXPLICATION

OF

SOME OF THE TERMS USED IN THE ART.

ACCESSORIES. There is scarcely a work of art in which, independent of the principal figures, there are not objects, which, without being indispensably necessary to the subject, essentially contribute to the beauty and perfection of the whole, and which are, in some degree, explanatory of the subject. For this purpose the artist makes choice of those circumstantial objects which are immediately relative to the action he is to represent, and which are the most proper to characterize it, by an indication of the time and place at which the event occurred. Such are, in the language of the art, called Accessories. By these means the painter supplies the place of poetical detail, by a substitution of picturesque representation; but these are always kept sufficiently subdued to prevent their distracting the attention of the spectator from the interest of the picture.

AËRIAL PERSPECTIVE. In defining aërial perspective it is to be observed, that it is not subject, as linear perspective is, to the strictness of rules, rigidly demonstrated. It indicates the degree of light which each object receives in a picture, from its proximity to, or distance from, the spectator. It is expressed by a degradation of tone, proportioned to the quantity and quality of the intermediate air that separates the object from the eye that regards it. But as that air is occasionally lighter or more dense, clearer or more vaporous, that degradation cannot always be the same, but is regulated by the scale of atmospheric purity; as in a fog, it will be more at the distance of a few feet, than in a clear sky at as many miles. There are some moments of ethereal brightness in which the distant objects appear unusually vigorous, so much so, as to be frequently considered, even when represented with the most perfect attention to truth, to be violent and unnatural. Such is frequently the case in the fine landscapes of Rubens and Titian. It is only by a strict attention to nature that the artist can succeed in the representation of aërial perspective; he will perceive that in degrading the tint, she (Nature) at the same time renders the outline more undecided, effaces angular precision, preserving only general forms, more or less explicit, as the air that surrounds them is loaded or light.

ALLEGORY. This term, as relative to the art, is a mode of communicating certain abstract ideas by

the aid of symbolical figures, and is most frequently employed in fabulous or mythological representations. It is successfully used also in subjects taken from the poets, who have themselves made use of similar illusion. It sometimes happens, that when allegory is not treated with great address, the artist resembles the author of an enigma, with this difference, that the painter is desirous of being understood, whilst the enigmatist wishes to conceal his meaning. [No painter who is not essentially a poet should attempt allegory; if explanation is required, he has failed in his object.]

ANTIQUÉ. This word, originally an adjective, has, in its application to art, been adopted as a substantive, and is used to signify the precious relics of antiquity which remain to us in the statues, *bassi rilievi*, &c., which have been preserved to us from those remote ages in which the arts were carried to the highest perfection. This epoch of purity may be said to have existed in Greece from the time of Pericles till they reached their acmé, in the reign of Alexander.

Winckelmann assigns to Grecian art four styles: the ancient style, or that which preceded Phidias; the grand style, that which was established by that celebrated statuary, and immediately followed him; the graceful style was introduced by Praxiteles and Apelles; and the imitative was that which was followed by the crowd of undistinguished artists who succeeded, and who, finding themselves incapable of excelling their predecessors, sunk into an impotent and servile imitation.

It has been doubted whether the finest works of antiquity have descended to us, and the distinguished beauties we admire are confined to a very few celebrated statues, of which the Apollo of Belvidere, the Laocoon, the Antinous, the Torso, the Gladiator, and the Venus of Medicis, are the principal. These have been long the objects of our admiration, and the guide of the most distinguished artists. A profound study of the antique was the source from which Michael Angelo and Raffaele drew the perfection which has immortalized their names. [The Elgin Marbles in the British Museum form a treasury from which ample knowledge of the antique may be obtained.]

ATTITUDE, is the position of an animated figure, to which painting gives a fixed and permanent

form, and by which it can exhibit all the various movements which the passions can excite in the human frame. This difficult, but essential effort of the art, demands a scrupulous propriety in the attitudes the painter employs in his work, and requires that the motion given to his figure is completely in character with the particular passion by which the personage is actuated. When Achilles is menaced with the loss of Briséis, it is not enough that rage darts from his eyes, every limb, the movement of the whole body, should participate in the feeling of the moment. The taste and judgment of the artist appears in making choice of those attitudes in his pictures which display, as far as circumstances will permit, the most beautiful delineation of the figure.

BACK-GROUND. This term is applied to the field or space of the picture which surrounds the figures in historical subjects or portraits; and to the different plans in the distances in landscape painting. The importance of an appropriate back-ground is not always sufficiently considered, except by artists, who, as Sir Joshua Reynolds observes, "are fully apprized how much the effect of the picture depends on it." It is of the greatest consequence that the back-ground should be in unison with the figures in tone, and that the objects introduced should be perfectly conformable to the history, and characteristically suited to the persons represented. Sometimes rich and embellished back-grounds are required, as in the splendid display of Asiatic pomp, in triumphs, and public festivals; at others, the solemnity of the subject demands an austere and unobtrusive simplicity, as in the generality of subjects of devotion, or those descriptive of any pathetic and affecting scene, in which nothing should appear that can diminish the interest inspired by the event.

BAMBOCCIALE. The Italians call by this name subjects representing fairs, drolleries, and village feasts. This appellation appears to have originated in the admiration excited at Rome by the works of Peter van Laer, a Dutch painter, who treated those subjects with great success, and who was nicknamed Bamboccio, on account of the extraordinary deformity of his body.

[**BODEGONES.** The Spanish term for pictures of inanimate objects, such as pieces of plate, metal and earthen vessels used for domestic purposes; also for those of dead game, fish, and fruit. Velasquez, in his early time, exercised his pencil in painting *Bodegones*, of which several fine specimens are preserved. It corresponds with the English term *Still-life*.]

BREADTH. Applied to composition, design, or the distribution of light and shadow, breadth conveys a certain idea of greatness, which is in direct opposition to the frivolous and the mean. Breadth, therefore, as it relates to art, partakes of the simple and the grand, and may be said to belong in a peculiar degree to the works of Coreggio. Grandeur is his character, breadth may be considered as his means. In the works of the great master we discover breadth, because he has considered his subject as a whole, without interrupting its general simplicity by a minute attention to subordinate parts. His masses of light and shadow are therefore broad and grand, producing one great and general effect; whereas, if they were scattered and broken, the effect would be spotty and discordant.

CARTOONS. The designs prepared by painters,

intended to be executed in fresco, or wrought in tapestry. See **FRESCO**.

CHARGED. A term in art intended to express any thing that is *outré*, or extravagant. Simplicity and elegance, founded on correctness, forbid, in the general exercise of the art, every thing that is excessive or exaggerated; every thing, in fact, that is not strictly proportioned to the perfection of nature. Yet there are circumstances in which it is not only permitted, but necessary, to exceed the precise boundary of scale and proportion. Those objects, in particular, which are to be seen at a considerable distance, and where the point of view requires that the scrupulous exactitude of form, expression, and even of colour, which are required in ordinary imitation, should be aggrandized according to their distance from the spectator. Such, among others, are the paintings in cupolas, or other elevated situations.

CHIARO-SCURO. This term relates to the general distribution of the lights and shadows in a picture, and their just degradation, as they recede from the focus of light. In order to render this effect of the chiaro-scuro more intelligible, it may be well to consider it as acting on an individual object. When the light, issuing from a given point, expands itself over a particular body, an infinite number of rays, emanating from that point, are directed towards the illumined object, and strike upon every thing they can reach of its surface. The ray which first touches the nearest part of that surface, carries to it the most lively light, because it arrives in a less altered state, and reaches it by a shorter line than those rays directed to objects more removed from their source, and consequently, having further to travel, become less brilliant and luminous. These arrangements of light and shadow form the science of the chiaro-scuro, which, when properly understood, gratify the spectator with an accord, similar to that of the harmony of sounds to the ear; whereas, where the lights and shadows are indiscriminately scattered, and there is a want of union and subordination, the sight is wounded by discord and incongruity. [It comprehends not only light and shade, without which the forms of no object can be perfectly represented; but also all arrangements of light and dark colours in every degree; in short, in accordance with the compound word composing its name, which we have adopted from the Italian, the light and dark of a picture. (*Professor Phillips*.) The best examples among the Italians are, perhaps, to be found in the pictures of Lionardo da Vinci, Giorgione, and Correggio; among the Dutch, in those of Rembrandt, Adrian Ostade, and De Hooge.]

COMPOSITION. In the language of the art, composition consists in the general arrangement of objects which the imagination has conceived, and the putting together of individual parts to form a picturesque whole. This is considered one of the greatest difficulties the painter has to encounter. In the composition of a picture it is essential that nothing should be introduced which is not appropriate and analogous to the subject. Profusion has ever been esteemed a vice, even in the most extensive subjects, which, instead of adding to the beauty and expression of the work, diminishes the effect of both.

A composition is said to be confused when it is loaded with objects which interfere with each other by their disposition or multiplicity. A composition is conceived to be great, not from the number of the

figures, but from the skill with which the artist has disposed them, so as to leave no vacancy in the space which the eye requires to be occupied. A grand composition differs from that which is usually denominated rich; the first is characterized by simplicity, the second by abundance. The compositions of *Paul Veronese* may be styled rich, those of *Raffaello* lay claim to grandeur. [*Niccolo Poussin's* are classical, *Rembrandt's* natural.]

CONTOUR. See **OUTLINE.**

CONTRAST. By contrast is meant, in painting, the variety in the position or motion of the different objects, and may be said to be the opposite to repetition. There are several contrasts observable in works of art, and those distinct from each other. The contrast of light and shadow, which constitutes the *chiaro-scuro*; a contrast in the movements of the different figures, and even in the different parts of the same figure; another in the age, sex, or passions of the different personages. Thus each figure is frequently in contrast with the others in the same group, and the several groups are also contrasted with each other. The judicious arrangement of this contrast or opposition, forms one of the great requisites of a fine picture.

CORRECTNESS. Correctness of design, as it relates to the beauty of the art, consists in the exact observance of the just proportions of the figure, as established by the models of selected nature, or the *chefs d'œuvre* of antiquity. It is further exemplified by giving more or less of beauty, dignity, or grandeur to the figure, according to the age, sex, or condition of the personage represented. It is not always necessary that to be correct the design should be beautiful. It is sometimes sufficient that nature, even in a form less perfect, is faithfully delineated.

COSTUME. In the works of historical painters, the laws of costume require that the subject should be treated with all possible attention to traditional veracity, in a strict regard to the customs, character, and habits of the particular country in which the event occurred. It has been further observed, that it is not sufficient that there should be nothing contrary to usage, but that some particular object should be introduced, to indicate the time and place in which the subject is represented. The same correct attention is requisite in the buildings, animals, plants, &c. The works of *Niccolo Poussin* are, perhaps, those in which costumal propriety has been attended to with the strictest conformity; and this may be attributed to his perfect acquaintance with the antique. It was probably this, rather than his other great qualities, that procured him the title of *Le Peintre des gens d'esprit*.

DEMITINT. This term in art appears to be sufficiently explicit in itself, as to its general signification; but, in order to give a more precise definition of it, it may be necessary to observe that every colour may be divided into shades or tints, which again admit of subdivision; but the word demitint ought not always to be understood literally. As every colour can be modified or broken into different shades, all of them may, according to the use the artist makes of them, be called demitints, when, in the harmonizing of the picture, they serve as a passage from one tint to another.

DESIGN. In a general sense, design means the art of imitating by a trace, or outline, the form of

the object presented to the view. See **OUTLINE.** [It is now commonly applied to a drawing made to be engraved; and the artist is called a *designer*, to distinguish him from a painter of a picture. It, however, has a more extensive sense, and may be used in various ways with reference to art.]

DISTEMPER. The mode of painting in distemper is one of the most ancient that we know, if it may not rather be said to have preceded every other. Water is undoubtedly the most natural, and the simplest means of giving to coloured matter, in powder, the fluidity necessary for its employment. But as experience showed that colour so prepared, when deprived of its moisture, detached itself easily from the surface on which it was spread, means were sought to give it the necessary consistence by the introduction of sily or glutinous substances, by which it was rendered more permanent. Distemper was the general mode of painting previous to the discovery of oil-painting.

DRAPERY. The art of casting, or disposing the foldings of the drapery, requires no inconsiderable part of the painter's attention; and great judgment and taste are necessary to arrange it in such a manner as to display the form to the greatest advantage, and that the folds may correspond with the movement of the figure. In the higher walk of historical painting, the folds should be large and few, because the grandeur of the forms produces broad and simple masses of light and shadow, and it is always in the remembrance of the intelligent artist, that drapery is meant to cover, not to hide the figure.

Draperies ought to be suited to the age, character, and rank of the figures they clothe. Stuffs of a gay colour, and of a light texture, may be proper for youth; those of a soberer hue and a heavier substance, for persons advanced in years. A personage of a grave or austere character should be differently habited from a gay voluptuary; a Roman matron should not be attired like a courtesan.

DRYNESS. Applied to painting, dryness implies a harshness and formality in the outline, and a want of mellowness in the colouring. The early essays of a young artist are usually dry and hard, arising from a timid and scrupulous imitation of the most minute details of the object he adopts as a model; and this appears to have been the case with some of the greatest masters who have practised the art. That this defect is not always produced by want of talent, we have a striking proof in the example of *Raffaello*, whose earliest works partake of the dry, Gothic hardness of the painters who preceded him, though he afterwards acquired the grand and graceful style, by which his best performances are distinguished. Thus we find, that the defect of dryness may be corrected by study and practice, when that timidity, in which it appears to originate, is not inherent in the mind of the artist.

ELEGANCE. In relation to art, elegance is a quality which partakes of a degree of grace with a certain portion of the beautiful. Without the necessity of an exact and scrupulous purity, it is sometimes to be found attached to a sort of negligence that accompanies incorrectness. The figures of *Coreggio* perhaps possess more elegance than those of *Raffaello*, yet the superiority of the latter will not be disputed in beauty and dignity. Elegance is nearly the opposite to stiffness, and consists, in a great degree, in a graceful suppleness and flexibility.

EXPRESSION is the representation of the human frame under the impression of a particular sentiment, by which the mind is affected. As it relates to painting, it may be considered under two characters, *positive* and *relative*. A figure to which the artist may have given the most perfect expression may be entitled to *positive* excellence, though it may be justly condemned in a *relative* consideration, if it is not perfectly concordant with the general and appropriate expression of the picture.

In the Martyrdom of St. Andrew, by Domenichino, the painter has represented one of the executioners fallen down, and the others mocking him with gross and indecorous gesticulation. The expression of these figures, considered abstractedly, is *positively* excellent, but in a *relative* consideration it is entirely misplaced.

Expression may also be *relatively* good, without any claim to approbation in a *positive* sense. This is strikingly exemplified in Raffaello's St. Michael discomfiting the Evil Spirit. To vanquish the demon, the archangel expresses no exertion; acting under the influence of Omnipotence, he subdues his adversary without an effort. Contending as a man, the expression of St. Michael would have been ridiculous; as the minister of the Deity it is sublime.

FORESHORTENING is the effect that is produced by a figure viewed longitudinally, when it assumes an appearance shorter than it would be when placed perpendicularly. This mode of designing the figure is chiefly used by artists in painting domes and ceilings. In these cases it is called, by the Italians, *di sotto in su* [from below upwards].

FRESCO. An Italian word used to express that species of painting which is generally used on walls, roofs, and ceilings. It is effected by covering with fresh plaster, composed of lime and sand, the place to be ornamented. The artist traces on this the design prepared on his cartoon, and painting on that composition with water-colours before it is dry, they are impregnated with the plaster, and become a part of it.

Fresco painting is of all others the most adapted to those great works which form the embellishment of large public edifices, from the promptitude with which it is performed, and from its extraordinary durability. The sublime productions which have immortalized the names of M. Angelo, Raffaello, Coreggio, and Giulio Romano, at Rome, Florence, Parma, and Mantua, are painted in fresco.

GRACE may be said to be a conformation of the movement of beautiful forms, with the most amiable sentiments of the mind. As applied to art, grace cannot, like beauty, be reduced to the precision of adopted rules. Grace can neither be described, nor measured, nor determined; more fugitive, and more universal than beauty, it can neither be fixed by principle, nor established by convention. Each nation may have its peculiar idea of beauty, but grace is the same in every country. These two admirable qualities only contend with each other in their attractions, in which grace will generally be found to be triumphant:

La grace plus belle encore que la beaute.—LA FONTAINE.

GROTESQUE, a term given to those whimsical ornaments with which the Romans sometimes decorated the ceilings and friezes in their small apartments. The grotesque differs little from the species of ornament called arabesque, the name of grotesque

is said to have been given to it on account of some ornaments of that description having been found in the ruins of a Roman palace, discovered in a grotto near Rome, in the time of Raffaello. That great painter being then employed in the Vatican, adopted the idea, by ornamenting in that style some of the galleries serving as passages in that palace. [The Italian word *Grotesca* or *Grotesco* is preferable to the French *grotesque*, especially as the latter is always used by the English in a ludicrous sense.]

GROUP signifies, in painting, the disposal of an assemblage of figures, or objects, by which they are collected and combined in such a manner, that the eye can at once embrace the whole. The advantage which results from this arrangement is the production of unity, which is one of the established beauties of the art. It is observable in nature, that in a concourse of persons they form themselves into different companies, according to their ages, conditions, and inclinations; these divisions are called groups. It is required by the best rules of art, that although subordinate groups may be introduced into a picture, they should never interfere with the principal one.

HARMONY is the congenial and accordant effect of a picture, resulting from an intelligent distribution of the light and shadow, an amicable arrangement of colour, and consistency and propriety in the composition. Mengs defines harmony to be the art of preserving a just medium between two extremes, as well in the design as in the chiaro-scuro and the colouring.

Every faculty of the art is subject to the laws of harmony. When the different parts of an ordonnance are suited to the subject, and accord amongst themselves to affect the mind of the spectator, there may be said to be a harmony in the *composition*. If all the parts of the composition tend to increase the interest intended to be produced, and every part of the same figure conforms with the interior sentiment with which it is meant to be affected, there will be a harmony of *expression*. When the manœuvre appears throughout the operation of the same hand, and the produce of the same intelligence, it may be styled harmony of *execution*. If the different parts of the same figure accord in indicating the same age, the same temperament, the same tender or muscular character, there will be a harmony of *design*. When the lights and shadows are not violently contrasted, and the demitints lead gradually and insensibly from light to shadow, it produces harmony of *chiaro-scuro*. And when the artist avoids bringing together colours which are not amicable, and his tints constantly participate of those which precede or follow them, it will produce harmony of *colouring*.

IDEAL BEAUTY is generally understood to express that perfection which is never found in individual nature, and can only be produced by a union of the various beauties selected from different forms. If we would form to ourselves a conception of ideal beauty as it was felt by the Grecian sculptors in the purest era of art, we must imagine a beauty such as it would exist if nature produced the human form in the most exquisite perfection of which it is susceptible, aided by the most elevated and dignified sentiment of art. Impressed with such ideas, the Grecian artists were continually engaged in the representation of their heroes or their gods, inspired with the zeal of expression, by the most faultless

semblance of human form, that grandeur and beauty which was to be regarded as divine. "It is this intellectual dignity," says Sir Joshua Reynolds, "that ennobles the painter's art, that lays the line between him and the mere mechanic, and produces those great effects in an instant, which eloquence and poetry are scarcely able to attain."

LINEAR PERSPECTIVE is a science belonging to mathematics, by which is correctly established, by geometrical rules, the diminution of the size of objects, according to their distance from the eye.

MANNER. This word is used in art in two senses. It is applied to express the particular style of a painter, as it differs from that of other masters. When manner only indicates the character of the artist, without departing from nature, it is a necessary dependence of the art, as it is indispensable that every painter should have his manner of designing and colouring, as every person has his peculiar mode of hand-writing. It is also frequently made use of to express an affectation and habit, contracted by an imitation of the peculiarities of some particular master, instead of a general contemplation of nature. This imitation must always be defective, as the object of the art is the perfect representation of nature, and not the peculiar idea that a painter may have formed to himself. [Every school has a manner distinguishing it from others; and every artist of the school participates of it, with a difference peculiar to himself. It is by a knowledge of these differences that connoisseurs decide on the school or painter of a particular picture.]

MORBIDEZZA. The Italians call *morbido* what is delicate, soft, or flexible, and *morbidezza* is used in painting to express that tenderness and fleshiness which appears in the best imitations of beautiful nature. It is particularly applicable to the carnations of women and children. Coreggio possessed, in an exquisite degree, this admirable quality, and has given examples of the *morbidezza* which perhaps yet remain unequalled.

ORDONNANCE. See **COMPOSITION.**

OUTLINE, or CONTOUR. In its most simple interpretation, outline signifies the trace by which the form of a figure or object is designed. An *exact* outline is that which imitates with precision the exterior form of an object viewed from a certain fixed point. Exactness relates to the fidelity of the imitation, without a reference to the theoretical or practical excellence of which the art is susceptible. Thus an exact outline may be drawn of an imperfect figure; and though this precision does not produce an agreeable imitation, it is so far estimable, as it discovers a perfect organic vision, and a dexterity of hand, which can only be acquired by great practice. A *correct* outline implies a more speculative idea of the art, which demands that it should not only be exact, but that it should be select in the form, and conformable to those proportions which have been adopted as the bases of perfection.

PASSION. By passion is meant, in painting, the expression of an affection of the mind as it is imprinted on the human frame. Passion may be synonymous with sentiment, with sensation, as the mind can only cease to be impassioned when it ceases to feel. In its relation to art, it is nearly connected with expression. See **EXPRESSION.**

PASTICCIO. The Italians apply this word, which signifies a pie, to a description of pictures which are neither entirely originals nor copies, and which are sometimes made up of different parts, taken from other paintings, as a *paté* is composed of various kinds of meat. This appellation is likewise extended to such productions as are entirely the invention of the artist, but in which he has imitated the style of another master, in composition, design, and colouring. These imitations are usually confined to simple and limited compositions, and are seldom successful, except in ordinary subjects. It would be necessary for an artist to draw like *Raffaello*, to be able to counterfeit his design. He must possess his mind, before he can imitate his expression, and be endowed with his genius, before he can equal the grandeur of his compositions.

[**STILL-LIFE.** Representations of inanimate objects, whether dead game, fish, or fruits; domestic utensils of metal, china, or glass; musical and sporting instruments, carpets, and other items formed into compositions and not serving as mere adjuncts, are called pictures of *still-life*. When introduced where living persons are principals, such objects are called accessories. In a Larder by Rubens, Snyders, De Heen, &c., they are compositions of still-life; in a Kitchen, or other apartment, with figures, by Teniers, Ostade, or Mieris, &c., they are the accessories.]

[**STYLE,** in the language of writers on painting, signifies the manner peculiar to a school, or an artist, in composition, expression, drawing, and colouring. It may be grand and dignified, florid and ornate, simple and natural, as regards the treatment of the subject in general; and it may exhibit original peculiarities of forms and expressions, or capricious deviations from previously adopted modes, in the works of individual artists. Accordingly in writing or speaking of a painter whose works are not generally known, it is customary to refer to one of these types, either as to subject or manner, in the pictures of an artist with whose works the public are familiar, and say that the one under consideration painted in his style.]

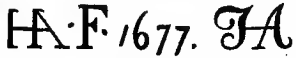



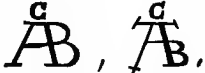

















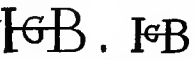










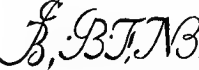



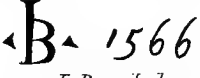




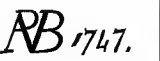

[There are many other terms recently introduced by German and French writers on art, and adopted by several English critics, which are, no doubt, very scientific and recondite; but as this Dictionary is intended for popular use, such terms have been studiously avoided throughout the work, and their 'expucation' must be left to those who employ them.]

AUTHORITIES





WHICH HAVE BEEN CONSULTED FOR THIS WORK.









- NOTIZIE su le pitture di Parma.—*P. Ireneo Affo*.
 Vita di Francesco Mazzuoli.—*The same author*.
 Trattato della nobiltà della Pittura.—*Alberti*.
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 Het Schilder Boek.—*Karel van Mander*.
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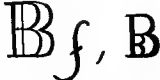

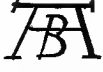
<p> <i>P. Aartsen.</i></p>	<p> <i>H. Abbé</i></p>		<p> <i>Leon^d. Abentis</i></p>	<p> <i>Jan Van Aken, or Hans Van Achen</i></p>
<p> <i>P. Adam</i></p>	<p> <i>Cherubino Alberti</i></p>	<p> <i>H. Aldegrevet</i></p>	<p> <i>A. Algardi</i></p>	<p> <i>Hugo Allard</i></p>
<p> <i>A. Altdorfer</i></p>	<p> <i>Justus Amman</i> 1566</p>			<p> <i>Andrea Andreani</i></p>
<p> <i>Sil. Antonianus</i></p>	<p> <i>P. Van Asch</i></p>	<p> <i>Hans Asper</i></p>	<p> <i>J. Asselyn</i></p>	
<p> <i>J. Walter Van Assen</i></p>	<p> <i>W. Assen and Cornelissen</i></p>	<p> <i>R. Audenaerd, or Oudenaerd</i></p>	<p> <i>H. Avercamp</i></p>	
<p> <i>G. ab Aribus</i></p>	<p> <i>P. Van, Avont</i></p>	<p> <i>A. Badile</i></p>	<p> <i>A. Badiale</i></p>	<p> <i>Capt.^d. Baillie</i></p>
<p> <i>J. Baldung</i></p>	<p> <i>A. Balestra</i></p>	<p> <i>J. de Barbary master of the caduceus; erroneously called F. de Babylone</i></p>	<p> <i>A. F. Bargas</i></p>	<p> <i>Dom. Barriere</i></p>
<p> <i>J. W^m. Baur</i></p>	<p> <i>Nicolo Beatrici</i></p>	<p> <i>Dom. Beccafumi</i></p>	<p> <i>Hans Sebald Beham</i></p>	<p> <i>Barth. Beham</i></p>
<p> <i>Mathias Beitler</i></p>	<p> <i>Stefano Della. Bella</i></p>	<p> <i>J. Vander Bent</i></p>	<p> <i>Nich.^s Berghem</i></p>	<p> <i>J. G. Bergmuller</i></p>
<p> <i>Sol.^o. Bernard</i></p>	<p> <i>J. B. Bertano or Bretano</i></p>	<p> <i>J. Beuckelacr</i></p>	<p> <i>A. Bibiena</i></p>	
<p> <i>A. de Bie</i></p>	<p> <i>Ja.^s. Binck</i></p>	<p> <i>J^{no}. Bisschop</i></p>	<p> <i>Peter Van Bleck</i></p>	<p> <i>H. de Bles</i></p>






Ablo Inven  *P.V.B.*  *M*  *LB*  
Abr^m Bloemaert. *P. Bloemen.* *Mich^l Blond.* *L. Blondel.*

 *Byf.*  1770.  *FB* 
Abr^m Blooteling. *Geo. Bockman* *J. J. Boissieux.* *Renie Boivin.* *Hans Bol.* *N. Boldrini.*








     *I*  *D. Barriere.* *D. Bettini.*  
Boetius Adam à Bolswert. *Scheltius Bolswert.* *Giulio Bonasoni.* *Dom. M. Bonaveita.* *Peter Vander Borcht.*

 *Henry Vander Borcht.* *1590.*  *P. Bordone.*   *Orazio Borgiam.*  
Jerome Bosche, or Bos.

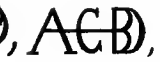
  1634    
J. de Bray. *Peter Brebiette.* *D.V. Bremen.* *Bart^w Breenberg.* *Ab. Breughel.*









    *1538* 
Hans Bresang. *G. A. di Brescia.* *Crispin Vanden Broeck.*

   *J. B. Fecit 1636 au de CP.* 
Crispin Vanden Broeck. *Jn. Van Bronkhorst.* *Hans Brosamer.*

















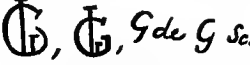






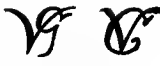



      
J. Vander Bruggen.




















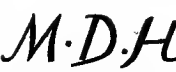

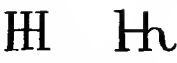




















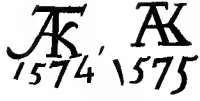
   *IO.VA.BR.FE.*  
J. Vander Bruggen.


     
Ab. de Bruyn. *N. de Bruyn.*

 1629,   1618,     
N. de Bruyn. *J.D. Bry.*

<p>B. MB</p> <p><i>Theod^o. de Bye.</i></p>	<p>Mich^l. Burghers.</p>	<p>†. h.</p> <p><i>Hans Burgkmair.</i></p>	<p>C B, EB, CB, CO</p> <p><i>Cornelius Bus, or Bos.</i></p>	
<p>W WBugt. Tw. WB W W Bsec</p> <p><i>W. Buytenweg.</i></p>		<p>‡ invent. fec.</p> <p><i>James Callot.</i></p>	<p>DO. CAP.</p> <p><i>Dom^o. Campagnolo.</i></p>	
<p>ACA</p> <p><i>A. Cano.</i></p>	<p>R C</p> <p><i>Rem^o. Cantagallina.</i></p>	<p>AC</p> <p><i>Annibale Caracci.</i></p>	<p>FC jr.</p> <p><i>Francesco Caracci.</i></p>	<p>C</p> <p><i>Giovanni Giacomo Caraglio.</i></p>
<p>LCIV.F.INV</p> <p><i>Lodo^o. Cardi, called Cigoli.</i></p>	<p>BC in.</p> <p><i>Bren^o. Castelli.</i></p>	<p>BE B</p> <p><i>Gio. Bened^o. Castiglione.</i></p>	<p>B</p> <p><i>G. B. Cavallerius.</i></p>	
<p>‡</p> <p><i>Fra^s. Chaveau.</i></p>	<p>‡</p> <p><i>Fra^s. de Cleyn.</i></p>	<p>C AA</p> <p><i>Hen^s. Van Cleef.</i></p>	<p>M.V.CLE. Invent.</p> <p><i>Martin Van Cleef.</i></p>	
<p>15 M⁸⁰.</p> <p><i>Martin Van Cleef.</i></p>	<p>HEF.</p> <p><i>Herman Coblent.</i></p>	<p>N</p> <p><i>Nich^s. Cochlin.</i></p>	<p></p> <p><i>Jerome Cock.</i></p>	<p>‡ fe.</p> <p><i>Thomas Cockson.</i></p>
<p>£.</p> <p><i>Step^o. Colbenschlag.</i></p>	<p>W E AC</p> <p><i>Adria Coll sculp. Adrian Collaert.</i></p>		<p>HEF</p> <p><i>Hans Collaert.</i></p>	<p>C</p> <p><i>Camillo Congio.</i></p>
<p>DVEF.</p> <p><i>D. V. Coornhert.</i></p>	<p>CC f.</p> <p><i>Cornelius Cort.</i></p>	<p>‡</p> <p><i>P^{re}. Cottart.</i></p>	<p>‡</p> <p><i>J^{no}. Conway.</i></p>	<p>MICHEL FLAMINGO. INVENTVR.</p> <p><i>M. Coxcere.</i></p>
<p>B, IV.C.B.</p> <p><i>J. Craasbeck.</i></p>	<p>E </p> <p><i>Lucas Cranach.</i></p>		<p>DK, DK sculp.</p> <p><i>Theod. Cruger, or Kruger.</i></p>	<p>M ‡</p> <p><i>Mat. Cruger, or Kruger.</i></p>
<p>‡ Cruyl. del et Sc.</p> <p><i>Levinus Cruyl.</i></p>	<p>W V</p> <p><i>Dirk Van Coornhert.</i></p>		<p>I C</p> <p><i>Culmbach.</i></p>	<p>B.</p> <p><i>Bern^o. Curti.</i></p>
<p>D C, D.C. sc.</p> <p><i>D. Custos.</i></p>	<p>D</p> <p><i>Peter Daret.</i></p>	<p>H.D.F I.D.F. H</p> <p><i>Jerome David.</i></p>		<p>‡</p> <p><i>Louis David.</i></p>

 <i>Jer^m Davidloo.</i>	 <i>Cha^s Decker.</i>	 <i>Ja^s W^m Delft.</i>	 <i>N. Man^t Deutsch.</i>	 <i>R. Man^t Deutsch.</i>
 <i>Bart^o Dolendo.</i>	 <i>Zach^r Dolendo.</i>	 <i>Dosso Dossi.</i>	 <i>Albert Durer.</i>	
 <i>Jno. Duvet or Davet.</i>	 <i>Ant. Van Dyck.</i>	 <i>P. Van der Elst.</i>	 <i>P. Engelbrächstein.</i>	 <i>A. Everdingen.</i>
 <i>G. Everdingen.</i>	 <i>Will^m Faithorne.</i>	 <i>Domc^o Falcini.</i>	 <i>Ant^o Fantuzzi.</i>	
 <i>Odoardo Fialetti.</i>	 <i>Albert Flamen.</i>	 <i>Francis Floris.</i>	 <i>D^a Ant^o Fossato.</i>	 <i>Peter Furnius.</i>
 <i>B. Gaal.</i>	 <i>G.B. Galestruzzi.</i>	 <i>Philip Galle.</i>	 <i>Gamperlin.</i>	 <i>N. Garnier.</i>
 <i>Anth^r Garnier.</i>	 <i>Leon^d Gaultier.</i>	 <i>A. de Gelder.</i>	 <i>Sigis^d. Gelenius.</i>	 <i>Abr^m Genoels.</i>
 <i>J. de Ghein.</i>	 <i>W. de Ghein.</i>	 <i>And^w Ghentsch.</i>	 <i>Jacob de Gheyne.</i>	
 <i>Gio. Bat. Ghisi.</i>	 <i>Giorgio Ghisi.</i>	 <i>Adamo Ghisi.</i>		
 <i>Giacinto Gimignani.</i>	 <i>Albert Glockenton.</i>	 <i>Van Goar.</i>	 <i>Henry Goltzius.</i>	
 <i>Ja^s Grandhomme.</i>	 <i>Jerome Greff.</i>	 <i>M. Greischer.</i>	 <i>Matt^w Greuter.</i>	

 <i>Hans Gruuwald.</i>	 <i>Hans Guldemund.</i>	 <i>C. Van Haarlem.</i>			
 <i>C. Van Haarlem.</i>					
 <i>Count Hagedorn.</i>	 <i>J. Van der Hagen.</i>	 <i>J. v. Halbeck.</i>	 <i>F. Halls.</i>	 <i>A. du Hameel.</i>	 <i>John Haver.</i>
 <i>Nic. F. Haym.</i>	 <i>Martin Hemskerk.</i>	 <i>Aug. Hirschvogel.</i>	 <i>Nich^s Hirschvogel.</i>	 <i>G. Hoeckgeest.</i>	
 <i>G. Hoefnagel.</i>	 <i>Hans Holbein.</i>		 <i>Sigism² Holbein.</i>		
 <i>Wen^s Hollar.</i>	 <i>M. Hondekoeter.</i>	 <i>H. Hondius.</i>	 <i>Henry Hondius.</i>	 <i>Jost Hondius.</i>	
 <i>William Hondius.</i>	 <i>P. der Hooge.</i>		 <i>S. Hoogstraeten.</i>		 <i>David Hopfer.</i>
 <i>Jerome Hopfer.</i>	 <i>J. Hopfer.</i>				
 <i>William Howard.</i>	 <i>J. Van Hugenburg.</i>		 <i>Simon Huter.</i>	 <i>Christ^f. Jamitzer.</i>	
 <i>H. Jansen.</i>	 <i>Christ^f. Jegher.</i>	 <i>Peter Isselbourg.</i>	 <i>A. Van der Kabel.</i>	 <i>M. Kager.</i>	
 <i>Mar^s Kartarius.</i>	 <i>George Keller.</i>	 <i>James Kerver.</i>	 <i>Theo. Van Kessel.</i>	 <i>A. T. Key.</i>	

<p>T, K <i>T. de Keyser.</i></p>		<p>A, K 1631, J. K <i>J. Kierings.</i></p>			<p>WK <i>Wolfgang Kilian.</i></p>	
<p>HK <i>Hans Klim.</i></p>	<p>K <i>J. Ulric Kraus.</i></p>	<p>L K <i>Lucas Krug or Krugen.</i></p>		<p>16 C 68, <i>G. Lairesse.</i></p>		
<p>C, G, E inventor D, E, G de L, G. Laire <i>G. Lairesse.</i></p>						
<p>GD, G, GL, C <i>Gerard Lairesse.</i></p>		<p>XL. <i>Ahas. de Landfeld.</i></p>	<p>DL. <i>N. de Larmessin.</i></p>	<p>M M <i>Marcellus Laroon and Mich. Lasne.</i></p>		
<p>HL 1558 <i>Henry Lautensach.</i></p>		<p>ISL 1554 <i>H. Seb. Lautensach.</i></p>	<p>HL <i>Hans Lederer.</i></p>	<p>F I L 1590 <i>James Lederlin.</i></p>	<p>W L f <i>William de Leeuw.</i></p>	
<p>E <i>Godfrey Leigel.</i></p>	<p>LF. <i>Hans Linck.</i></p>	<p>V, V, V, P.v.L <i>P. Van Lint.</i></p>		<p>R <i>René Lochon.</i></p>		
<p>WL <i>William Lodge.</i></p>	<p>PF. <i>Peter Lombard.</i></p>	<p>XL <i>Ahas. von Londersell.</i></p>		<p>JL f. <i>John von Londersell.</i></p>		
<p>FL, MF <i>Melchior Lorich.</i></p>		<p>LF <i>Michael Lucensis.</i></p>	<p>LF <i>Ant. Franc. Lucini.</i></p>	<p>L S <i>G. Lundeus.</i></p>	<p>D, D <i>J. Lys.</i></p>	
<p>MA <i>Pet. Maas.</i></p>	<p>MB <i>Jan de Mabuse.</i></p>	<p>MAIR <i>Mair.</i></p>	<p>MA <i>Alex. Mair.</i></p>	<p>MF  <i>Andrea Mantegna.</i></p>		
<p>M, M <i>Peter Marchant.</i></p>		<p>M exclud. <i>J. Matham.</i></p>	<p>MA, AD <i>Corn. Matsys or Metensis.</i></p>	<p>SM, M <i>Christ. Maurer.</i></p>		
<p>A M <i>A. Meldolla.</i></p>	<p>M, M, M, MF, M 1610. <i>Matthew Merian.</i></p>			<p>M, M <i>And. Meyer.</i></p>		

*M*¹⁵⁹⁹, *MV*, *MI*

Dietrich Meyer.

RMF.

Rodolph Meyer.

FR

F. Mieris.

DLF

Dan^l Mignot.

SMF, *SM*^M

Gios.^a Maria Mitelli.

HEROM, *HERO M*

H. Mocetto.

C
F  *?*

N. de Modena.

N, *NF*, *NE*

N. de Modena.

HROM, *HE:ROM*

Hieronynms Mocetus.

M

Pet^r. Malyn.

¹⁶³⁸
M

Paul Moreelze.

MVF, *MV*, *MV Fe*, *MV*^{Fec}

Herman Muller.

LM

Christ^r Louis Moyart, Agost^o de Musis.

A

P
AE

Pet^r. Myriginus.

NADAT 

Nadat.

NFe

Pet^r. Nagel.

Nife, *Nif*

Mich. Natalis.

WDL, *IX*, *XX*

A. v. d. Neer.

BA

Balth^r M. Nimecius.

Nife *Nif*

Pet^r. Nolpe.

M^{to}

Mauro Oddi.

M *Sulp*

Matt^r. Oestereich.

AO, *N*

Adrtan Van Ostade.

HP

H. L. Padtbrugge.

RP

Jacopo Palma.

PF, *PA*

Aug^o. Parisimus.

VP

Crispin de Passe.

WP *f*

W^m. de Passe.

SP

Simon de Passe.

WP *fe*, *MV*

Magdalen de Passe.

BP

Bern^{do}. Passero.

ISP

Hisbel Pen.

LP

Luca Penni Romanus.

PL *R* *acc de BCf.* *R*

Luca Penni Romanus.

GP *P*

Geo. Pentz.

SD

Step^r du Perac.

S.P.F.

PS

S. Perjecouter.

CP

J^s. Perisin.



J. U. Pilgrim

AP

Alexis Pirraum.

MP:F

Martin Pleginck.

MR

Martin Pochar.

4

F. Pourbus.

P *4* *P*
1551

P *4* *P*

P. Pourbus.

P *4* *P*

Q, *R*, *Q*

Pet^r Quast.

4 

J. Quatre Pomme.

AM, MF¹⁵⁰⁶_{R 9}, M, MF, MA¹⁵⁰⁶_{8 S}, MF, MF

Marc Antonio Raimondi.

MR B IL^o

M.da Ravenna, Vil^o Regnard.

WR

Wendel Reich.

GR

Guido Reni.

CR, ER

C.Reverdinus.

CR

Goth^d Ringgli.

WR

W^m Rogers.

CR

Ch^t Romsted



Sal Rosa.

MR 

Martino Rota.

RF, R

Guido Ruggeri.

G *

G. Ruina.

R, R.1661

J. Ruysdaal.



Prince Rupert.

\$

J. Sadeler.

\$\$ \$

J. Saenredam.



Ant^v Saelert.

C, L, E, S, 1673, C, S, 1651

C. Saftleven.

H^l inventer

H. Saftleven.



A. Sallaert.



A. Salmincio.



P. Saltzburger.



Hugh Sambiu.



H. Sauberlich.

S
RAF, F

Raff^{le} Sciaminossi.

IFF

H.L. Schoerer.

H\$,  H\$

H. Schaufflein
the elder.

H\$,  S

H. Schaufflein
the younger.



G. Schnellboltz.

M € S, M € S, M € S, M € S, M € S, M € S, M € S, M € S, M € S, M € S

Martin Schoen.

bxs

Barth^v Schoen.



Erard Schoen.

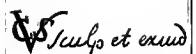
J.H. S.P. ISF 1609

J.H. Schoenfeldt.

J.F. Schorer.



P. Serwouter.



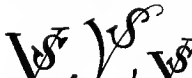
Christ^v Van Sichem.



Corr^v Van Sichem.



P. Slingelaudt.



Virgil Solis.

 1676, , , , , 

J. van Somer.



J. Van Somer



J.E. Soolemaker.

D  V D  V D  V



D. Van Staren.

 au de,  P,  P,  P,

Giuseppe Ribera, called Spagnoletto.



Palam^s Stavaerts

, 

Jan Steen.

1573
H
S

H. Steenwyck.



Tobias Stimmer.



J. Christ^v Stimmer.



 <i>Francis Stoss.</i>	 <i>P.le Sueur.</i>	 <i>H. Swanevelt.</i>	 <i>A. Tempesta.</i>	 <i>D. Teniers.</i>	
 <i>G. Terburg.</i>	 <i>Pietro Testa.</i>	 <i>Moses Thim.</i>	 <i>J.J.Thourneysen</i>	 <i>E. Tilboirg.</i>	 <i>Martin Treu.</i>
 <i>Hans Troschel</i>	 <i>B.Vaillant.</i>	 <i>W. Vaillant.</i>			 <i>Gio.L.Valesio.</i>
 <i>Esaias vande Velde</i>	 <i>Giulio Cesare Venenti.</i>		 <i>A.Vander Venne.</i>		
 <i>Franco Villamena</i>	 <i>D^d Vinkenbooms</i>	 <i>N^d John Visscher</i>	 <i>John George Van Vliet</i>	 <i>John Ulric.</i>	 <i>Henry Voghter</i>
 <i>Lucas Vosterman</i>	 <i>M.de Vos.</i>		 <i>Luca di Urbino.</i>	 <i>A.de Voys.</i>	 <i>S.Vranx or Franks</i>
 <i>H. Erard Wagner</i>	 <i>Jacob Walch.</i>	 <i>A. Waterloo.</i>		 <i>Henry Watman</i>	
 <i>Wenceslaus.</i>				 <i>Gabriel Weyer</i>	
 <i>Jerome Wierix</i>	 <i>J. Winghen.</i>			 <i>P. Withoos.</i>	 <i>Ph. Wouvermans.</i>
 <i>Peter Woeriot</i>	 <i>Mich^d Wolgemut</i>	 <i>Anthony Worms.</i>		 <i>J. Wynants.</i>	 <i>G. Franz Zabello</i>
 <i>Mathias Zagel.</i>	 <i>Theodore Zagel</i>	 <i>A.Maria Zanetti</i>	 <i>Paul de Zetter.</i>	 <i>Jacob Zuberlin</i>	 <i>J.Anker de Zwoll or Zwott</i>

BIOGRAPHICAL AND CRITICAL DICTIONARY

OF

PAINTERS AND ENGRAVERS.

A. A—H. VANDER, an obscure Dutch engraver, who flourished about the year 1701. He is said to have been related to Peter Vander, A. A. the celebrated publisher of Leyden, by whom he was employed to engrave some frontispieces, portraits, and other book plates. They are executed with the graver in a coarse, heavy style, and the drawing is very incorrect. In the collection of portraits, entitled *Principum et illustrium Virorum Imagines*, is one by this artist, inscribed *Otho Archiep. et Vice-Comes Mediolan. H. V. der Aa. del. et sculpsit*. He engraved the title for the *Index Batavicus*, by Adrian Pars, printed at Leyden in 1701.

[AA, THIERRY VANDER, a Dutch painter, born at the Hague in 1731, was a disciple of I. H. Keller; after quitting this master he painted in concert with G. Mets. His works consist chiefly of genii, flowers, fruit, birds, and other ornamental decorations, in which he exhibits considerable skill. He died in 1809.]

AALST, VAN. See AELST.

[AARTGENS, or AERTGENS, born at Leyden in 1498, was the son of a wool carder, and was instructed in painting by Cornelius Engelbrechts. He acquired great reputation in his day, and the most eminent artists honoured him with their friendship. Francis Floris endeavoured to draw him to Antwerp, but was not successful, as Aartgens preferred independence and poverty to exertion and affluence. He sunk into debauchery, and returning home late at night in a state of drunkenness was drowned, in 1564.

ABACCO, ANTONIO, a scholar of Antonio da San Gallo, an eminent architect at Rome, where he followed the same profession with reputation. In the year 1558, he published a valuable architectural work, entitled *Libro d'Antonio d'Abacco, appartenente a l'architettura, nel quale si figurano alcune nobile antichità de Roma*, with fine prints engraved by himself. He also executed the prints of the plans of St. Peter from the designs of his master.

ABARCA, MARIA DE. This lady is noticed in the history of painting in Spain, as having distinguished herself as a paintress of portraits, which were

much admired, even at a period in which the art may be considered to have reached its highest pitch in that country, in the time of the celebrated Don Diego Velasquez. [She was living in 1650.]

ABATE, ANDREA [called Belvedere]. This painter was a Neapolitan, and excelled in representing fruit, flowers, vases, and other inanimate objects. He was one of the artists employed by Charles II. of Spain, and in conjunction with Luca Giordano (who painted the figures), executed several of the ornaments of the Escorial. His touch was firm and free, and was peculiarly adapted to the imitation of the still-life he represented, whilst his knowledge of the chiaroscuro enabled him to give his works a natural and pleasing effect. He is stated by Mr. Pilkington to have died in 1732; but it is most probable that his death happened at an earlier period, as Luca Giordano arrived at Madrid by the invitation of the king in 1692, left Spain in 1702, and died in 1705.

ABATI, NICCOLO DELL. According to Vidriani, this eminent painter was called dell Abati, from his technical connexion with Primaticcio, in his great works at Fontainebleau, who was made abbot of St. Martin, near Troyes, by Francis I. But Lanzi assures us that his family name was Abati, which authority is strengthened by the circumstance of several of his relatives having practised the art under the same name. He was born at Modena in 1512, and was brought up in the school of Antonio Begarelli, an able designer and sculptor, from whom he learned the first principles of the art; it is however supposed by many, that he had the advantage of being instructed by Coreggio, which is supported by his superior knowledge of foreshortening, and the boldness of his relief. One of his first performances, which brought him into notice, was his picture of the Martyrdom of St. Peter, for the Neri monks, of which celebrated work Vasari takes no further notice, than to remark, that one of the executioners is taken from a picture of Coreggio at Parma; he afterwards painted his twelve pictures from the twelve books of the Æneid, formerly in the castle of Candiano, now in the Florentine gallery, and they are alone sufficient to establish his

reputation. Lanzi (who was well acquainted with their merit) says, "that in the correctness of the figures, the beauty of the landscapes, the architecture, and the animals, they merit every praise that can be bestowed on a distinguished follower of the style of Raffaele." Whilst in the prime of life, he went to Bologna, where he painted in the Palazzo Leoni, in fresco, the Nativity, an admirable performance, and at the Institute (which were perhaps more suited to his genius), four subjects in a frieze, representing musical assemblies and conversations; composed and designed with admirable taste and elegance, which have been engraved by Domenico Cunego. These works were the admiration, and became the models of the Caracci; and Agostino wrote a sonnet in honour of this artist, in which, in the flowery language of a poet, he attributes to him the symmetry of Raffaele, the sublimity of Michael Angelo, the truth of Titian, the greatness of Coreggio, and the grace of Parmegiano. Such was the excellence of his practice in fresco painting, that he is said never to have had occasion to retouch his work when dry, which gave an uncommon splendour and purity to his colouring. When Primaticcio was invited to the court of France, in 1552, by Francis I., he prevailed on Niccolo Abati to accompany him, as the most efficient coadjutor he could find, to assist in the important works he was about to engage in. He was, in effect, the great operator from the designs of Primaticcio in the magnificent gallery at Fontainebleau, of which more particular notice will be taken in the account of the works of that master. After the death of Primaticcio, he continued to be employed by the court of France, and died at Paris, in 1571.*

* [Of his numerous fresco paintings, but few, comparatively, are extant. His oil pictures also are extremely rare. The Rape of Proserpine, formerly in the Orleans' collection, is now in the Duke of Sutherland's, and is a favourable specimen of his skill in landscape painting.]

ABATI, PIETRO PAOLO, brother of the preceding artist, and a native of Modena. He excelled in painting battle pieces, and was considered unequalled, in his time, for the spirit and animation with which he designed horses, and the attacks of combatants. Some of the works of this painter are placed with distinction in the gallery at Florence. According to Vidriani he flourished about the year 1550, [and Zani places his death in 1555.]

ABATI, ERCOLE. This painter was the grandson of Niccolo dell Abati, born at Modena about the year 1563. He possessed an extraordinary genius for the art, which he disgraced by the depravity and intemperance of his conduct. Like most artists of that character, his works were the productions of negligence and haste; of which the ingenuity of the composition makes us lament the idleness of the execution. There is a picture of the marriage at Cana, by this artist, in the Florentine gallery; and he painted some pictures in the Council-hall at Florence, in concurrence with B. Schidoni. It is not surprising that they were unequal to such competition. He died in 1613. [He had a son, named Pietro Paolo, who painted several pictures at Modena, which are spoken of with commendation; he died in 1630, in his 38th year.]

ABATINI, GUIDO UBALDO. According to Passeri, this artist was a native of Città di Castello, and flourished about 1650, in which year he was admitted into the Academy at Rome. He was a disciple of Cavaliere Guiseppe Cesari, and distinguished himself as a painter of history in fresco. One of his

principal works is the ceiling of the chapel of St. Theresa, in S. Maria della Vittoria, at Rome. He died in 1656, aged about 56.

ABBE, H., an engraver, who, according to M. Christ, was a native of Antwerp, where some prints by him were published in 1670. He is also noticed by M. Heineken, who only mentions him as having made some designs for the Metamorphoses of Ovid, published by Barrier.

ABBIATI, FILIPPO. This painter was born at Milan in 1640, and was a scholar of Gioseffo Nuvoloni, called il Panfilo. Under that master he made great proficiency, and proved a very reputable artist, particularly in fresco. He possessed every requisite to form a great machinist. Fertile and bold in his conceptions, his execution was commanding and resolute. In competition with Federrigo Bianchi, he painted the great vault of S. Alessandro Martyre at Milan. One of his best works was St. John preaching in the Wilderness, at Saronò. He died at Milan, in 1715.

ABBIATI, GUISEPPE, a Milanese designer and engraver, who lived in the beginning of the eighteenth century. He etched some small prints of battles, and an allegorical subject from his own design.

ABBIATIS, P. M. The name of this engraver is affixed to a portrait of Girolamo Cornaro, procurator of St. Mark. It is without a date or the name of the painter.

ABBOT, J. There is a small etching of a horse, inscribed with this name, and dated 1767. It appears to have been the production of an amateur, for his amusement.

ABBOT, LEMUEL, an English portrait painter. He was a native of Leicestershire, and was a scholar of Francis Hayman. Without the possession of much taste, he acquired some reputation for the faithful resemblance of his pictures, particularly his portraits of men, which sometimes approach to excellence. [He painted the portraits of Cowper the poet, and Lord Nelson, which were much admired for their truth.] He died in 1803.

[ABEL, JOSEPH, a German painter of great merit, who died at Vienna in 1818; the date of his birth is not recorded. He was instructed in the school of Füger at Vienna, and is said to have distinguished himself at an early age. He was employed by the Czartorysky family in Poland, and visited Rome in 1802, where he remained six years, and produced several pictures, the subjects of which were taken from the Greek poets and ancient historians, and which gained him great applause. On his return to Vienna he painted portraits, and large historical compositions, and was also employed in the decorations of the theatre.]

[ABEL, HANS, a painter of Frankfort, who lived about 1494. He is supposed to have painted some of the beautiful windows which adorn the cathedral and several churches in that city.]

[ABEL, GOTTLIEB FRIEDRICH, a German engraver of reputation, born in 1763, was a pupil of J. G. Von Müller. He was engraver to the king of Wurtemberg; at Stuttgart. He furnished about 125 plates to Reiter's work descriptive of the various trees of Germany.]

[ABEL, —. In Malvasia this name occurs as of a French artist who, in 1650, received a hundred Roman crowns for a copy made by him of the "Communion of St. Jerome," by Domenichino; the latter had been paid, a short time previously, but fifty crowns for the original. It is to be regretted

that we have not a more copious account of this successful copyist; for if the merit of his work justified the price, much doubt might be dispelled respecting the originality of many other pictures of the period, ascribed to Italian masters of high repute.]

ABENTS, LEONARD. This artist was a native of Passau, in Bavaria, and flourished about the year 1580. He engraved the plan of the city of Passau for Braun's Topography. He marked his plates with a monogram composed of an L and an A, thus, *LA*.

[**ABEREGNO, GIACOMO,** a Venetian painter who flourished about the year 1400.]

ABERLI, JOHN LOUIS, a modern German painter and engraver, born at Winterthur, in 1723. He was a pupil of Henry Meyer, and painted with success portraits and landscapes. He has published several coloured prints of views in Switzerland, which have been sufficiently admired to give birth to a great number of imitators in an inferior style. [He died in 1786.]

ABERRY, J., a name affixed to a portrait of Sir Watkin Williams Wynne; after T. Hudson. It is etched in the manner of Worlidge, and is not an unsuccessful imitation of his style. It is dated 1753.

[**ABILDGAARD, NIKOLAI,** a Danish historical painter of great merit, was born at Copenhagen in 1744, and died in 1809. He has been considered the best painter Denmark has produced; his principal subjects were taken from the ancient poets, and some of the best perished in the fire that consumed the palace of Christianburg in 1794. Füssli relates, that this had such an effect on his mind that he scarcely painted afterwards.]

[**ABRIL, JUAN ALFONSO,** lived about the middle of the 17th century at Valladolid. The convent of the Dominicans in that city had for a long time a picture of St. Paul by him, brilliant in colour, and in good taste.]

ABSHOVEN, —. This ingenious artist was a native of Antwerp, and flourished about the year 1660. He was the favourite disciple of David Teniers the younger, and the most successful follower of his style. His pictures, like those of his master, represent village festivals, the interiors of cabarets, with peasants regaling and amusing themselves, corps-de-gardes, and chemists' laboratories, in which he approached so near to the admirable style of his instructor, that his pictures may easily be mistaken for those of Teniers. His touch is uncommonly light and spirited, and his colouring clear and silvery. The works of this painter are frequently met with in Flanders, where they are judged worthy of being placed in the best collections. He died young, about the year 1665.

[*Balkema* says that he was born in 1648, and died in 1690. *Nagler* calls him *Theodore van Abshoven*; by others he is named *F. van Apshoven*. As unprincipled dealers have been in the habit of obliterating his name, in order to pass off his works for those of D. Teniers, it is difficult to reconcile the difference; not that it is of much importance to the real connoisseur. He also imitated *Brecklenkamp*, but was not equally successful.]

[**ACCAMA, BERNARD,** a portrait painter, born at Leuwarde in 1697, where he died in 1756. His works were much esteemed by his own countrymen, but are little known elsewhere.]

[**ACCAMA, MATTHEW,** was also a native of Leuwarde in 1702. He painted historical and emblematical subjects. He went to Italy, where he copied, with considerable talent, several pictures of the ancient masters. He died at Leuwarde in 1783.]

[**ACCER, CESARE ANTONIO,** an Italian landscape painter, lived in 1609, and was considered an artist of talent; but his works are little known out of Italy.]

[**ACCHILLINO, —,** a Bolognese painter who flourished about 1324. *Verci* (Storia Trevigiana) says that the portrait of *Can Grande* was painted by Acchillino; and *Can Grande* died in 1329.]

ACCIUS, CÆSAR A. M. Heineken is the only author who has noticed this engraver, and mentions a print by him of a landscape with three figures, one of which is holding a drum. It is inscribed *Cæsar. Ant. Accius, fecit et in: A. D. 1609.*

[**ACEBEDO, or ACEVEDO, D. MANUEL,** born at Madrid in 1744, was a disciple of J. Lope, but by copying diligently the works of the best masters he soon surpassed his master. He painted historical and religious subjects, and was much employed in Madrid. He died at the age of 56.]

[**ACEVEDO, CRISTOBAL DE,** an historical painter, born at Murcia, was a disciple of Carducho in 1585, and painted pictures for many of the convents in the capital. The nobleness of his characters, and purity of design, placed him among the good professors of his time. He painted large subjects of sacred history. The time of his death is not recorded.]

ACHEN, or ACH, JOHN VAN. This painter was born at Cologne [according to some writers in 1552, and by others] in 1556. His parents being in easy circumstances, were desirous of educating him for one of the learned professions, but whilst at school he made more use of his pen in sketching the likenesses of his companions than in his scholastic exercises, and at the age of ten years he astonished even the artists of his native city, with a drawing he had made of the perfect resemblance of an illustrious traveller, who at that time passed through Cologne. This surprising production induced his parents to comply with his wishes of becoming an artist, and he was placed under the tuition of a reputable portrait painter, called Jerrigh, or George. After passing six years under this master, he applied himself to study and copy the works of Bartholomew Spranger. When he was twenty-two years of age, he visited Italy, and first stopped at Venice; where he passed some time among the great works of art in that distinguished school of colouring. He afterwards went to Rome, where his first performance was an altar-piece for one of the chapels of the Jesuits' church, representing the Nativity. He also painted a picture which gained him great reputation, and has been considered as one of his best productions, in which he has represented the portrait of the celebrated musician *Madonna Venusta* playing on a lute, and introduced his own picture, holding a goblet of wine. From Rome he went to Florence, where he painted the portrait of the famous poetess *Madonna Laura*. The Elector of Bavaria invited him to Munich, where he produced his most capital work of the Resurrection of our Saviour, which has been engraved by *Raffaële Sadler*; and the Finding of the True Cross, by *Helena*, mother of Constantine. He painted the portraits of the Electoral family, and was liberally rewarded by his employer, who also presented him with a gold chain and medal. By the invitation of the Emperor *Rodolphus*, he visited Prague, where the court was then held, and was favoured with the particular patronage of that monarch. His first work was a picture of *Venus and Adonis*, which he designed with a taste and elegance, then little known

in Germany. This performance was so much admired by the emperor, that he retained him in his service for the remainder of his life. It is but justice to this painter, to allow him the credit of being one of the first that attempted to reform the stiff and Gothic taste of his country, and although he did not entirely divest himself of it, it must be allowed that his design, always correct, approaches sometimes to grace and beauty.

[The time of his death is variously stated. Zani places it in 1600; others in 1615, 1618, and 1621. The monument erected to his memory by his widow at Prague, where he died, was discovered in 1790, and the inscription states that he died in 1615, aged 68.]

ACHEN, ARNOLD VAN, an engraver, who lived in the beginning of the last century, and is only noticed as the etcher of some frontispieces to plays, and other small works for the publishers. He was the brother of a drapery painter, called Taylor van Achen, from his expeditious manner of clothing the figures of the portrait painters of his day.

ACHTSCHELLING, LUCAS. This painter was born at Brussels, about the year 1570. He was a scholar of Louis de Vadder, an eminent master of that time, by whose instruction he became one of the ablest artists of his age. His manner is broad and bold; the foliage of his trees lightly touched, and apparently in motion; his forms and scenery are grander than is usual in the works of the artists of his country; and his distances recede with a pleasing degradation. His pictures hold a place in the choicest collections in the Low Countries, and are deservedly admired. In the collegiate church of St. Gudule at Brussels, are three large landscapes by this master admirably painted. [Died, 1631.]

[ACQUARELLI, ———, a Neapolitan painter of architecture, of great merit, who flourished about 1640.]

[ACQUISTABENE, MAESTRO, painter and designer of architecture, born at Brescia, and flourished about 1295.]

[ADAM, HANS, or JAN VAN, a designer and engraver of Nuremberg, lived in 1570. A print entitled "A Representation and Description of the Battle of Silbershausen," is ascribed to him. The mark is a figure of Adam naked standing by a tree, and also the letters H. A.]

ADAM, JACOB, an engraver, born at Vienna in 1748. He was brought up in the academy in that city. In conjunction with his countryman, John Ernest Mansfeld, he has made himself known by a series of portraits of the distinguished personages of Austria, published at Vienna, which are executed with great neatness and finish, [among which, that of the Empress Maria Louisa is accounted his best. He also executed the plates for the Vienna pictorial Bible, or Bilder Bible, which gained him considerable credit. He was living in 1808.]

ADAM, P., an English engraver, who flourished about the year 1690. We have a few etchings of landscapes by this artist, which are executed in a poor, tasteless style. In one of them a figure is represented seated on a bank, which is engraved in the manner of Mellan, without any cross hatchings. He usually signed his plates with his name, the letters P and A being joined together.

[ADAM, PETER, a German engraver, flourished about 1730. Heineken mentions six landscapes by a master of this name, probably the same. He is also supposed to have painted some pictures which have the same monogram as the prints.]

[ADAMI, PIETRO, born at Rome, excelled in marine subjects; he painted in the year 1730; little else is known of his history.]

ADAMS, CHARLES. This artist is mentioned by M. Heineken as the engraver of a portrait of Charles Stuart, king of England. He has not, however, specified whether it is that of Charles the First or Second. It is not noticed by Grainger, nor in Bromley's Catalogue.

ADAMS, ROBERT. He was an architect and an engraver, born in London in 1540. His eminence in his profession procured him the situation of surveyor of the works to Queen Elizabeth. As an engraver, he is known by a set of prints executed by him, published by Augustus Ryther in 1589, representing the battles between the English fleet and the Spanish armada, which are now become very scarce.

ADAMS, ROBERT. He was the son of an architect, born at Kirkcaldy, in Fifeshire, in 1728. After receiving a good education at Edinburgh, his father sent him to Italy, to study the fine specimens of Roman architecture, where he remained several years. On his return to England, he was appointed architect to the king. During his residence on the continent he had made, in conjunction with Clerissean, drawings of the famous palace of Diocletian, at Salpatro in Dalmatia, and in 1764 published a volume in folio, entitled "Ruins of the Palace of Diocletian, at Salpatro in Dalmatia," with seventy-one well-engraved plates from his designs. He died in London in 1792.

[ADDA, CONTE FRANCESCO D', a Milanese amateur painter, scholar and imitator of Leonardo da Vinci, painted small pictures on panel and slate for private cabinets. An altar-piece at the Dominican church of S. Maria delle Grazie, at Milan, is attributed to him. He died in 1550.]

ADLER, PHILIP, [born at Nuremberg in 1484,] is called [erroneously] by Florent le Comte, Adler Paticina. He mentions a plate by him of St. Christopher carrying the infant Jesus, dated 1518. The print described by Mr. Strutt, as his best performance, representing an altar, with the Virgin Mary crowned, and a female saint holding the infant Christ, was engraved by David Hopper, whose mark, when the print is perfect, is at the bottom of the plate. The inscription on the tablet, OCH OPUS, FECIT, PHILIPUS ADLER PATRICIUS, MDXVIII., most probably relates to the altar having been erected by Philip Adler. In the print Mr. Strutt had seen, the mark of Hopper had probably been cut off. Mr. Woodburn has a fine impression of this plate in its perfect state.

[ADMIRAAL, B., a Dutch painter, who flourished in 1662, as appears by a picture, with the name and date, representing the entrance to a city, with numerous figures, many of them in Oriental costume; the style is analogous to Weenix and Thomas Wyck, but a less delicate pencil than either. No writer has noticed this artist.]

ADOLFFZ, ———. By this engraver, who, from his name, appears to have been a native of Germany, we have a portrait of the Duke de Biron, Marshal of France, on horseback. It is now become scarce.

ADOLFI, GIACOMO. According to Tassi, this painter was born at Bergamo in 1682. He was the son of Benedetto Adolfs, a painter little known, and had not the advantage of any superior instruction to that of his father. He painted history with some reputation. Amongst several of his works in the

churches at Bergamo, his picture of the crowning of the Virgin, in the church of the monastery del Paradiso, is esteemed one of his best productions. In the church of S. Alessandro della Croce, is another admired picture by this master, of the Adoration of the Magi. He died in 1741.

ADOLFI, Ciro, was the younger brother of the preceding artist, born at Bergamo in 1683, and was also instructed by their father. He possessed a more fertile genius than his brother, and a greater facility, and distinguished himself by some considerable fresco paintings in the public edifices at Bergamo, and in the state. His principal works are the Four Evangelists, in the church of S. Alessandro della Croce, and a Deposition from the Cross in S. Maria delle Grazie. In the parochial church of Cognola, is also an admired work by him, of the Decollation of St. John. He died in 1758.

[Another brother, of the name of Nicola, painted battle pieces; his death is not recorded.]

ADORF, J. A. C., according to M. Heineken, was a student in philosophy, and engraved for his amusement a portrait, inscribed *Andr. Ehrig. Med. Cultor, Æt. 59.* He was a native of Germany.

[ADRIANO, ———, a Spanish monk of the order of barefooted Carmelites, at Cordova, was a pupil of Paul de Cespedes. Pacheco, who knew him, speaks of him as a great artist; and Palomino states that his convent possessed for a long time a Magdalene by this master, that was considered the work of Titian. His works are rare, as he was in the habit of destroying them as soon as finished, from a modest opinion, very uncommon to artists, of their inferiority. Some fine ones, however, are preserved, through the intercession of his friends, in the names of souls in purgatory; a holy fraud that may be readily forgiven. He died about 1630.]

ADRIANSEN, ALEXANDER. This painter was born at Antwerp about the year 1625. The subjects of his pictures are sometimes flowers and fruit, which he grouped and disposed with considerable taste. His works are highly finished and well coloured, but he was particularly excellent in the painting of fish, to which he gave a surprising appearance of truth and nature, and represented them with a freshness and glittering effect of colour that produces perfect illusion. His works in this way are deservedly esteemed, and are worthy a place in the choicest collections of the curious. [Died in 1685.]

AELS, ———. The name of this engraver is affixed to a print representing St. Joseph leading the infant Jesus by the hand. The back-ground is a landscape.

AELST, or AALST, EVERT VAN, was born at Delft in 1602, and was an artist of very respectable merit. He excelled in painting birds, dead game, armour, vases of gold and silver, &c. He sometimes represented these objects on a clear or white ground, in a manner that produced a singularly natural effect. All his works are very carefully finished, his pencil is clean and flowing, and he disposed the inanimate objects he represented in a very pleasing and picturesque manner. He died in 1658.

[AELST, PAUL VAN, a natural son of Peter Koech, was a good painter of fruit and flowers; he practised at Middleburg, and copied Jan de Maubeuse with success. He was assisted by Jan Mostaert in these productions. He died at Antwerp, but the date is not mentioned by those who have noticed him.]

AELST, or AALST, WILLIAM VAN. This painter was the son of a notary, born at Delft in 1620. He was the nephew of Evert van Aelst, by whom he was instructed in the art. His pictures, like those of his uncle, represent dead game and still-life; they are however much more neatly finished, and are even more preciously wrought up, than the highly valued works of Weeninix. He passed some years in France and Italy, where the polish and exquisite finish of his works rendered them extremely popular in both countries. The grand duke of Tuscany employed his talents for some time, and as a mark of his favour and approbation, presented him with a gold chain and medal. On his return to Holland in 1656, he settled at Amsterdam, where his pictures were so much admired, that he could with difficulty satisfy the demands for his works. He died in that city, in 1679.

AELTS, NICHOLAS VAN, was born at Brussels about the year 1527. At an early age he established himself at Rome, where he carried on a considerable commerce in prints, from 1550 to 1600. The names of the painter, and the engraver of the plates, executed for his collection, were frequently omitted, and his own inserted, with the word *formis*, to denote that he was the publisher. It is, however, sufficiently proved, that he sometimes exercised the graver, as we have several plates in which the word *fecit*, or *sculpsit*, is added to his name. M. Heineken notices a set of twelve plates of birds engraved by this artist.

ÆNEAS, P., a German engraver in mezzotinto, mentioned by M. Heineken. He was chiefly employed in portraits, and, among others, engraved that of Nicholas Blankard, Profess. a Frank, Æt. 68. *P. Aeneas, fecit et excudit.*

AERTS, RICHARD. According to Vanmander, this painter was the son of a poor fisherman, born at Wyck, in North Holland, in 1482. When a boy, he had the misfortune of having his leg burnt so severely, as to render amputation necessary. During a painful and tedious confinement, his only amusement was the attempt to sketch with chalk whatever objects presented themselves to his view. In those rude essays, he discovered so marked a disposition for the art, that a friend of his parents persuaded them to place him under the direction of a painter. He was accordingly sent to Haerlem, where he became a scholar of John Moestaert, the elder, a painter at that time in some repute. Under that master he made a surprising progress, and not only soon surpassed his instructor, but became one of the ablest artists of his time. His first works on leaving the school of Moestaert, were two pictures painted as folding doors to an altar-piece in the great church at Haerlem (as was usual at that time), wherein he represented two subjects from the history of Joseph and his brethren. He afterwards settled at Antwerp, and was received into the academy there in 1520. He died in that city at the great age of 95.

AERTSEN, PETER. This painter was the son of a stocking manufacturer, born at Amsterdam in 1519, [Zani and other writers say in 1507, Balkema says 1517.] Having shown an early inclination for the art, he was placed under Alaert Claessen, a reputable portrait painter. He did not however remain longer with that master than was necessary to learn the first rudiments, and before he was eighteen years of age produced some pictures of the interiors of kitchens with culinary utensils, painted with great spirit, and well coloured. These per-

formances were much admired, and it is somewhat remarkable, that although he was so successful in his attempts in that way, he abandoned these subjects, and applied himself to the more elevated walk of historical painting, in which he acquired no little celebrity. One of his most esteemed works was the altar-piece he painted for the church of Our Lady, at Amsterdam. The principal picture represented the Death of the Virgin Mary, and on the two folding doors he painted the Nativity, and the Adoration of the Magi. These subjects were ingeniously composed and well drawn, and the colouring warm and harmonious. Sandrart asserts, that he received two thousand crowns for this work.

It is no slight proof of the ability of this master, that when Michael Coxie of Mechlin, one of the greatest painters of his time, was applied to for an altar-piece for the new church at Amsterdam; on seeing the works of Peter Aertsen, he declined the undertaking, observing, that they had no occasion for his exertions, possessing among them such a painter as Aertsen. He died at Amsterdam in 1573. [He had three sons, Peter, Arnold, and Theodore, who were all painters.]

AFESA, PIETRO. This painter was called della Basilicata, from his being a native of the province of that name, in the kingdom of Naples. He flourished about the year 1650. Dominici, in his *Lives of the Neapolitan Painters*, mentions this artist in very favourable terms. His works are preserved in many of the churches and convents at Naples. In the chapel of the monastery at Marsico Nuovo, in that city, is an altar-piece by him, representing the Assumption of the Virgin Mary, which is highly esteemed.

AGAR, JACQUES D', a portrait painter, born at Paris in 1640. He was a scholar of Simon Vouet, but did not follow the steps of his master, contenting himself with the reputation of a portrait painter. According to Lord Orford, he visited England, where he resided some time, and met with success. [He painted the portraits of several of the nobility of Queen Anne's reign; among which were the Duchess of Montague, the Countesses of Rochfort and Sunderland, Thomas Earl of Strafford, and others.] He was afterwards invited to the court of Denmark, and was greatly patronized by the king and court. The portrait of this painter, by himself, has found a place in the Florentine gallery of artists. He died at Copenhagen in 1716.

AGELLI, GIOSEFFO. According to Baglioni, this painter was a native of Sorrento, and a scholar of Caval. Cristofano Roncalli, called Pomerancio. He excelled in landscape, [and architecture,] and was applied to by several of his contemporary historical painters, to paint the landscapes in the backgrounds of their pictures.

[AGGAS, N. and ROBERT, two English painters, father and son, who were living in 1679.]

AGGAS, RALPH. This artist is mentioned by Lord Orford as a surveyor and an engraver. He engraved and published plans of Oxford and Cambridge, about the year 1578, and another of Dunwich in Suffolk, in 1589. He also engraved on wood the large plan and view of London, which was afterwards executed on copper by George Vertue.

[AGHINETTI, called GUCCIO DEL SERO, a Florentine painter, who was living in 1331, is ranked among the best artists of his time. He had a nephew, called *Maestro Guccio*, who was also eminent, and who died in 1409.]

[AGLIO, ANDREA-SALVATORE DI ANTONIO DI ARZO, born at Lugano in 1736, a painter on marble, who is said to be the first who discovered the method of fixing colours on that material. He died in 1786.]

[AGLIO, CLAUDIO, a German engraver, who practised at Rome in 1641.]

AGNELLI, FEDERIGO, an Italian engraver, who flourished at Milan about the year 1600. He was chiefly employed in portraits, though he occasionally engraved emblematical and architectural subjects. He engraved a set of plates representing the Dome of the Cathedral at Milan, to which he has affixed his name, and that of the architect, *Carolus Butius*.

[AGNOLO, FRANCESCO, a Florentine painter, who flourished about 1545.]

AGOSTINO, DI SAN AGOSTINO. Of this Italian artist we have few particulars. He is merely known as the engraver of a few prints, one of which is after the Zingara of Coreggio, representing the Virgin Mary in the dress of a Bohemian, sitting with the infant Jesus, in a landscape, with St. Joseph writing.

[AGOSTINO DI MILANO, DETTO DELLE PROSPETTIVE, a native of Milan, painted at Bologna in 1525. He was a scholar of Suardi, called Bramantino from having been a favourite of Bramante; he was very skilful in aerial and lineal perspective, and imitated steps, doors, and windows, so perfectly as to deceive men and brute animals. He painted a piece at the Carmine, which for its foreshortening Lomazzo instances, along with the cupola of Coreggio at Parma, as a model of excellence.]

AGRESTI, LIVIO. This painter was a native of Forli, a town in the Roman territory. He was a fellow student with Luca da Ravenna, under Pierino del Vaga at Rome. He was a very eminent artist, and was employed by Pope Gregory XIII. in the great works that were executed by order of that pontiff in the Vatican. In the grand staircase is a considerable fresco painting by this master, representing Philip of Arragon submitting his kingdom to the dominion of Pope Eugenius III. Several other works of Agresti are in the churches and public places at Rome. In St. Caterina de Funari, he painted St. Peter and St. Paul, and a picture of the Annunciation, and in one of the chapels of S. Spirito in Sassia, is a fine altar-piece, representing the Assumption of the Virgin Mary. His best works are however in his native city of Forli. Rome possesses nothing by him equal to the chapel he has ornamented in the cathedral, where he has represented the last supper, and in the vault, some admirable figures of the prophets. He [is said to have] died at Rome in 1580, [but according to Zani he was living in 1581.]

AGRICOLA, CHRISTOPHER LUDWIG, was a painter of portraits and landscapes, born at Ratisbon [or Regensburg] in 1667.* There is a print by him of a landscape, in which he has introduced the fable of Diana and Acteon. It is signed, *Agricola, fecit*. [He died in 1719.]

* [He resided a long time at Naples, and painted many fine landscapes there, some of which were brought to England about twenty-five years ago.]

[AGROTE, ANTONIO, an architectural painter of the last century. He painted one of the chapels of the Carmine at Milan, and the decorations of the church of Santa Maria at Brescia, and for which Carloni painted the figures. He was living in 1750.]

AGUCCHIA, GIOVANNI, an old engraver, stated

by M. Heineken to have been a native of Milan. He engraved the dome of the cathedral of that city, to which he has affixed his name at length. He also executed a plate of another public building at Milan, to which he has signed his initials, G. A.

[AGUERO, BENOIT MANUEL, a landscape and battle painter, was born at Madrid about 1623, and was a scholar of Mazo Martinez, whose style and manner he followed closely. He endeavoured to imitate Titian in his historical compositions, but was not successful. He died at Madrid in 1670.]

[AGUIAR, TOMMASO DE, a disciple of Velasquez, painted portraits, which were distinguished for the freedom of the style and their strong resemblance. Among other eminent persons he painted De Solis, the poet, who celebrates him in a sonnet. He was considered an excellent painter of small figures. He was living in Madrid in 1660.]

[AGUILA, FRANCISCO DEL, a fresco painter, resided at Murcia the latter part of the 16th century, and painted in 1570 the beautiful mausoleum of Alfonso the Wise, in that city.]

[AGUILA, MIGUEL DEL, an historical painter, who died at Seville in 1736. His pictures are valued for their near approach to the style of Murillo.]

[AGUILERA, LAGO, or DIEGO DE, was a painter of sacred history, and resided at Toledo in 1578. He was a man of conciliating manners, and a good judge of works of art; he was generally consulted by the nobility and others, as to the prices demanded by artists, and did justice to both. The greater part of his pictures were destroyed by fire. The time of his death is not known.]

[AGUIRRE, FRANCISCO DE, a pupil of Caxes, was a portrait painter, and a restorer of pictures, to which occupation he particularly devoted himself. He commenced at Toledo in 1646. He was employed to restore the pictures in the cathedral, and gave abundant proofs of his ignorance and presumption, by altering them according to his own notions; a practice that has been followed by others since his time, and to which may be ascribed the loss of many fine pictures of the best Spanish masters. In other respects Aguirre is known only by his portraits.]

AIKMAN, WILLIAM. This artist was a native of Scotland, born in Aberdeenshire in 1682. He for some time studied the law, but his inclination for painting led him to change his profession. He visited Italy, where he studied three years, and afterwards went to Turkey. On his return to Scotland he met with great encouragement as a portrait painter, in which branch of the art he chiefly excelled. He died in 1731.

[He was possessed of considerable literary qualifications, and was in intimate terms with Kneller, whose style of portraiture he imitated; and with Allan Ramsay, Thomson, and Mallet. His memory was celebrated by the two last: Mallet wrote his epitaph, and Thomson his elegy.]

AIROLA, DONNA ANGELA VERONICA. According to Soprani, this paintress was a native of Genoa, and was instructed in the art by Domenico Fiasella, called Sarezana. This lady had acquired a considerable reputation, and had painted some pictures for the churches in that city, when she became a religious of the order of S. Bartolomew dell Olivella at Genoa. [She died in 1670.]

[AKEN, F. VAN, a painter of fruit, flowers, and objects of still-life. There is no published account of him, but his pictures have his name, *F. v. Aken*, or his monogram.]

AKEN, JOHN VAN. It may be necessary to ap-

prize the reader not to confound this artist with John van Achen, born in 1556. John van Aken was a painter and engraver, a native of Holland in 1614. He was a contemporary and friend of Peter de Laer, called Bamboccio. This artist etched four landscapes, or views of the Rhine lengthways, numbered 1 to 4, and marked *H. L. inventor, I. v. Aken, fecit*. These are after Herman Sachtleven. They are executed in the manner of *I. Both*. We have also by him a suite of six subjects of horses in different positions, with very pleasing backgrounds lengthways, marked *I. v. Aken, fecit*. M. Heineken mentions a print by him, with a horse saddled in the foreground, behind, a man lying down, and another seated with his hat on, marked *I. van Aken, fec.* lengthways. This print is very scarce.

[AKEN, JOSEPH VAN, a Flemish artist who passed a great part of his life in England. He was employed by eminent landscape painters to introduce figures in their pictures, at which he was very skilful. He also painted on satin and velvet, and produced some excellent works. He died in London in 1749.]

[AKERBOOM, —, a Dutch painter of the interiors of cities and villages, lived about the middle of the 17th century. The execution of his works is admirable, and highly finished.]

AKERSLOOT, WILLIAM, a Dutch engraver, born at Haerlem about the year 1600. He engraved a few plates of portraits, and other subjects, amongst which are the following:

Frederick Henry, Prince of Orange; after *A. vander Venne*.

Amelia, Princess of Orange, with her two Daughters.

Christ taken in the Garden; *H. Hondius, inv.*

Christ bound; after *P. Molyn*.

Peter denying Christ; after the same.

[He was living in 1651.]

AKBEL, FREDERICK. This artist was of Sweden; born in the province of Sudermania, 1748. He was instructed in the art by Ackerman at Upsal, where he engraved the views of some buildings in that town, and a few portraits. In 1771 he visited Stockholm, where he had access to the instruction of the academy. There is a set of ten well-engraved portraits of Swedish personages by him, numbered from 1 to 10.

[ALABARDI, GIUSEPPE, a Venetian painter, who lived about 1600; he is highly complimented in an epigram, by *F. Ruggerius*, for a picture of Mars and Venus.]

[ALAMANNI, PIETRO, born at Ascoli, flourished about 1489, was a scholar of Carlo Crivelli; painted history and portraits, and was an artist of merit.]

[ALAMANNI, GAETANO, a Bolognese painter, who distinguished himself in various styles; particularly in architectural and ornamental painting. He died in 1782.]

ALBANASI, ANGELO, an Italian engraver, by whom we have some neat, spirited etchings of architectural ruins in and near Rome. From the style in which they are executed, he appears to have flourished about the commencement of the last century.

ALBANO, FRANCESCO. This admired painter was the son of Agostino Albano, a reputable silk merchant at Bologna, where he was born in 1578. Although he showed a strong inclination for the art from his childhood, his parents were desirous of bringing him up to his father's profession; but his uncle thinking he perceived in him the indications

of a genius, which, if cultivated, might lead him to celebrity in an art for which he had himself a strong predilection, prevailed on his father to permit him to follow the bent of his disposition, and at the age of twelve years he was placed under the care of Denys Calvert, whose academy was at that time in great repute. Guido Reni was then a student under Calvert, and was the most advanced and the ablest of his disciples. He conceived a friendship for the young Albano, assisted him in his studies, and these kind offices led to an intimacy that existed during their lives. The great school of the Caracci began at this time to be considered as the most celebrated in Lombardy, and Guido having learned all he could acquire from his first instructor, became a scholar of Lodovico Caracci. It was not long before he was followed by Albano, and they continued their studies under that distinguished master with great assiduity, accompanied by an emulation conducive to the advancement of both. Guido, on leaving the Caracci, visited Rome, whither he was soon after followed by his friend and fellow student. It was not long before the talent of Albano brought him into notice in that metropolis of art; and Annibale Caracci, who was at that time employed in painting the chapel of San Diego, in the national church of the Spaniards, falling sick, he recommended Albano to be employed to finish it, and the greater part of the work was completed by him, in a manner that gained him great reputation. The Marquis Giustiniani employed him to ornament the gallery of his villa at Bassano, where he painted the story of Neptune and Galatea, and the fall of Phaeton. He was afterwards engaged in some considerable works in the Verospi palace at Rome, where he represented different subjects from Ovid, treated with great science and ingenuity. These performances established the fame of Albano throughout all Italy. The duke of Mantua invited him to his court, where he painted several pictures, representing the story of Diana and Acteon, and Venus and Cupid.

On his return to Rome, he executed the large works which are seen in the tribune of the Madonna della Pacé. In the church of S. Sebastiano is an altar-piece representing the martyrdom of that saint, entirely in the manner of Caracci, and a picture of the Assumption, painted in conjunction with Guido Reni. Many other works by this master are in the most distinguished situations at Rome. Among his best works at Bologna, are the Baptism of Christ, in S. Giorgio; in St. Bartolomeo, the Annunciation; and in S. Maria de Galeria, the Resurrection. The style of Albano is more beautiful than grand; his compositions are ingenious and abundant; and his figures are both elegant and graceful. He is called, by Lanzi, the Anacreon of painting; the fame the Greek acquired by the delightful fancy of his odes, Albano reached by the fascinating charm of his cabinet pictures; as the poet sung of Venus and the Loves, the painter selected the most tender and seductive subjects. The landscapes which occupy the backgrounds of his pictures are extremely pleasing, touched with great taste, and there is a freshness and delicacy in his colouring that charm the beholder. It cannot however be denied, that he is to be regarded rather as an agreeable than a great painter. The soft and delicate forms of women and children were more suited to his powers, than the delineation of the muscular movements of men; and he generally made choice of those pleasing subjects of the fable, that ad-

mitted of the graceful and amiable, rather than the heroism of history, that called for the nobler exertions of the sublime and terrific. He died at Bologna, in 1666.

[The four allegorical pictures of the Elements, now in the gallery at Turin, he painted for the Cardinal Mauriee; they are reckoned among the finest of his works, and have been copied repeatedly, some so successfully as to pass for his work.]

ALBANO, FRANCESCO. Mr. Strutt attributes to this eminent painter an etching representing the Death of Dido, which is said to be a very indifferent performance.

ALBANO, GIOVANNI BAPTISTA, was the brother and scholar of Francesco Albano. He followed the manner of that master, and gained some degree of reputation from a successful imitation of his brother in historical subjects, as well as landscapes. Some of his works have been mistaken by inexperienced collectors for those of Francesco. He died in 1668.

[**ALBARETTI,** —, born at Rome, was an eminent painter about 1520.]

ALBERELLI, GIACOMO. This painter was a native of Venice, and flourished about the year 1600. He was a disciple of Jacopo Palma the younger, with whom he was employed as a coadjutor thirty-four years. He painted history with considerable reputation, and there are several of his works in the public edifices at Venice, of which one of the most esteemed is a picture of the Baptism of Christ, in the church of the Ognissanti. [He died about the year 1650.]

ALBERICI, ENRICO. This painter was born at Vilminore, in the territory of Bergamo, in 1714, and was a scholar of Ferdinando Cairo, of Brescia, under whom he studied three years. He is stated by Tassi, in his account of the Bergamesque painters, to have been a very reputable artist; and several of his works are particularly described by that author. Among many others, he painted for the church Dei Miracoli, at Brescia, the Woman of Samaria, the Parable of the Pharisee and the Publican, the Raising of Lazarus, the Prodigal Son, and the Good Shepherd. He died in 1775.

[**ALBERT,** SIMON, a distinguished historical painter, born at Haerlem in 1523, was a scholar of Jean Mostaert. He lived to a great age, but the exact year of his death is not recorded.]

ALBERTI, DURANTE. The family of Alberti is greatly distinguished in the art. Durante Alberti was born at Borgo S. Sepolero, in 1538; and, according to Baglioni, visited Rome when young, during the pontificate of Gregory XIII. It was not long before he distinguished himself by painting several pictures for the churches and other public edifices. In the church of S. Girolamo della Carità, one of the chapels is entirely painted by him in fresco, and the altar-piece in oil, representing the Virgin and infant Jesus, with S. Bartolomeo and S. Alessandro. In S. Maria de Monti, he painted the Annunciation. Several other churches at Rome possess the works of this eminent artist. He died in 1613, and was buried with great distinction in the Chiesa del Popolo, attended by all the principal artists in Rome. His portrait is in the academy of St. Luke.

ALBERTI, MICHELE. This painter was probably the brother of Durante, born at Borgo S. Sepolero, about the year 1527. He was a disciple of Daniello Ricciarelli, called da Volterra, and was a reputable painter of history. His principal work is a picture in the church of the Trinità de Mon-

ti, at Rome, representing the Murder of the Innocents.

ALBERTI, CHERUBINO. This eminent artist was born at Borgo S. Sepolcro, in 1552. He was the son of Michele Alberti, by whom he was instructed in the art; he became a reputable painter of history, and executed some considerable works at Rome, both in oil and in fresco, where his principal works were in the church of St. Maria in Via. He is, however, more celebrated as an engraver than a painter, and in that character he is deserving of particular attention. It is not ascertained from whom he learned the art of engraving; but, from his manner, especially in his earliest productions, it is very probable that he may have been first a scholar of Cornelius Cort, and afterwards to have formed to himself a more correct and a freer style, by studying the works of Agostino Caracci, and Francesco Villamena. His plates are executed entirely with the graver, and it does not appear that he made use of the point. His drawing, particularly in the naked, is generally correct, and the airs of his heads have a pleasing expression, but his draperies are clumsy and stiff. His works as an engraver may be considered as very extraordinary productions of uncommon genius, at a period when the art of engraving was at a great distance from the perfection to which it afterwards arrived. We are indebted to this artist for having preserved to us, in his prints, some of the beautiful friezes by Polidoro da Caravaggio, painted on the façades of the public edifices which have been destroyed by time.

The prints of this master are very numerous; the whole of his works extend to about 180 plates, 75 of which are from his own designs; the others are from *M. Angelo, Raffaele, Polidoro da Caravaggio, Andrea del Sarto*, and others. He generally marked his prints with one of these ciphers: $\overset{C}{\text{H}}$, or, $\overset{C}{\text{A}}$.

The following are his principal works.

SUBJECTS FROM HIS OWN DESIGNS.

- Portrait of Pope Gregory XIII. oval, with ornaments.
- of Pope Urban VII. the same.
- of Henry IV. of France, oval. 1595.
- of Pietro Angelo Bargeo.
- Judith, with the Head of Holofernes.
- The Nativity; inscribed, *Deus omnipotens, &c.*
- The Flight into Egypt. 1574.
- The Holy Family, with St. Elizabeth. 1571.
- Another Holy Family; St. Joseph seated, with a Book.
- The Body of Christ supported in the Clouds by an Angel; inscribed *Magnum pietatis opus, &c.*
- The Virgin Mary and Infant in the Clouds; inscribed *Regina caeli.*
- Mary Magdalene penitent. 1582.
- St. Catherine receiving the Stigmata. 1574.
- St. Christian drawn out of the Sea.
- St. Francis receiving the Stigmata. 1599.
- St. Charles of Borromeo, kneeling before the Virgin and Infant. 1612.
- Six of Children, for ceilings; dedicated to Cardinal Visconti. 1607.

SUBJECTS FROM THE DESIGNS OF VARIOUS MASTERS.

- St. Susanna resting against a Pedestal, with a Sword.
- The Crucifixion; *after M. Angelo.*
- St. Jerome, meditating on the Crucifix; *after the same.* 1575.
- St. Andrew bearing his Cross; *after the same.* 1580.
- Two other Figures, from the Last Judgment; *after the same.* 1591.
- Charon, with two other Figures; *from the same.* 1575.
- Prometheus devoured by the Vulture; *after the same.* 1580.
- The famous Pieta, sculptured by *M. Angelo.*
- Three—The Creation; Adam and Eve driven out of Pa-

- radise; and the same, subjected to Labour; *Polidorus de Caravaggio, invent.*
- The Death of the Children of Niohe, in five sheets; a frieze; *after the same.*
- The Rape of the Sabines, another frieze; *from the same.*
- The Triumph of Camillus; in the style of the antique.
- Pluto holding a Torch.
- Fortune standing on a Shell.
- The Presentation; *after Raffaele.*
- The Resurrection, a grand Composition; *after the same.*
- The Holy Family; *after Raffaele.* 1582.
- Jupiter and Ganimede; *after the same.* 1580.
- The Graces and Venus leaving Juno and Ceres; *after Raffaele.* 1582.
- The Adoration of the Magi; *after Il Rosso.* 1574.
- The Transfiguration; *after the same.*
- Christ praying on the Mount; *after the same.* 1574.
- The Stoning of Stephen; *after the same.*
- A Piece of Architecture; *after the same*, in two prints. *Roma*, 1575.
- The Baptism of our Saviour, by St. John; *after A. del Sarto.* 1579.
- The Miracle of St. Philip Benizzo; *after A. del Sarto.* Very fine.
- Tobit and the Angel; *after Pet. Tibaldi.* 1575.
- Christ praying in the Garden; *after Perino del Vaga.*
- The Adoration of the Shepherds; *after Tad. Zucchero*, in two sheets. 1575.
- The Holy Family; *after the same.*
- The Scourging of Christ; *after the same.*
- The Conversion of St. Paul; *after Tad. Zucchero.*
- The Assumption of the Virgin; *after the same.*
- Another Assumption; *after Fed. Zucchero.*
- The Coronation of the Virgin; *after the same.*

Cherubino Alberti died in 1615.

[ALBERTI, ANTONIO, of Ferrara, lived in 1450, painted portraits and sacred subjects, and was distinguished in his day. He had a son of the same name, who was also a superior artist, living in 1550. There are numerous painters of the name ALBERTI recorded, but whose genuine works it would be difficult to ascertain.]

ALBERTI, PIETRO FRANCESCO. This artist was the son of Durante Alberti, born in 1584. He painted history in the style of his father, and is the engraver of a plate called *Accademia de Pittori*, a large print lengthways; a composition of many figures, etched with great spirit, and evidently the work of a painter. It is inscribed *Petrus Franciscus Albertus, inv. et fec.* [He died in 1638.]

ALBERTI, GIOVANNI, brother of Cherubino Alberti, born at Borgo S. Sepolcro, in 1558, and was instructed in the art by Michele Alberti, his father. According to Baglioni, he visited Rome in the time of Gregory XIII., and was employed by that pontiff in the Vatican. He excelled in painting landscapes and perspective, in which the figures were usually painted by Cherubino. He was also employed by Clement VIII. to paint the sacristy of St. John of Lateran. He died in 1601. His portrait is placed in the academy of St. Luke.

ALBERTINELLI, MARIOTTO. This painter was born at Florence, in 1475. He was the disciple and friend of Fra. Bartolomeo di S. Marco, whose manner he imitated, and whose merit he nearly approached. Vasari asserts, that he was of so unhappy and jealous a disposition, that on hearing some reflections passed on his works, he was so disgusted that he abandoned painting for some time. The persuasion of his friends induced him to return to the exercise of his talents. His works are held in considerable estimation; several of which are to be met with in the churches and convents at Rome, Florence, and Viterbo. At Rome, in the church of S. Silvestro a Monte Cavallo, is a picture by this master, of the Virgin and Infant on a throne, with S. Domenico, and S. Caterina da Siena; and

at Florence, one of his best works, representing the Visitation, painted for the *Congregazione de Preti*, but since transferred into the tribune in the Florentine gallery. He died in 1520.

[ALBERTOLLI, RAFFAELLE, distinguished himself as an engraver in mezzotint and etching, and executed many portraits of eminent persons. He died at Milan in 1812, at the age of 42.]

[ALBERTONI, PAOLO, a follower of Carlo Maratta, and painted in his manner: died about 1695. There are pictures by him in the church of San Carlo, in Santa Maria, and other churches in Rome.]

ALBERTUS, H. C. This artist was a native of Saxony, and flourished about the year 1660. We have by him a portrait of John Seckendorff, Rector and Professor at Zwickau, engraved from a picture painted by himself, [which is considered a fine work of art. He died in 1680.]

ALBINI, ALESSANDRO. According to Malvasia, this painter was a native of Bologna, and a distinguished disciple of the school of the Caracci. He acquired great reputation by some designs he made for the funeral ceremony of Agostino Caracci. In the church of S. Michele in Bosco, at Bologna, is a picture by this master, of the Sepulture of St. Valerian and St. Tiburtinus; and in S. Pietro Martyro, St. Peter, St. Catherine, and St. Cecilia. [He was born in 1586, and died in 1646, according to Zani; others place his birth in 1575.]

[ALBONI, PAOLO, (Oretti calls him Paolo Antonio), was a Bolognese landscape painter. After practising some time in Italy, he went in 1710 to Vienna, where he remained nearly thirteen years, but being deprived of the use of his right side by an attack of paralysis, he returned to Bologna, and commenced painting with his left hand. He imitated the style of Ruysdael and other Dutch masters; but his latter pictures are inferior to his earlier productions. He died in 1734. He had a daughter, Luigia Maria Rosa, who also distinguished herself as a landscape painter.]

ALBORESI, GIACOMO, a Bolognese painter, born in 1632, and was a scholar of Agostino Metelli. He painted historical subjects, but was more celebrated for his pictures of architectural views. He worked chiefly in fresco, and in conjunction with Fulgenzio Mondini, painted for the church of S. Petronio, at Bologna, the Death and Canonization of St. Anthony of Padua. In the church of S. Giacomo Maggiore, he painted some subjects of perspective, in which the figures were by Bartolomeo Passarotti. He died in 1667.

ALBRECHT, C., an obscure German engraver, mentioned by M. Heineken. He worked only for the booksellers, and his plates are so indifferent, that they are not considered by that author worthy of being specified.

ALDE, H. VAN, a Dutch painter and engraver, who flourished about the year 1650. He etched a portrait of Gaspar de Charpentier, an ecclesiastic of Amsterdam, from a picture by himself.

ALDEGREVER, HENRY, sometimes incorrectly called *Albert Aldegraef*. This celebrated artist was born at Zoust, in Westphalia, in 1502. Sandrart has called him Albert, from a misinterpretation of his monogram. Being struck with the beauty of the works of Albert Durer, he went to Nuremberg for the purpose of placing himself as a disciple of that master, whose manner he followed, both as a painter and an engraver; and he became a very able proficient. On his return to his own country,

he applied himself at first entirely to painting; and, according to Mr. Fnessli, painted some pictures for the churches and convents, which approach the excellence of Albert Durer. A picture of the Nativity by this master, is mentioned by M. de Piles as an admirable production.* After a few years he devoted himself entirely to engraving, and in that branch acquired a distinguished reputation amongst those artists who are called the little masters, from their having generally engraved plates of a small size. His execution is uncommonly neat; he worked entirely with the graver, in a style that is evidently founded on that of Albert Durer, and his plates are finished with great precision and delicacy. His design, without being incorrect, must, however, be allowed to be Gothic, though not more so than the artists of his country at that time. He usually marked his plates with the cipher **AA**.

His works are very numerous; the following is as general a list of them as the nature of this work will admit, and comprises all his principal plates: [for fuller information the inquirer is referred to the minute descriptions to be found in Heineken, and Bartsch's "Peintre Graveur."]

PORTRAITS.

- Aldegrever, without a Beard; *Aldegrevers*. *Ætatis* 27. 1530.
The same, with a thick Beard. Anno 1538. *Ætatis* suæ, 35.
Bust of Martin Luther. 1540.
Ditto of Philip Melancthon. 1540.
Albert vander Helle. 1538.
William, Duke of Juliers. 1540.
John van Leyden, head of the Anabaptists.
Bernard Knipperdelling, the fanatic.

VARIOUS SUBJECTS.

- Six—Of Adam and Eve driven out of Paradise. 1540.
Four—Of the History of Lot. 1555.
Four—Of the History of Joseph and his Brethren. 1528. 1532.
Seven—Of the History of Thamar and Absalom. 1540. David and Bathsheba.
The Judgment of Solomon. 1555.
Judith with the Head of Holofernes. 1528.
Four—Of the History of Susanna. 1555.
Four—Of the Parable of the merciful Samaritan. 1554.
Five—Of the Rich Man and Lazarus. 1554.
The Four Evangelists. 1539.
The Adoration of the Shepherds. 1553.
The Virgin and Infant, reposing under a Tree. 1527.
The Virgin carrying the Infant Jesus, with a Standard. 1552.
Medea and Jason. 1529.
Romulus and Remus, exposed on the Banks of the Tiber. Tarquin and Lucretia. 1539.
Sophonisba taking the Poison. 1553.
Marcus Curtius going to leap into the Gulf. 1532.
Mutius Scævola before Porsenna. 1530.
Titus Manlius ordering his Son to be decapitated. †
The Count d'Archembaud destroying his Son before his Death; inscribed *Pater ne post suam mortem, &c.* 1553.
The Combat of Hector; small frieze. *Hector Trojanus*. 1552.
The Battle of Hannibal and Scipio.
Seven—The Divinities that preside over the Planets.
Thirteen—The Labours of Hercules; fine, and scarce.
Orpheus and Euridice; the only etching by this master; very scarce.

* [Some pictures by him are preserved in the galleries of Munich and Schleissheim; and at Berlina remarkable one of the Last Judgment.]

† It is curious to observe that in this print, as well as in one of the same subject, by George Peins, the instrument of execution resembles the guillotine used in France during the Revolution.

Fourteen small plates of different allegorical subjects. 1549 and 1550.

Seven—Of the Virtues. 1552.

Seven—Of the Vices. 1552.

Eight—Of the Empire of Death over Humanity. 1541.

Twelve—Of the Procession of a Westphalian Wedding. 1538.

Eight—Of a similar subject. 1551.

Six—Of Death dragging away Persons of both Sexes. 1562.

A Woman holding an Hour-glass, with a Skull and a Globe, on which is inscribed *Resipice finem*. 1529.

A Woman with Wings, hovering over a Globe, holding the Symbols of Prudence and Temperance. 1555.

An Officer carrying a Flag. 1540.

A Man with a Sword, surprising a Monk and a Nun. Dated 1530. Very rare.

The Society of Anabaptists, with a Number of Figures in a Bath.

[The exact time of the death of this laborious artist is not ascertained; but according to the date, 1562, in some prints by him, it must have taken place subsequently.]

ALDROVANDINI, TOMMASO, an Italian painter, born at Bologna, in 1653. He was instructed in the first principles of design by his uncle Mauro Aldrovandini, an eminent architect. His talent was painting perspective views and architectural subjects, in which the figures were painted by Marc Antonio Franceschini and Carlo Cignani. His most considerable work was the Council Chamber at Genoa, which he executed in conjunction with Franceschini. He died in 1736.

[**ALDROVANDINI, POMPEO AGOSTINO**, cousin and scholar of Tommaso, was the most celebrated painter of his time in Italy. He was employed much in Dresden, Prague, and Vienna, in the churches, palaces, and theatres, and executed many excellent works in oil, in fresco, and in distemper. He was born in 1677, and died in 1739.]

[**ALE, EGIDIUS**, of Liege, flourished in the latter half of the 17th century, and was distinguished for the purity of his style, according to the principles of the Roman school. He painted in conjunction with Morandi, Bonatti, and Romanelli; and executed an altar-piece in oil, and the ceilings of the chapels in fresco, for the church of Santa Maria dell' Anima in Rome. He died in 1689.]

[**ALEMAGNA, GIOVANNI**, called **ZOANE, ZUANE**, or **ZOHAN**, a German painter, who flourished in the middle of the 15th century. He painted at Venice, from 1441 to 1451, and in conjunction with Antonio Vivarini, called da Murano; which circumstance has caused some controversy, from the supposition that Zuane stood for Giovanni, a brother of Antonio; but as other pictures bear the inscriptions *Johannes di Alemania et Antonius de Muriano pinxit*, and *Antonio de Muran e Zohan Alemanus pinxit*, the question may be considered as decided.]

[**ALEMAGNO, GIUSTO DI**, a German painter who practised at Genoa, in the 15th century. He painted in fresco an Annunciation in a cloister of S. Maria di Castello, in 1451; Lanzi considers it a precious picture of its sort, finished in the manner of the miniaturists, and which seemed to be the precursor of the style of Albert Durer.]

[**ALEMANS, N.**, a Flemish painter of portraits in miniature, and of animals. He practised chiefly at Brussels.]

ALEN, or OLEN, JOHN VAN, a Dutch painter, born at Amsterdam in 1651. He was an imitator of Melchior Hondekoeter, and his pictures, like those of that master, represent fowls, landscapes, and still-life. Though inferior to Hondekoeter, he represented those objects with great fidelity. [He not only

copied Hondekoeter, but other masters of the period, with so much success that his copies and imitations pass for originals. He died in 1698.]

ALENI, TOMMASO, was born at Cremona in 1500, and, according to Orlandi, was a disciple of Galeazzo Campi. He painted history in the style of his instructor, and his works in the church of S. Domenico, at Cremona, where he was employed, in competition with Galeazzo, are so much in the manner of that master that it is difficult to distinguish them. [He died in 1560.]

ALESIO, MATEO PEREZ DE. This painter flourished about the year 1585. He was a Roman by birth; but he is chiefly known by the works he executed in Spain, whither he had been induced to migrate by the liberal protection bestowed on the art by Philip II. It does not, however, appear that he went thither by the invitation of the king, or that he was employed by that monarch in the Escorial. His principal works are his fresco paintings in the churches at Seville. His manner of designing partakes of the grandeur of Michael Angelo. The most remarkable performance of this master, is a colossal picture, painted in fresco, in the cathedral at Seville, representing St. Christopher carrying the infant Saviour on his shoulder. It is of prodigious dimensions, the figure of St. Christopher being nearly forty feet high. Palomino Velasco speaks of this enormous production in very high terms. He painted some other pictures for the church of St. Miguel, and the other public edifices at Seville. After residing some years in Spain, he is said to have quitted it on account of the preference given to the works of Luis de Vargas, whose superiority the candour of Alesio induced him to be one of the first to acknowledge. He returned to Rome, where he died in 1600.

ALESSANDRI, INNOCENZIO, a modern Italian engraver. He was born at Venice about the year 1740, and is said to have been instructed by F. Bartolozzi, before that artist left Venice. He has executed several prints in aquatinta, and in the crayon manner, among which are the following:

Four prints, representing Astronomy, Geometry, Music, and Painting; *after Dominico Mayotto*.

The Virgin Mary, with the guardian Angels and the Souls in Purgatory; *after Seb. Ricci*.

The Virgin Mary with a Glory of Angels; *after Piazzetta*.

The Annunciation; *after F. Le Moine*.

The Flight into Egypt; *after the same painter*.

Two Landscapes; *after Marco Ricci*.

A Set of Twelve Landscapes, *after the same*.

There are some other trifling prints by him.

[**ALEWYN, W.**, an amateur painter, who made many designs after the pictures of the old masters. He resided at Amsterdam, and at Utrecht, where he died in 1839.]

ALEXANDER, JOHN. This engraver was a native of Scotland, and according to M. Heineken, practised engraving at Rome about the year 1718. His prints are slight etchings, principally after Raffaele, not very correctly drawn, and but very indifferently executed. There is a set of six middle-sized plates, lengthways, dedicated to Cosmo III., grand duke of Tuscany, as follows:

The Benediction of Abraham, dated 1717.

The Sacrifice of Abraham. 1718.

The Angels appearing to Abraham.

The Departure of Lot from Sodom.

Jacob's Ladder. 1718.

Moses and the Burning Bush. 1717.

[**ALEXANDER, WILLIAM**, an English artist, born at Maidstone in 1768. He accompanied Lord

Macartney to China as draughtsman; the drawings which he made of the scenery and customs of that country served to illustrate Sir George Staunton's Narrative of the Embassy. He also published a work of the Costumes of China. He was teacher of drawing at the Royal Military College at Great Marlow; and afterwards Keeper of the Antiques in the British Museum, where he made the drawings of the marbles and terra-cottas for Taylor Combe's work in 3 vols. He died in 1816.—He was a man of mild, unassuming, and gentlemanly manners, and was much respected by his contemporaries in art, and beloved by the younger students who had access to the antiquities in the Museum.]

[ALFANI, DOMENICO DI PARIS, a native of Perugia, and scholar of Perugino, was born, according to Pascoli, in 1483. He improved on the manner of his master, and his works bear a great resemblance to those of Raphael; and were it not for the delicacy and suavity of the colouring, might be assigned to his school. The reputation of his son *Orazio* has injured that of his father; and even in Perugia some fine pieces were long considered to be by *Orazio*, which have since been restored to *Domenico*. The difficulty of discriminating their works is increased by their having painted in conjunction several altar-pieces; particularly that at the church of the Conventuals at Perugia, which is mentioned by Mariotti. Domenico was living, according to Mariotti, in 1536; and Zani says that he painted in 1553, but does not record the year of his death.]

ALFANI, ORAZIO DI PARIS. According to Morelli, this painter was a native of Perugia, and flourished about the year 1550. He was a scholar of Pietro Perugino, and studied the works of Raffaele, whose graceful manner he imitated with such success, that some of his best pictures have been mistaken for the early productions of that master. He died about the year 1583. [Zani places his birth about 1510.]

ALFIANO, EPIFANIO D', was a monk of S. Salvi, at Valombrosa, and is mentioned by M. Heineken as a lover of the arts, who amused himself with engraving. He engraved a set of plates of festivals and decorations, dated 1592; and a book of writing, in which he styles himself *Priore dello Spirito Santo di Firenze*.


ALFARO, Y GAMON, DON JUAN DE, a Spanish painter, born at Cordova, in 1640. He was first a scholar of Antonio de Castile, but finished his studies under Don Diego Velasquez, whose manner he followed, particularly in his portraits, which also partake of the pure and tender colouring of Vandyck. In the church of the Carmelites is a fine picture, by Alfaro, of the Incarnation; and in the church of the Imperial College at Madrid, is his celebrated picture of the Guardian Angel.* He died at Madrid in 1680.

* [According to Palomino he was possessed of more vanity than skill. Being employed to paint subjects from the life of St. Francis for the cloister of the convent of that name, he took them from prints, but had the folly to put to each of them *Alfaro pinxit*. His first master, Castillo, to chastise his vanity, obtained permission to paint one, and placed at the bottom *non pinxit Alfaro*, which passed into a proverb. He knew very little of design, but was a good colourist, having been employed by Velasquez, when in his school, in copying the works of Titian, Rubens, and Vandyck. He was fond of travelling, was well versed in literature, wrote poetry, and some interesting notes on the Lives of Becerra, Cespedes, and Velasquez. He painted the portrait of Calderon de la Barca, which was placed on the tomb of the poet in the church of San Salvador at Madrid. His conduct towards his patron, the Admiral of Castile, has left a greater

stain on his memory than even his vanity. He forsook the Admiral when he was banished, and meanly solicited his patronage when recalled: the repulse he received produced melancholy, and caused his death.]

[ALFON, JUAN, born at Toledo, painted in 1418 several reliquaires for the cathedral, which are still preserved.]

ALFORÆ, NICCOLO GUGLIELMI. This engraver, of whom little is known, was a native of Lorraine, but resided at Rome. There is a set of twelve small upright prints of flowers by this artist, which although not very delicately executed, are done in a masterly style, and with great spirit. They are inscribed *Nicholaus Guilielmus Alforæ Lotharingus, fecit, Romæ*.

ALGARDI, ALESSANDRO. This eminent artist distinguished himself as an architect, a sculptor, and an engraver. He was born at Bologna, in 1598, and was educated under Giulio Cesare Conventi. As an engraver the few plates we have by him are executed with the graver in a free, bold, and open manner, in the style of Agostino Caracci. He generally marked his plates . The following are attributed to him:

The Crucifixion; a large upright plate.
The Souls delivered from Purgatory; oval.
A Blind Beggar and his Dog; after *Caracci*.
The Cries of Bologna, after *Caracci*, in eighty plates, engraved by *Algardi*, in conjunction with *Simon Guillain*.

ALGAROTTI, COUNT FRANCESCO. This eminent writer was considered one of the greatest connoisseurs in Europe in painting, sculpture, and architecture. It is affirmed, by M. Heineken, that he designed and engraved for his amusement several plates of heads, in groups, one of which, containing thirteen heads, in the style of the antique, is dated 1744.

ALIAMET, JACQUES, an ingenious French engraver, born at Abbeville in 1728. He was a pupil of J. P. Le Bas, and was first employed in vignettes for the booksellers, but he soon attempted more important works, and distinguished himself by some plates he engraved from the pictures of Vernet. He principally excelled in landscapes and sea-pieces, though he sometimes undertook other subjects.* The following are among his best prints:

A Landscape, with Figures and Cattle; after *Berchem*.
The Port of Genoa; after the same.
A Landscape, with a Stag-hunt; after the same.
The Female Villagers; after the same.
The Village Pleasures; after the same.
The Spanish Halt; after *Wouvermans*.
A Guard of Houllans; after the same.
The Moon rising; after *A. Vander Neer*.
A View of Boom, by Moonlight; after the same.
The Amusements of Winter; after *A. Vandervelde*.
A Storm; after *Vernet*.
A Fog; after the same.
A Fire in a Sea-port by Night; after the same.
Two Sea-pieces—The Fishermen, and Return from Fishing; after the same.
Four—The Four Times of the Day; after the same.
Two plates of the Sabbath; after *Teniers*.
The Birth of Venus; after *Jourat*.

* [His style of engraving was very neat; he worked with the graver and the dry point, expressed the various degrees of colour well, and carefully avoided any exaggeration of shadow. He died in Paris in 1788.]

ALIAMET, FRANÇOIS GERMAIN, younger brother of the preceding artist, born at Abbeville, in 1734. After having learned engraving at Paris, he came to London, and was for some time under Sir Robert Strange. He has engraved several portraits,

and historical subjects, of which the following are the principal :

Mrs. Pritchard, in the Character of Hermione; *after Pine.*

Portrait of Dr. Sharp.

The Adoration of the Shepherds; *after Caracci.*

The Circumcision; *after Guido, oval.*

The Annunciation; *after Le Moine.*

St. Ignatius kneeling; *after the same.*

The Stoning of Stephen; *after Le Sueur.*

The Sacrifice to Pan; *after A. Sacchi.*

The Flattery of the Courtiers of Canute reproved; *after Pine.*

The Reduction of Calais; *after the same.*

Two—The Bathers; *after Watteau.*

[His works are considered inferior to his brother's, although his line is neat and firm. The time of his death is not known.]

ALIBERTI, GIOVANNI CARLO, a Piedmontese painter, born at Asti, in 1680. It is not stated under whom he studied; but, according to Lanzi, he executed several considerable works in fresco in the churches of his native city. He painted the cupola of the church of S. Agostino, representing that saint taken up into heaven surrounded by angels; and in the same church, a picture of S. Agostino baptizing a number of children, and other figures. The composition is ingenious, with a fine expression in the heads, and embellished with architecture. He died in the year 1740.

[His style consists of a mixture of Maratta, of Gio. da S. Giovanni, and of Coreggio; heads and feet that might be attributed to Guido or Domenichino; forms peculiar to the Caracci, drapery of Paolo, and colours of Guercino.]

ALIBRANDI, GIROLAMO, a Sicilian painter, born at Messina, in 1470. He studied at Venice under Gio. Bellini, and was the friend of Giorgione. He afterwards went to Milan, where he became a disciple of Leonardo da Vinci. His works are chiefly at Messina, of which one of the principal is a large picture of the Purification, in the Chiesa della Candelora. He died of the plague in 1524.

ALIENSE. See VASSILACCHI.

ALIX, JOHN, a French painter and engraver, who was a scholar of Philip de Champagne. Of his works, as a painter, we have no account; but he exercised the point for his amusement. There is an etching by him, of a Holy Family, *after Raffaele*, executed in a very light and pleasing style. It is marked R. V. P., for Raffaele Urbino, pinxit.

[ALIX, P. M., born at Honfleur in 1752, was a scholar of Le Bas. He engraved with the roulette a set of portraits of eminent men, which were printed in colours. In 1804 he published a large portrait of Napoleon in his coronation robes, in the same style. He died in 1809.]

[ALLAN, DAVID, a Scotch painter, was born at Alloa in 1744. He received the rudiments of his art in the academy at Glasgow, founded by Robert and Andrew Foulis, the printers. He went to Italy to pursue his studies, and gained the prize medal given by the academy of St. Luke, for the best historical composition. It is said that he resided there for some years, and painted landscapes in the style of Gaspar Poussin; but, judging from his etchings and the engravings made by Paul Sandby of the Sports of the Carnival by Allan, his *studies* must have been in a different direction. These productions are very poor affairs in every point of view: he may be more favourably seen in the illustrations of Allan Ramsay's "Gentle Shepherd." Mr. Allan died in 1796.]

ALLARD, ABRAHAM, an engraver and print-seller of Leyden. M. Heineken mentions twelve

plates of views of towns engraved by this artist; and amongst the miscellaneous prints at the British Museum, is a large print, lengthways, representing the Garden of Love, entitled *Het Lust. Hof. van Flora*; partly etched, and finished with the graver in a stiff, clumsy style, inscribed *A. Allart cecinit. C. Allart edit.*

ALLARD, CHARLES, an engraver and printseller. According to Heineken, he scraped some mezzotintos. Of his engravings, there are, amongst the loose prints in the British Museum, four plates of the Seasons, represented in half-length figures, executed in a coarse, heavy style, without any taste.

ALLARD, HUYCH, a Dutch engraver, by whom we have some portraits, amongst which is that of David Gloxin, I. V. D.; and that of Adrianus Paw, Legat. Holland; both signed with his name.

[ALLEGRAIN, ETIENNE, a French painter, born in Paris in 1655, painted landscapes which were much esteemed: he died in 1736.]

[ALLEGRAIN, GABRIEL, son and pupil of Etienne, painted in the manner of his father: he died in 1748.]

[ALLEGRI, LORENZO, uncle to the celebrated Antonio Allegri, called Correggio, and was his first instructor in the rules of art. A Madonna, painted in 1511, and ascribed to Antonio, is supposed to be by Lorenzo; and, although the style is but middling, it is softer in tone than that of the chief part of its contemporaries, and nearer to the modern manner. He died in 1527, leaving his property to his brother Pelligrino, and his nephew Antonio, by whom he was much beloved.]

ALLEGRI, ANTONIO DA COREGGIO; or, as he sometimes signed himself, ANTONIO LIETO DA COREGGIO.* This illustrious painter may be regarded as one of those rare examples of innate and daring genius which, without a precursor, and deprived by circumstances of the advantages of technical education, ventures to supply those deficiencies from the resources of the mind. He was born at Coreggio, a small town in the duchy of Modena, in 1494. Of his origin nothing is accurately known.† The Padre Orlandi and Sandrart assert, that he was of

* ["*Allegri, Antonio da Correggio; or, as he sometimes signed himself, Antonio Lieto.*" A little attention will satisfy the reader that *Allegri* and *Lieto* are synonymous, both having the same signification as *Lætus* in Latin. That Antonio sometimes used *Allegri* and sometimes *Lieto* is certain; but the latter was evidently done when writing to a familiar friend in a cheerful and jocund mood. His general signature to documents of importance, such as contracts for painting in churches and monasteries, or witnessing legal proceedings, and on giving receipts for payments made to him, was simply *Antonio*, or, *Antonius manu propria*, or, *Antonio mano propria*, the other designation, *da Correggio*, being inserted in the instrument. It is true that he sometimes put *Lieto* on small pictures, perhaps to indicate that they were painted under cheerful influences, and to oblige a patron or friend; but it has not been discovered that any of his family ever used it as a name.]

† ["*Of his origin nothing is accurately known.*" The assertions of writers on this point have been in extremes; on the one part, that his family was of high station and wealthy, and on the other, that they were abjectly poor. Late discoveries show that although his family might not be termed in the fullest meaning opulent, yet their circumstances were good. His father, *Pelligrino Allegri*, was a general merchant in Correggio, and held a respectable rank with his townsmen; his mother's maiden name was *Bernardina Piazzoli*, degli Aromani. His father's means being sufficient, he intended his son for a learned profession; but whether from an inherent vivacity of disposition, or that in his earliest years he felt a divine impulse for painting, he did not so far apply himself as to make much proficiency in the Latin language.]

a noble family, named de Allegris; that he received an education suited to his rank, and that he lived in affluence, and died rich. On the other hand, he is stated, by Vasari, to have been the son of a labourer, and that he lived and died in indigence. The elevated sentiments discernible in his works, and his knowledge of architecture, with other acquirements, appear to corroborate the statement of his having received a cultivated education; but the established fact of his having died of a fever, brought on by his anxiety to bring home to his family, in hot weather, on foot, a small sum paid him at Parma, in copper, is a powerful contradiction of the affluence of his circumstances.* He is said, by some of the Italian biographers, to have been instructed in the art by Francesco Bianchi,† and Giovanni Murani, called Il Frari. However that may be, it is evident this wonderful man owed little of his celebrity to any thing he could acquire from such assistance; that he was the sole founder of his fame, and the first establisher of that admirable system of grace, grandeur, and harmony, which has not hitherto been equalled, and is not likely to be surpassed. The most important work of Coreggio, is the cupola of the cathedral at Parma, finished in 1530; and it has ever been considered as one of the most extraordinary productions of the art. Its form is octangular, in which he has painted, in fresco, the Assumption of the Virgin. In the lower part of the composition, he has represented the apostles in pious admiration of the event. In the upper part is the Virgin Mary, surrounded by an immense congregation of the blessed, and environed by an infinite number of angels; some throwing incense, others chanting, rejoicing, and triumphantly applauding; in their heads the most angelic expression of joy and festivity, whilst a beautiful effusion of light is spread over the whole, forming a spectacle truly celestial. Notwithstanding the dusky hue which this admirable work has now assumed from the smoke of the tapers constantly burning in the church, and the disadvantage of a very unfavourable light, the grandeur of the forms, the admirable conduct of the design, and the astonishing effect of light and shadow in this stupendous performance,

* ["The established fact of his having died of a fever, brought on by his anxiety to bring home to his family, in hot weather, on foot, a small sum paid to him at Parma, in copper, is a powerful contradiction of the affluence of his circumstances." This is a mere gratuitous anecdote, misapplied to Antonio Allegrì. The researches and discoveries of the learned Tiraboschi, the indefatigable Dr. Michele Antonioli, and the zealous and impartial Padre Luigi Pungileoni, fully disprove the probability of such an occurrence. The numerous works, public and private, on which he was employed, and the liberal payments he received, negative the supposition that he was ever in pecuniary difficulties; and the virtuous life he led, that, by any extravagance in expenditure, he should be reduced to want.]

† ["He is said to have been instructed by Francesco Bianchi." It is possible that he may have received some instruction from Bianchi, when in his fifteenth or sixteenth year; but the probability is that he took his first lessons from his uncle Lorenzo Allegrì, a painter, with whom he appears to have been a great favourite, and who bequeathed to him one-half of his property at his death. Antonio Bartolotti, called Tognino, however, appears to have been his first instructor in the more erudite parts of design. Some writers say that he was pupil to Lionardo da Vinci; others, to Andrea Mantegna; there is no substantial proof that he ever practised in their schools. In other matters of learning, it appears that Giovanni Berni taught him the elements; that B. Marastoni instructed him in eloquence and poetry; and that he studied anatomy and philosophy under Gianbatista Lombardi, who was public professor at Bologna, and afterwards at Ferrara.]

continue to excite the surprise and admiration of every judicious beholder. The dome of the church of St. Giovanni, of the Benedictines, at Parma, is another splendid display of the powers of this great painter. It represents the Ascension of our Saviour, with the twelve apostles, and the doctors of the church; which may be considered as a model of perfection, for the copious and masterly composition, and the correctness and grandeur of the design. Of his oil paintings, we have first to notice his celebrated picture called the St. Jerome of Coreggio. It represents the Virgin Mary seated, with the infant Jesus on her knee; Mary Magdalene, kneeling, embraces the foot of the Saviour, whilst St. Jerome presents a scroll to an angel. For the church of St. Giovanni he painted two altar-pieces, one representing the Descent from the Cross, and the other the Martyrdom of St. Placido. These inestimable pictures, the St. Jerome, and the two last mentioned, have been torn from their venerable situations by the revolutionary eruption of France, and are now deposited in that receptacle of spoliation and plunder, the Museum of the Louvre.‡ In the gallery at Dresden, is his famous work called the Notte,§ representing the Nativity, and an exquisite little picture of the Magdalene reading.||

This extraordinary genius is justly regarded as one of the great luminaries of the art; to him it is indebted for one of its most effective illusions, the faculty of foreshortening; and he has confessedly carried the magic of the chiaro-scuro to the highest possible pitch. Without having wandered from his obscure home, without having visited Rome, or contemplated the beauties of antiquity,¶ he was the

‡ To the honour of the French artists then resident at Rome, they presented a memorial to the National Convention, stating the injury the cultivation of art would receive from removing those chef-d'œuvres, and others, from the situation for which they were originally painted. A document, as estimable for the elegance of its composition, as for the liberal sentiment from which it emanated. It is, perhaps, superfluous to remark, that this amiable appeal met with the reception that might be expected from such a tribunal.

[They were restored at the time the allies had possession of Paris.]

§ ["In the gallery at Dresden, is his famous work called the Notte." This picture it appears was painted originally for Messer Giulio Perdoniera, or Alberto Pratonieri, who agreed to pay for it scudi quaranta et un Proco grosso e grasso. This contract, it is said, Antonio communicated in a letter to his friend and scholar Lelio Orsi; and, in another account, that Lelio had a share in the transaction. The reader may place both in the same category with the copper money that caused Antonio's death.]

|| ["The Magdalene reading." It is supposed, and with good reason, that this picture was painted by desire of Manfredò, governor of Mantua, or of Veronica Gambara, the widow of his brother Giberto, lord of Correggio, to present to Charles V., when he visited, for the second time, his dominions in Italy in 1532, as a valuable and acceptable offering to a monarch who was a warm admirer and an intelligent judge of painting, and as a specimen of the ability that existed in the cities under their government. Let it be recollected that Giulio Romano, and other eminent painters, were, on that occasion, called to Mantua to decorate public buildings for this monarch's reception; and it is with great probability stated that Antonio painted in fresco the palace of Veronica Gambara for that purpose. It may not be out of place to mention here, that on the 24th of January, 1534, (the year in which he died,) Antonio is found in the palace of Manfredò in Correggio as a witness to the marriage contract between Clara of Correggio, daughter of Gian Francesco, and Ippolito, son of Veronica Gambara. This lady, Clara, some years afterwards, was sponsor to the child of Pomponio, the son of Antonio: a proof of affectionate regard to his memory.]

¶ ["Without having wandered from his obscure home,

creator of the grandeur of his own. His forms are exquisitely soft and beautiful; and the airs of his heads exhibit a graceful tenderness of expression that is truly inimitable. His colouring is equally delicate and pure with that of Titian, with more of the *impasto*; and, in point of breadth of effect, he is undoubtedly his superior. [He died suddenly on the fifth day of March, 1534, in his fortieth year, and was buried with becoming pomp, in the church of San Francesco, at the foot of the altar in the chapel of the Arrivabene.]

It has been much disputed by the writers on engraving, whether this distinguished painter ever amused himself with the point. The Abbé Marolles asserts that he engraved several plates, which is positively denied by M. Heineken, whose claim to authenticity is certainly preferable. We have, however, a few etchings, signed *Ant. Correg. fec.*; but they are very slight, and are executed in a style greatly inferior to what might be expected from the hand of that master.*

[Although none of the writers of the time embodied a clear account of the events of Antonio's life, sufficient may be gathered from the authentic documents discovered by Tiraboschi, Antonioli, and Pungilione, to show that he was held in the highest esteem by his contemporaries. That he was of a cheerful and lively disposition may be gathered from the expression of a writer respecting him, "*La vivacità e dal bro del nostro Antonio*;" yet gentle and affectionate, as appears by his being sponsor on three occasions to infants of friends (in 1511, 1516, and 1518) before he had reached his twenty-second year. In 1520 he was admitted, by diploma, a brother of the Congregation Cassinensi at the monastery of St. John the Evangelist at Parma; a fraternity of which the illustrious Tasso was a member. In the same year he married Girolamo Merlini, a lady of good family, great beauty, and amiable manners, who fell in love with him, and who was his model for the '*Zingara*,' probably after the birth of his first child.

without having visited Rome, or contemplated the beauties of antiquity." It is not ascertained whether Antonio ever visited Rome, but it is certain that he spent some time in Mantua, on two occasions, with the Marchese Manfredi, and the celebrated patroness of arts and letters, Veronica Gambara, widow of Giberto, lord of Correggio. There he had an opportunity of examining the works of Andrea Mantegna, the frescoes of Costa, of Lion-Bruno, and Dosso; also the grand collection of pictures, cameos, medals, and antiquities of Isabella da Este.]

* ["*It has been much disputed by writers on engraving,*" &c. The question is now pretty generally given up, as no print has yet been ascribed to him, against which there are not valid objections as to the authenticity. Pungilione has given an account and description of an extraordinary wood print of St. Thomas, one of the figures in the cupola at Parma, of the size of four feet seven inches in height, and three feet four inches in breadth, French measure. This print, he says, was in the possession of Signor Alfonso Franceschi, a painter, and it is said to have all the characteristics of originality; but, he adds, it is unknown to whom the honour of engraving it is to be given, though it is certain it was done in the 16th century. Signor Franceschi obtained it with other cartoons by Rondani, and sketches by Allegri for the two cupolas, which had lain unobserved and decaying in the corner of a chamber of the cathedral of Parma. Zanì and Brulliot refer to two prints, each representing the Virgin and Child, one of which has the figure of a HEART with the word REGIO over it, as a rebus of CORREGGIO; the other, a heart with a dual coronet, and the word INVENT on it. These marks are evidently caprices of the engravers, as Antonio never signed his works in this manner. The same writers refer to some other prints ascribed to Correggio, but which are in their opinion evidently from his designs, or pictures, by engravers of a later period.]

By her he had three daughters and one son. She died at Parma, in 1529, to the great grief of her husband, and was buried, by her own desire, in the church of St. John there. He did not marry a second time. It appears by the public registers of Correggio that, at the time of Antonio's death, his father Pelligrino possessed considerable property in land, houses, and merchandise.]

ALLEGRI, POMPONEO, was the son of Correggio, born in 1522. He had commenced the first rudiments of art under that great master, when he was deprived of the advantage of his instruction by the death of his father when he was only twelve years of age. He is said to have continued his studies after Correggio's death, under Francesco Maria Rondani, the ablest disciple of his father. In the cathedral at Parma, there is a work in fresco, by Pomponeo, representing Moses showing the Israelites the Tables of the Law; in which, though there are many defects as a whole, there are beautiful parts, and some heads full of Correggiques expression; and, above all, an excellent colour.

ALLEGRI, GIUSEPPE, an Italian engraver, who flourished about the year 1746. We have the following plates by him:

The Virgin Mary with the infant Jesus; half figures, with this inscription, *Egreditur virgo de radice, &c.*
The Circumcision; inscribed *Guis. Allegri, Stamp. &c.*
The Stoning of Stephen.
A small print of Rinaldo and Armida.
A large architectural Scene, lengthways; after *Chamont*.

ALLEGRI, FRANCESCO, a designer and engraver, born at Florence about the year 1729. In 1762, he published, in conjunction with his brother, a collection of one hundred portraits of the family of the Medici, with a frontispiece, engraved by himself. He also engraved fourteen portraits of Florentine poets, painters, and other eminent personages. We have also a print by him of the image of St. Francis d'Assisi, which is held in much veneration at Florence.

ALLEGRI, FRANCESCO, called DA GUBBIO. This painter was born in 1587, and was a disciple of Cavaliere Gioseffo Cesare d'Arpino. He painted history with reputation, and executed several works, both in oil and in fresco, for the churches and palaces at Rome. He had a great number of scholars, amongst which were his two sons, Flaminio and Angelo, who also painted history. He died in 1663.

ALLEMAND. See L'ALLEMAND.

ALLEN, FLOPPART VAN, a German designer and engraver, who flourished about the year 1686. The view of the city of Vienna engraved by Muller, is from a drawing by this artist, made in 1686; and he has engraved himself a large plate of the city of Prague, a slight print, with several figures, marked with his name, *van Allen*.

ALLET, JEAN CHARLES. This artist was a designer and engraver, born at Paris about the year 1668. He resided a long time in Italy, and is supposed to have died at Rome in 1732. Owing to his having marked his plates sometimes Charles, and sometimes Jean Charles, the collectors were for some time inclined to believe there were two artists of the name of Allet; but from the evident similarity in the style, it is no longer doubted those plates are by the same hand. He engraved several portraits and subjects from sacred history. In his execution he appears to have wished to imitate the manner of F. Spierre and Corn. Bloemaert, but he has not been

very successful in his imitation. His principal plates are the following :

PORTRAITS AND HEADS.

Andrea Pozzo, Painter and Architect ; dated 1712.
Cardinal Aloisio Amodè ; *after J. M. Morandù*, 1698.
Ferdinand Charles de Gonzaga, Duke of Mantua ; *after Ant. Lesma*.
Pope Alexander VIII. ; *after H. Calendrucci*.—*J. C. Allet, sc. Roma*, 1695.
St. Aloyse Gonzaga, Jesuit ; oval.
St. Ignatius ; *after P. Lucatelli* ; oval.

SUBJECTS FROM SACRED HISTORY.

The Conception of the Virgin ; *after And. Pozzo* ; oval.
The Adoration of the Shepherds ; *after S. de Pesaro*.
The Virgin Mary and St. Joseph adoring the infant Jesus ; *after the same*.
The Saviour brought before Pilate ; *after P. de Petris*.
Ananias restoring Sight to St. Paul ; *after P. de Cortona*.
The Vision of St. Paul ; *from the same painter*.

These two plates are considered his best works in historical subjects.

The Death of a Saint, in presence of the Virgin, St. Joseph, and St. Francis Xavier.
The Death of St. Stanislaus Kostka ; *after P. le Gros, sculptor*.
St. Gaëtan, accompanied with a figure of Religion, and Christ holding his Cross ; *after Laz. Baldi*.
St. Auroincus, and St. Athanasius ; *after F. B. Zucchelli*.
St. Augustine with a Child, getting Water from the Sea ; *after J. B. Leonardù*.
St. Rosa, crowned by angels ; signed *Carolus Allet, del. & sculp.* ; small plate.
Twelve plates of the Life of Christ ; *after Passeri*, engraved in conjunction with *A. V. Westerhout*.

ALLOISI. See GALANINO.

ALLORI, ALESSANDRO, called BRONZINO. This artist was born at Florence in 1535. He was the son of a painter ; but having the misfortune of losing his father when he was only five years of age, he was placed under the care of his uncle, Agnolo Bronzino, who brought him up with all the affection of a parent. Before he was seventeen years of age, he had made such progress under this able master, that he painted, from his own design, an altar-piece representing the Crucifixion, a composition of several figures ingeniously arranged, and well coloured. When he was nineteen, he visited Rome, where he remained two years. The chief objects of his admiration and study in that city, were the works of M. Angelo Buonaroti ; and the grand style of that master is discernible in his pictures. On his return to Florence, he was greatly occupied by the churches and other public edifices. He was, however, occasionally prevailed on to paint the portraits of some of the distinguished personages of his time, which he treated in a great and admirable style. In 1590, he published a book on the art of drawing the human figure, illustrated with anatomical prints, from his designs. [Some of his pictures in Rome, representing horses, are beautiful. His Sacrifice of Isaac, in the Royal Museum, is coloured almost in the Flemish style. He was expert in portrait painting, but he abused his talent by introducing portraits in the modern costume in ancient histories, a fault not uncommon in that age. On the whole his genius appears to have been equal to every branch of painting ; but it was unequally exercised, and consequently unequally expanded. *Lanzi*.] He died in 1607.

ALLORI, CRISTOFANO, called BRONZINO, son of the preceding artist, born at Florence in 1577. He was for some time instructed in the art by his father, but he afterwards studied under Santo di Titi, and

finally improved himself in colouring, by imitating the harmonious tinting of Lodovico Cardi, called Cigoli. He painted several considerable works for the churches and convents at Florence, and for the palace of the Medici. He was also a very celebrated portrait painter ; and many of the most distinguished persons of his time were painted by him. [Owing to vicious habits that often seduced him from his labours, his works are extremely rare, and he himself comparatively little known. The St. Julian of the Pitti palace is the grandest effort of his genius ; his picture of Judith with the head of Holofernes is, however, more generally known. Judith, so beautifully and magnificently attired, is a portrait of his mistress ; the attendant is that of her mother, and the head of Holofernes that of the painter. Numerous copies of this, and duplicates of his most celebrated pictures, are scattered over Italy ; the productions of his scholars Tanteri, Bruno, Certosini, Cervini, and others.] He died in 1621.

[ALLSTON, WASHINGTON, a native of America, but an English painter, was an associate of the Royal Academy. He produced in England several pictures of great excellence ; particularly Jacob's Dream, a Dead Man revived by touching the Bones of Elisha, Elijah in the Desert, Uriel in the Sun, and others of high imaginative quality. He returned to his native country, where he devoted himself to elegant studies in literature as well as painting ; married a sister of the celebrated Dr. Channing, whom he survived several years, and died in 1843. It is not certain under what master he studied ; Nagler says that it was in the school of Sir Joshua Reynolds, but this is not sufficiently established ; Northcote does not mention him among the scholars, nor does his style of painting warrant the supposition.]

ALMELOVËN, JOHN, a Dutch painter and engraver, born about the year 1614 [according to Huber and Rost ; in 1624 according to others.] He is more known by some etchings of landscapes, executed with great lightness and intelligence, than by any thing he has left us as a painter. His plates are,

A Portrait of Gisbert Voetius ; signed *J. Almeloven, inv. et fec.*

A set of twelve Landscapes, with small Figures ; *J. Almeloven, inv. et fec.*

Six mountainous Landscapes, with Figures ; *Joan. ab Almeloven, inv. et fec.*

Four Landscapes, the four Seasons ; *after H. Safflevenen*. [And several others after his own designs, and those of Safflevenen.]

The time of his death is not known.]

[ALPHEN, WILLIAM VAN, a Dutch portrait painter, lived in 1620.]

[ALS, PETER, a Danish historical and portrait painter, born at Copenhagen in 1725 ; after gaining the first great prize given by the academy at Copenhagen in 1755, he went to Rome and entered the school of Mengs. He occupied himself chiefly in copying the pictures of Raphael and Andrea del Sarto, which it is said that he did with great accuracy. On his return to his own country he painted some good portraits ; but his colouring was too sombre to give a pleasing effect to his pictures of females, and he also laboured his work so much as frequently deprived them of all animation. It is singular that, after copying Raphael and Andrea del Sarto with great accuracy, he should fall into a practice so opposite to those masters ; but it affords another instance of the utter worthlessness of stu-

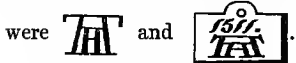
dents copying instead of studying the works of their great predecessors. Als died in 1775.]

[ALSLOOT, DANIEL, a landscape painter, born in Brussels in 1550, died in 1608.]

[ALSLOOT, DENIS VAN, a distinguished landscape and portrait painter, flourished about 1612.]

[ALTAMONTE, or ALTOMONTI, MARTINO, born at Naples in 1657, (or, according to some writers, in 1682,) painted history and architecture, and ranks among the better artists of his time. He died in 1745.]

ALTDORFER, ALBERT, a painter, and a more eminent engraver, was born at Altdorf, in Bavaria, in 1488. It has been asserted by some writers, that he was a native of Switzerland, but it has been very satisfactorily proved by M. Heineken that he was a Bavarian. He is said to have been a scholar of Albert Durer; and it is not improbable, from the resemblance of their manner, both in their pictures and engravings, particularly in their wooden cuts, although it must be confessed that Altdorfer did not equal that great artist in any of his works. Some of the paintings of this artist are preserved with great care at Ratisbon; and in the town-house is a complete collection of his engravings. As an engraver, he holds a very respectable rank amongst those artists that are distinguished by the appellation of the little masters; and his wooden cuts, which are by far the best of his performances, nearly approach to the excellence of those of Holbein. His entire work, on wood and copper, is upwards of one hundred and seventy prints; but as some of them are of little consequence, the following list of them is likely to satisfy the curious collector. The two monograms used by this master



PRINTS ENGRAVED ON COPPER.

- Portrait of Albert Altdorfer, by himself; with his cipher.
- Portrait of Martin Luther, with an oval of foliage.
- Adam and Eve in Paradise.
- Samson and Dalila.
- Solomon's Idolatry.
- Judith, with the Head of Holofernes.
- The Virgin and infant Jesus, with two Children, one holding a Pot. 1507.
- The Virgin and Child in the niche of an Altar.
- The Virgin and Child, dressed in the Costume of Ratisbon, with a Palm-tree.
- The Virgin with the Child standing on her Knee, with a Glory round the Head.
- The Repose in Egypt, the Virgin sitting with a Child on her Knee with a Hat on, St. Joseph standing with a Hat on and a Staff.
- Our Saviour on the Cross, with several Figures.
- St. Jerome, with the Lion; one of his best plates.
- St. Jerome in a Grotto, with an Altar, on which is a Crucifixion and a Book, on a Tablet over it is his Monogram.
- St. George and the Dragon.
- The Death of Dido.
- The Death of Lucretia; an etching.
- Mutius Scevola.
- Venus going into the Bath with Cupid; after Marc Antonio.
- Venus coming out of the Bath with Cupid; after Marc Antonio.
- Hercules and a Muse, sometimes called Apollo and Venus.
- Cupid mounted on a Sea-horse, with three other Figures.
- Amphion saved from Shipwreck by a Dolphin, with a Nereid holding an Anchor. 1525.
- Pyramus and Thisbe.
- A Woman holding a Sceptre, seated on an Altar, surrounded by several Persons holding Lanterns.
- A Naked Woman with Wings seated on a Star, with a

Torch in one Hand, and an Escutcheon in the other, called *Lascivia*.

A Man in Armour leaping into the Sea; in the distance a Camp, and several Persons observing him.

A Man and Woman dancing.

Six Children dancing, whilst Three are playing on Instruments.

Two Landscapes, one a rocky Scene, the other with Trees.

The Synagogue; inscribed *Porticus Sinagoga Judaica*, &c. 1519.

Two ornamental plates; for a Goldsmith.

WOODEN CUTS.

Forty—Of the Fall and Redemption of Man; *anc.* Abraham's Sacrifice.

Joshua and Caleb passing through a Gateway.

The Annunciation. 1513.

The Purification.

The Murder of the Innocents. 1511.

The Decollation of St. John. 1512.

The Resurrection of Christ. 1512.

The beautiful Virgin, of Ratisbon, after the picture in the Cathedral. This is one of his best works, printed in chiaro-scuro.

St. Jerome in a Grotto, kneeling before a Crucifix.

St. Christopher in the Water, stooping to take up the infant Jesus. 1513.

St. George and the Dragon, in a Landscape. 1511.

Paris dying on Mount Ida, with the three Goddesses. 1511.

A Knight sitting with a young Woman. 1511.

An Officer with a Flag, in a Landscape.

A mountainous Landscape, with Buildings.

The Inside of a Church, with the Virgin, a Pilgrim, and Angels.

The Façade of a Portico, with the Cipher in the upper part.

[ALTHAM, —, a German painter, who flourished about 1660; he painted landscapes and marine subjects with considerable ability.]

[ALTISSIMO, CRISTOFANO DELL', a Florentine painter, who flourished about 1568, was a scholar of Bronzino, and an excellent portrait painter. He copied a series of portraits of illustrious men, in the possession of the Conti Giovio, for Cosmo I. of Florence. He paid more attention to the features than to other circumstances, and they are very faithfully expressed; his pictures, in general, have a high degree of finishing without an appearance of labour. The family name of this painter was Papi, but neither the year of his birth nor death has been ascertained: he was living in 1568.]

[ALTOBELLO, FRANCESCO ANTONIO, a Neapolitan painter of the 17th century, was a scholar of Massino Stanzioni, and is probably the same as Antonio de Bellis, an artist of great promise, who studied under that master, and died young in 1656. In the accounts of both it is stated that they did not follow the manner of their master; Altobello used ultramarine excessively in his pictures, which was contrary to Stanzioni's practice; de Bellis painted in the manner of Guercino, in which it abounds. Both are mentioned with like commendations, as men of genius, correct in drawing, of good invention, and skilful in composition.]

[ALTOBELLO of Cremona, lived in the early part of the sixteenth century, and is praised by Vasari in his Life of Garofalo, as being superior to most of the Lombard painters of his time. He painted frescoes in the cathedral of Cremona, and in a chapel of the church of St. Agostino there; he painted also at Milan. Resta says he was a scholar of Bramante; and Lomazzo calls him Altobello da Melone.]

ALTOMONTE, ANDREA, an Italian engraver, who resided at Vienna about 1723. He assisted A. J. de Prenner, in engraving the plates from the

pictures in the Imperial Gallery, published in that year.

ALTZENBACK, WILLIAM, an engraver, who, according to M. Heineken, flourished about the middle of the seventeenth century. He lived at Strasburg, and, in conjunction with his son, executed twenty plates of Bible subjects.

ALUNNO, NICCOLO. This painter was born at Foligno, about the year 1450. According to the usage of the painters before Pietro Perugino, he painted in distemper, and his colouring has still preserved its original lustre. In the church of S. Niccolo at Foligno, is an altar-piece by him, of the Virgin and Infant, with Saints; and in the same church is his picture of the Pieta, so highly commended by Vasari. Some of his works are dated soon after 1500. [Mariotti, however, states that he painted as early as 1458, and that in 1460 he was established as a painter in Foligno. His works were numerous, and highly esteemed in his time.]

[ALVAREZ, LORENZO, studied at Valladolid and Madrid under B. Carducho; he established himself at Murcia, in 1638, and executed several works in the convents there, that are not without merit.]

AMALTEO, POMPONIO, was born at S. Vito, a town in the Friuli, about the year 1505, and, according to Ridolfi, was a relation, and the scholar, of Pordenone. He painted several historical works in the churches and public places in the vicinity of Friuli. At Belluno, there are some pictures painted by this master, representing subjects of Roman history, in one of the public halls. [The pictures said to be from Roman history, are probably the Three Judgments in a lozzia at Ceneda, supposed by Ridolfi to have been painted by Pordenone, but were really the work of Amalteo, and finished by him in 1536. He was living in 1577, as appears by his name and date on a picture: Zani places his death in 1588.]

[AMALTEO, GIROLAMO, the brother of Pomponio, was instructed by him, and gave proofs of a noble genius, which is manifested in his works of design in small pictures, which appeared like miniatures, in several fables executed in fresco, and in altar-pieces which he painted in the church of San Vito. Ridolfi commends him highly for his spirited manner; and another of the old writers gives his opinion that if he had flourished for a longer period he would have proved no way inferior to the great Pordenone. He died young. Graziano, in his poem of Orlando, styles him "*Girolamo Amalteo de' vita santo.*"]

AMATO, GIOVANNI ANTONIO D', called IL VECCHIO. This painter was born at Naples about the year 1475. He was the disciple of Silvestro Bruno, or Buono, an old Neapolitan painter then in repute, but did not study long under him, as he died when this artist was young; he afterwards applied himself to the study of the works of Pietro Perugino, whose manner he followed. There are several of his works in the churches at Naples. In S. Domenico Maggiore, in the chapel of the family of Carrafa, is a picture by this master of the Holy Family. He worked both in oil and in fresco, and was an artist of considerable eminence, [and had a great number of scholars. Though professionally a painter, his favourite study was theology; and he was celebrated for his expositions of many obscure passages of Scripture.] He died in 1555.

[AMATO, GIOVANNI ANTONIO D', the younger, was nephew to the former, and was born at Naples in 1535. He excelled chiefly in colouring, and some of his pictures are as richly coloured as those

of Titian. His best work is the large altar-piece of the infant Christ in the church of the Banco de' Poveri at Naples, where he died in 1598.]

AMATO, FRANCESCO, an Italian painter and engraver. Of his paintings little is known; but he has left some slight etchings, which are executed with spirit, in the style of Biscaino, among which are the following:

St. Joseph seated, reading a Book, with the infant Jesus near him, an upright plate; inscribed *Franciscus Amatus, inv.*

St. Jerome, a similar-sized plate; with same name. The Prodigal Son.

[AMATRICE, DELL' COLA, is mentioned by Vasari in his Life of Calabrese. He painted in 1533, and resided in Ascoli del Picino; he had a distinguished name through all that province. His manner was hard in his earlier pictures, but in his subsequent works he exhibited a fulness of design, and an accomplished modern style. He is extolled in the Guida di Ascoli for his picture in the oratory of the *Corpus Domini*, which represents the Saviour in the act of dispensing the Eucharist to the Apostles.]

[AMAYA, —, an historical painter, scholar of Vincenzo Carducho, painted at Segovia, in 1682, several pictures remarkable for their correct design and colour.]

[AMBERES, FRANCISCO DE, a painter and sculptor of Toledo, the cathedral of which he ornamented with his pictures in 1502; from 1508 to 1510 he painted, in conjunction with Jean de Bourgonne and Villoldo, the arabesque chapel, which is still an interesting object.]

[AMBERES, MIGUEL DE, a Spanish painter, who was originally of Antwerp, flourished about 1640. Several of his pictures are to be found in the churches and religious establishments in Spain. His portraits are said to be painted in the manner of Vandyck.]

AMBERGER, CHRISTOPHER. This artist was born at Nuremberg about the year 1485; [Michel says 1490.] He was the disciple of Hans Holbein, [the elder,] and painted so much in the style of that master, that his works have been sometimes mistaken for those of Holbein. He painted a set of twelve pictures, representing the History of Joseph and his Brethren, which gained him great reputation. He succeeded, however, better in portraits than historical subjects. In 1530, he painted the Emperor Charles V.; and Sandrart reports, with a pardonable partiality for the fame of his countryman, that this portrait was considered by that monarch equal to any of the pictures painted of him by Titian. He certainly honoured him with a gold chain and medal on the occasion. [Fiorillo says that he imitated and copied the portraits of the younger Holbein, and that many of those pictures are considered originals by Holbein.] He died at Augsburg in 1550, [according to some; but Zani says in 1563.]

AMBROGI, DOMENICO, called MENICHINO DEL BRIZIO. According to Malvasia, this painter acquired that name from his being the scholar of Francesco Brizio. He was a native of Bologna, and distinguished himself as a painter of history, both in oil and in fresco. He also excelled in representing landscapes, perspective, and architectural views, and was much employed in the churches and palaces at Bologna. In S. Giacomo Maggiore, is a picture by this painter of the Guardian Angel, and in the Nunziata, S. Francesco, with a glory of

angels. In 1653, he published some wooden cuts, from his own designs, printed in chiaro-scuro, of which one represented a woman in a triumphal car, holding two flambeaux, and a serpent, conducted by Neptune.

[AMELSFOORT, QUIRINUS VAN, born at Boile-duc in 1760, and died there in 1820. He painted allegories, history, and portraits; in the last the likenesses were remarkable for their truth.]

AMICI, FRANCESCO, a modern Italian engraver, who, according to M. Heineken, engraved some small plates of devout subjects, among which are,

Christ praying in the Garden.

Christ before Pontius Pilate.

The entombing of Christ.

AMICONI, or AMIGONI, OTTAVIO, was born at Brescia in 1605, and was a scholar of Antonio Gandini. His chief excellence was in fresco painting, which he treated with great ability, [and in the manner of P. Veronese.] In the Carmelite church, in his native city, is a very considerable work in fresco, executed in conjunction with Bernardino Gandini, the son of his master, which is much extolled by Averoldi. The subjects were taken from the Life of S. Alberto. He died in 1661.

AMICONI, or AMIGONI, JACOPO. This artist was born at Venice in 1675. He painted history and portraits. His first works at Venice were two altar-pieces in the church of the fathers of the oratorio, and a picture of St. Catharine and St. Andrew, for the church of St. Eustachio. He afterwards visited Rome, and from thence went to Munich, where he settled for some time; but his chief performances are in England, where he came in 1729, and resided many years. Whatever may be the merit of his works, they were for some time in great vogue. He was employed by several of the nobility in ornamenting their houses. After leaving England, he visited Spain, and died at Madrid, in 1758. He etched a few plates in a tame, spiritless style, of which the following are the principal:

Salvator Mundi; half length.

Jupiter and Calisto.

Zephrus and Flora.

The Four Elements; in the style of *Watteau*.

AMIDANO, POMPONEO. This painter was a native of Parma, and flourished, according to Lanzi, about the year 1595: From the resemblance of his works to those of Parmigiano, he is supposed to have frequented his school. If not his disciple, he was one of the most successful followers of his style. The airs of his heads are noble and graceful, and his design full of taste. His best performance is his picture in the church della Madonna del Quartiere, [which has been mistaken by good judges for the work of Parmigiano. Orlandi relates that many of the pictures of Amidano were purchased by foreigners; it is to be apprehended that, as his name does not occur in any of our catalogues, the majority of those ascribed to Parmigiano are by Amidano.]

[AMIGAZZI, GIO. BATTISTA, a painter of the Venetian school, was a scholar of C. Ridolfi; his chief talent consisted in the excellence of his copies: in San Carlo is one from a Supper by P. Veronese, not only finely drawn, but exhibiting colours fresh and vivid even at the present day.]

AMLING, CARL GUSTAVUS, a designer and engraver, born at Nuremberg in 1651. He was taken under the protection of the Elector of Bavaria, who sent him to Paris for improvement, where he received the instruction of F. de Poilly, whose manner he

followed, but whose excellence he never equalled, although a very respectable artist. He engraved a great number of plates, of historical subjects and portraits, but was much more successful in the latter, many of which have great merit. His drawing, particularly in the nude, is not correct; and in all his prints, except his portraits, there is a want of effect. The following list comprises all his plates, except those he engraved for the academy of Sandrart, and some prints after tapestry, which were private plates in the possession of the Elector of Bavaria. [He died in 1701.]

PORTRAITS.

Maximilian Emanuel, Electoral Prince; after *Thomas Maschlinus*, dated 1670; an oval, very scarce.

Maximilian Emanuel, Elector of Bavaria; *J. B. Champagne*; a large upright plate, said to be one of his best. Equestrian Statue of Maximilian Emanuel, Elector of Bavaria; *Amling*, fec. *Monachii*; large plate.

Henrietta Maria Adelaide, Duchess of Bavaria; after *DeLamonce*, 1675; oval, large plate.

Ferdinand Maria, Elector of Bavaria, 1676; large plate, oval.

John Count de Berlo de Bruss, General, 1680; large oval.

Alexander Sigismund, Count Palatine, &c.; *Hamilton*, pin.

Remain Liberiet, Abbot of St. Ulrich; *C. G. ab Amling*, ad vivum del. et scul. *Monachii*; a fine portrait; large plate.

Petrus Marinus Sormanus; in a medallion; large plate.

Don Livio Odeschalchi; in a medallion.

Marcus ab Aviano, 1680; oval.

A young Prince conducted to the Throne by Hercules and Nestor, on the Throne is inscribed, *Ungaria*; *Amling*, scul.

Two plates of Statues; engraved for *Sandrart's academy*.

SACRED AND HISTORICAL SUBJECTS.

The Virgin and Child, with two Portraits; after *J. A. Wolf*, engraved by *C. G. ab Amling*; a very large plate.

The Image of the Virgin of Consolation; *C. G. Amling*, sc. 1682; large plate, oval.

Vero Ritratto di S. Francesco d'Assisi, da *Carlo Gustavo ab Amling*; small folio.

Image of St. Nicholas Tolentin; *J. A. Wolf*, pin. 1691; large plate.

Vrai Portrait de St. Jehn de S. Facunde; same painter; large oval.

St. Godard kneeling before the Virgin; *J. Dreutwet*, del.; folio.

Ten plates in folio—Of a Triumphal Arch in Honour of the Elector Maximilian Emanuel; *C. G. Amling*, *Munich*.

Grand Thesis, dedicated to the Emperor Leopold, and his son Joseph; *R. P. Antonius Lumlinsky*, del.; *C. G. Amling*, fec.

Another large plate, representing the Virgin Mary treading on the Serpent, accompanied by the four Doctors of the Church; *Amling*, fec.

AMMAN, JUSTUS. This artist was a painter and an engraver, but owes his reputation chiefly to his excellence in the last-mentioned branch of art. He was born at Zurich in Switzerland, in 1539. Of his paintings we have no further account, than that his works in stained glass were richly and brilliantly coloured. His pen-drawings partake of the spirit and neatness of his prints, and are preserved in the portfolios of the curious. As an engraver, he was one of the most laborious of the industrious artists of his country, who have so ably and amply contributed to the advancement of the art. The number of his plates is prodigious, and his work amounts to upwards of five hundred and fifty prints, many of which being of a diminutive size, he is ranged among the artists denominated the little masters. He engraved on wood and on copper, but the latter are very inferior to the former. His drawing, in general, is tolerably correct; and his execution,

particularly in his animals, is smart and spirited; his manner of engraving is neat and decided. This artist used no less than six different marks in his plates, but they all consist in a cipher composed of the letters I. and A. as follows :



COPPER PLATES.

- Twelve small plates arched—Of illustrious Women, beginning with Eve: title, *Eva die Gebeverinn. Jost. Amman, fec.*; *Stef. Herman, exc.*
- Eight figures of Warriors, small upright plates; marked, *Jost. Amman, Inventor*; *Stefan. Herman. 1590.*
- Eight plates—Of Persons fighting with Swords and Sticks; small plates, lengthways; marked with his cipher.
- Six very small plates of friezes, lengthways, Huntings.
- Eight small plates, lengthways, the Four Seasons, and the Four Elements. 1569.
- Twelve small upright plates arched—Of the Months in the Year, represented in full-length figures; *Jo. Amman, fec.*
- A set of plates for a Bible published at Francfort. 1571.
- The Bombardment of a Town; *Jo. Amman, fec.* 1570.
- Large plate, lengthways.
- Effigies Casparis de Colignon; *fecit Norimbergæ, Jost. Amman, Tigurinis.* 1573.

WOODEN CUTS.

- The Creation, large print; marked *J. A.*
- An oval print, the Diet of the Empire; large, lengthways.
- The Marriage of Cana; middle-sized print, lengthways, *J. A.*
- A set of one hundred and fifteen prints of Arts and Trades, first printed under the title, *Искусства, omnium liberalium mechanicarum, &c.*, printed at Francfort in 1564. This edition is very scarce; the book was reprinted in 1574, and again in 1588.
- A set of one hundred and three prints of subjects from the Roman History, published at Francfort, in 1572, 1573, with the Portrait of *S. Feyerabendt*, the celebrated bookseller.
- A book of Huntings; entitled *Neue Figuren aller hand Jagd, &c.* Francfort, 1582.
- A set of prints for a book; entitled *Caii Plinii Secundi, &c.* Francfort, 1584.
- A set of one hundred and three prints for a work; entitled *Cleri totius Romanæ Ecclesiæ subjecti, &c.* Francfort. Sig. *Feyerabendii*, 1564.
- A set of one hundred and twenty prints for a book; entitled *Gynæceum, sive Theatrum Mulierum, &c.* Francfort, 1586.

This laborious artist died at Nuremberg in 1591.

AMMAN, JOHN, a German engraver, who lived at Hanau about the year 1640. He engraved a set of small wooden cuts, representing the Passion of our Saviour. They are executed in a neat and spirited style, and possess considerable merit. They were published at Amsterdam in 1623, with Latin verses.

AMMON, CLEMENT. This artist was son-in-law to Theodore de Bry, the celebrated engraver. His principal work was the continuation of the collection of portraits; entitled, *Bibliotheca Calcographica*, in six quarto volumes, published by Theodore de Bry, to which he added two volumes, the first, dated Francfort, A. D. 1650, with his name, *Sculptore Clemen. Ammon, junior, Calcograp.*, and the second published in 1652. *Sculptore Clemente Ammonio chalcogr. Franc.* His plates are executed in a laboured style, poor and stiff, very inferior to the works of his relation.

AMMON, JOHANN. This artist was a native of Schaffhausen, and flourished about the year 1700. He engraved a few portraits, among which is one of John Locke.

AMOROSI, ANTONIO. This painter was a native of the Communanza near Ascoli, and flourished about the year 1736. He painted some few pictures for the churches at Rome, one of which is in S. Rocco; but he is principally known as a painter of *Bambocciate*, and fancy subjects, in which he displayed considerable talent; [and Lanzi says, that if his colouring had been a little more brilliant, his pictures would be equal to those of the Flemish school of the same kind.]

[AMSTEL, JAN VAN, an artist who is said to have excelled in landscapes, which he enriched with numerous figures in the style of Van Eyck; but when or where he painted is not recorded. Guarienti, in his edition of Orlandi, states that there was a picture by this artist at Genoa, in the possession of an Englishman, representing the Crucifixion, containing upwards of 200 figures admirably painted. It is, however, conjectured that some better known painter is disguised under this name.]

AMSTEL, CORNELIUS PLOOS VAN. To this distinguished amateur we are indebted for a very interesting set of plates, executed in imitation of the drawings of the most celebrated of the Dutch masters. He was born at Amsterdam in 1732, and appears to have devoted himself to the art, with a zeal rarely found in persons who do not adopt it as a profession. As I am not aware that we possess any precise account of his works, it may not be unacceptable to collectors, to have a particular description of them.

Frontispiece, a Monument bearing a Latin inscription, on which stands a Genius holding an Escutcheon, in the middle a Flower de luce; *Inventor Cornelius Ploos van Amstel, D. 1 Febr. 1765.*

Two small Landscapes; *H. Zaftleeven, del.*; *v. Amstel, fecit.* 1766.

A Landscape, with a Shepherd and Shepherdess with Cattle on the Banks of a Canal; *Ad. van de Velde, del.*; *P. van Amstel, fecit.*

A Woman looking out of a Door; *Rembrandt, del.*; *P. van Amstel, fecit.* 1764.

A Young Man with a Hat on, looking out of a Door; *same inscription. These two are fine imitations of Rembrandt.*

An Interior of a Dutch Cottage, with Peasants, one reading the Gazette; *Ad. v. Ostade, del.*, 1673; *P. van Amstel, fecit.* 1766.

A Frost Piece, with six Spanish Figures, one a Woman with a Mask; *Hendrick Avercam, del.*, 1621; *P. van Amstel, fecit.* 1766.

Portrait of Jan Josephzoon van Goyen; *Ant. van Dyck, del.*, 1638; *P. van Amstel, fecit.* 1769.

A Landscape, with a Market at the Entrance of a Town; *Jan Josephzoon van Goyen, del.*, 1653; *P. v. Amstel, fecit.* 1767.

A similar subject, with a Beast Market; *same inscription.*

A Lady seated at a Harpsichord; *Ger. Douw, del.*, 1660; *P. v. Amstel, fecit.* 1767.

A Sea-piece, with Shipping; *Ludolf Bakhuysen, del.*, 1694; *P. v. Amstel, fecit.* 1769.

A Landscape, with a Woman riding on an Ass, with Cattle, by the side of a Canal; *N. Berghem, fecit.* 1764; *P. van Amstel, fecit.* 1769.

A circular, of the Virgin Mary, with the infant Jesus; *Abr. Bloemaert del.*; *P. v. Amstel, fecit.* 1769.

An assemblage of Peasants before an Alehouse, with a Man playing on the Violin, and another dancing; *Ad. v. Ostade, del.*, 1673; *P. v. Amstel, fecit.* 1769; an imitation of the picture.

Portrait of a Young Lady, with a Book on a Table; *H. Goltius, del.*, 1612; *P. v. Amstel, fecit.* 1770.

Portrait of a Young Man, sitting in a Chair; *C. Visscher, del.*, 1651; *P. v. Amstel, fecit.* 1771.

Landscape, with a Man leading a Horse, and in the foreground some Women washing; *Ph. Wouerman, del.*, 1660; *P. v. Amstel, fecit.* 1772.

The Inside of a Church, with a Man drawing; *P. Saenredam, del.*, 1630; *P. v. Amstel, fecit.* 1774; very neatly finished.

- A Spanish Concert; *Karel van Mander, del.*, 1603; *P. v. Amstel, fecit*, 1772.
- A Man seated, holding a Flute, with a Bonnet in the manner of Rembrandt; *G. Flinck, 1643; Pl. van Amstel, fecit*, 1773.
- A Sea-piece, with Shipping; *P. Coops, del.*; *P. v. Amstel, fecit*, 1773.
- An assembly of Peasants, one sleeping; *Ad. Brower, del.*, 1635; *P. v. Amstel, fecit*, 1775.
- A Man sitting at a Table, with Cards in his Hand; *F. Mieris, del.*, 1663; *P. v. Amstel, fecit*, 1777.
- Two Dogs, small prints; similar inscription.
- Three Peasants, one with a Bottle; *C. Dusart, del.*; *Pl. van Amstel, fecit*.
- A Young Lady taking a Beverage presented by a Boy, and a Physician standing near her; *Ger. Terburg, del.*; *Pl. van Amstel, fecit*, 1779.
- A Young Lady, with a musical Instrument; *G. Netscher, del.*, 1664; *P. van Amstel, fecit*, 1781; oval.
- Two Sea-pieces; *Ludolf Bakhuysen, del.*; *Pl. v. Amstel, fecit*, 1781.
- The Judgment of Solomon; *Lucas van Leyden, del.*, 1515; *P. v. Amstel, fecit*, 1782.
- A Landscape, with Ruins, and a Man with an Ass; *Th. Wyk, del.*; *P. v. Amstel, fecit*, 1782.
- A View in Norway, with Figures; *Ald. van Everdingen, del.*; *P. v. Amstel, fecit*, 1782.
- Five Dutch Magistrates sitting round a Table; *J. de Bray, del.*, 1663; *Pl. v. Amstel, fecit*.
- The Attorney and his Clerk; *J. Steen, del.*, 1672; *P. v. Amstel, fecit*.
- A Landscape, with Ruins, and a Shepherd with Sheep and Goats; *J. vander Does, del.*, 1699; *P. van Amstel, fecit*.
- A Mountainous Landscape, with Cattle; *J. v. der Meer, de Jonge, del.*, 1704; *Pl. v. Amstel, fecit*.
- The Carpenter and his Wife; *J. Saenredam, del.*, 1610; *P. v. Amstel, fecit*.
- The Inside of a Cottage, with Peasants; *Corn. Bega, del.*, 1684; *P. v. Amstel, fecit*.
- The Botanist, with Figures bringing him Plants; *G. v. den Eckhout, del.*; *P. v. Amstel, fecit*.
- A Landscape, with four Sheep; *K. du Jardin, del.*; *P. v. Amstel, fecit*.
- The Chymist; *J. Langhans, del.*, 1711; *P. v. Amstel, fecit*.
- A Sea-piece, with Shipping; *J. Easelsens, del.*, 1708; *P. van Amstel, fecit*.

[ANCHILUS, N., born at Antwerp in 1688, was a good painter of conversations and other subjects in the manner of Teniers and of Watteau. He visited London, and made copies of pictures by Snyders for Sir R. Walpole. He died at Lyons in 1733.]

ANCONA, ANDREA LILIO D', NELLA MARCA. According to Baglioni, this artist distinguished himself as a painter at Rome during the pontificate of Sixtus V., by whom he was employed in the ornaments of the library of the Vatican, and in the palace of St. John of Lateran, where he painted in fresco in the Scala Santa, Moses striking the Rock, a grand composition of many figures, and Moses with the Brazen Serpent. In a chapel of the Chiesa Nuova, he represented the Archangel Michael driving the Evil Spirits from Heaven; and in S. Maria Maggiore, is a fine fresco painting by this master, of our Saviour washing the Feet of his Disciples. After the death of his protector, he continued to ornament several of the churches and convents of Rome in the time of Pope Clement VIII. [He also painted allegorical subjects, some of which have been engraved. He died in 1610.]

[ANDERLINI, DOMENICO, a landscape painter, born at Pesaro, flourished about 1720: he was an artist of merit.]

[ANDERLONI, FAUSTINO, a modern Italian engraver, a Brescian by birth, distinguished himself in 1786 and 1794, by engraving the illustrations of several scientific works, and by the portraits of the celebrated Herder, Carlo Porta, and Schiller.

At a later date he executed a small but charming engraving of the Dying Magdalene, after Correggio, the Repose in Egypt, after N. Poussin, and Mater amabilis, after Sasso Ferrato. It is uncertain whether he is still living, if he be, his artistic pursuits are probably concluded, as his last work was about 1830.]

[ANDERLONI, PIETRO, brother of the preceding, was born in 1784, and showed an early predilection for art. He studied the fundamental principles under P. Palazzi; he next received instructions from his brother Faustino, who observing that he vacillated between painting and engraving, persuaded him to adopt the latter. After greatly profiting by his brother's tuition, he entered, at the age of twenty, the school of Longhi, where he remained for nine years. Under that eminent master he assisted in the production of many excellent works, among which was Ezekiel's Vision, after Raphael; and to some of these the master allowed the pupil to place his name, in acknowledgment of the share he had in the execution. In 1824, he went to Rome for the second time, to make drawings of the Heliodorus and Attila of Raphael; and in 1831 succeeded his master Longhi in the superintendence of the Academy of Engravers in Milan. Pietro Anderloni was (and perhaps is, for it is not ascertained whether he be still living) a member of several academies, and holds a very distinguished rank among his skilful contemporaries in the art. He is generally very happy in embodying the characteristics of the master whose picture he translates; his fault is sometimes a near approximation to the modern French manner of working too far and producing glossiness. The following are among his principal works:

- Moses defending the Daughters of Midian; *after N. Poussin*.
- The Adoration of the Shepherds; *after Titian*.
- A Holy Family, Incendio di Borgo, and the Heliodorus, and Flight of Attila; *after Raphael*.
- St. John; *after Lavini*.
- Magdalene; *after Correggio*.
- Portraits of Canova, Longhi, Appiani, &c.]

[ANDERSON, —, an English painter of marine subjects, chiefly of small dimensions. His subjects are treated in a very pleasing manner, with a soft pencil and great amenity of colour.]

ANDERTON, HENRY, an English painter, who flourished about the year 1660. He was a scholar of Streater, and afterwards went to Italy for improvement. He painted historical subjects and portraits, but was principally employed in the latter. He acquired the patronage of Charles II. by a portrait he painted of Mrs. Stuart, afterwards Duchess of Richmond. He died about the year 1665.

[ANDRE, JEAN, born in Paris in 1662, was a Dominican. He went to Rome, where he received lessons from Carlo Maratti, and studied the works of M. Angelo and Raphael. He painted portraits and historical subjects, and has the character of being very correct in his designs, and a good colourist. He died at Paris in 1753.]

ANDREA, ALESSANDRO. According to M. Heineken, this artist flourished about the year 1578, at which time he engraved the portrait of Gilles de Noailles, Abbé de St. Amand, the French ambassador at the court of Constantinople.

ANDREAE, T. This artist is mentioned by Mr. Strutt as the engraver of a plate representing an emblematical subject, in which a Woman is lying on the ground, in the front of the print, and another Female is standing over her, holding in her hand a book, inscribed *Giulio Cesare opera*. It is slightly

etched, in a very indifferent style, and is signed *T. Andree, inv. et fec.*

ANDREANI, ANDREA, a painter, and very celebrated engraver, born at Mantua, [according to some,] about the year 1540; [but Brulliot says 1560, and died in 1623.] His works as a painter are little known, as he appears to have devoted himself to engraving at an early period of his life, when he settled at Rome, some time after the art of engraving on wood had been, as is asserted, first practised by Hugo da Carpi. His works are confined to wooden cuts, which are printed in the chiaro-scuro, and he carried that branch of engraving to a much higher degree of perfection than it had reached before him. His merit is duly appreciated by all who are conversant in prints. His drawing is correct, his execution is neat and spirited, and in a very masterly style. The number of prints attributed to this master is very considerable, as he is reported to have procured the blocks executed by other artists, and after retouching them, published them as his own. His works have frequently been confounded with those of Albert Aldorfer, from his having used

a similar cipher,  and sometimes  or

AA.

The following is a list of his works :

- The Portrait of Albert Durer; dated Siena. 1588.
Eight prints—Of the Pavement at Siena, from a drawing by *Franc^o Vanni*; after the design of *Domenico Beccafumi*; very scarce; dated 1587.
The Deluge, large print, in four sheets; after *Titian*, with his cipher.
Pharaoh's Host destroyed in the Red Sea, large print, in four sheets; after the same, 1585, with his cipher.
The Adoration of the Magi; after *Parmigiano*, 1585, with his cipher.
The Purification; after *Salvati*, with his cipher. 1608.
The Virgin and Child, with a Bishop kneeling; after *A. Casolani*, with his cipher, and the words, *Andrea Mantuano, Pittore Sanese*. 1591.
The Virgin and Child, with St. John presenting a Bird, and a Female Saint holding a Lily; after *Giac. Ligozzi*, with his name.
Christ curing the Leper; after *Parmigiano*, with his cipher.
Christ curing the Paralytic; after *Franc^o de Nauto da Sabaudia*.
The Miraculous Draught of Fishes; after *Raffaello*, 1609, with his cipher.
Christ departing from Pilate, who is washing his Hands; after a basso rilievo of *Giov. Bologna*, with the name of the engraver; in two sheets. This is one of his most finished prints.
Christ hearing his Cross; after *A. Casolani*, with his cipher, and inscribed *Andreami in Siena*, 1591.
The Entombing of Christ; after *Gius. Scolori. pittore eccellente*, with his cipher.
Another Entombing, half figures; after *Raffaello da Reggio*, and the name of the engraver.
St. Peter preaching; marked with the name *Polidoro*, and his cipher, 1608.
St. Sebastian; marked *Fridericus Barotius Urbinas*, with his cipher, 1608.
The lower part of the picture of St. Nicholas, by *Titian*, with the cipher of *Andreami, Intagliat. Mantuano*.
The Triumph of the Church; *Christi Triumphus*, large frieze, in 8 sheets; after *Titian*, dedicated to the Duke of Mantua in 1599, and published by Calisto Ferranti at Rome in 1608.
An emblematical print, of a Christian after Life received into Heaven, and crowned by Jesus Christ; marked *B. F. for Baptistia Franco*, and the cipher of the engraver. An. M.DC.X. Mantua.
The Picture of Human Life, represented by a Woman at the Foot of a Rock, assailed by the Passions; marked *Jac. Ligotius, inv. et Andreami*, 1585. Firenze.
Three prints, after a marble group by *Gio. da Bologna*,

seen on three sides, representing the Rape of the Sabinæ; inscribed *Rapta Sabinum a Jo. Bolog. marm. &c. M.D.LXXXIII.*

Another Rape of the Sabinæ: after *Gio. da Bologna*, in three sheets; inscribed *Andreas Andreamus Mantuanus aeri incidit, &c., M.D.LXXXV. Florentia.*

Clelia on Horseback, with one of her Attendants, going to cross the Tiber; marked with the name of *Maturino*, and his cipher, 1608.

Mutius Scevola, holding his Hand over a Brazier; marked with the name of *Bald. Peruzzi*, and his cipher, 1608.

The Triumph of Julius Cæsar, with the title, in ten sheets; after *And. Mantegna*. M.D.XCVIII.

It is difficult to meet with all these pieces of the same colour, or equally good impressions. The original painting is in his Majesty's collection.

Venus and Cupid, with Nymphs bathing; after *Parmegiano*, with the cipher of *Andreami*, 1605.

Circe giving Drink to the Companions of Ulysses; oval print; after *Parmegiano*, with his name, 1602.

A Woman warming herself before the Fire; marked *Bernard Malpuitus, inv.*, with his cipher.

The Scene of a Comedy represented before the Grand Duke Cosmo I.; after a design of *Bart. Neroni*, large piece, 1579.

A Sepulchral Monument, representing a kind of Rock, on which are the three Fates; after *Fortuna Fortunius*, with the cipher of the engraver, 1588.

[**ANDREASI, IPPOLITO**, a scholar of Giulio Romano: he assisted him in his cartoons, and produced pictures of merit in S. Barbara and elsewhere.]

[**ANDRIESSEN, ANTONY**, born at Amsterdam in 1746, painted, in conjunction with his brother Jurriaan, landscapes and figures: died in 1813.]

[**ANDRIESSEN, JURRIAN**, born at Amsterdam in 1742, was a scholar of A. Elliger, and J. M. Quinkhart. He was an able artist in decorative painting; the decorations of the new theatre at Amsterdam were done by him and Numan. Several distinguished living Dutch painters are from his school. He died in 1819.]

[**ANDRIESEN, or ADRIENSES, HENDRICKS**, surnamed *Manckenhein*, born at Antwerp in 1600, a painter of still life. He composed with great skill, and finished his pictures artistically. He died in Zealand in 1655.]

[**ANDRIOLI, GIROLAMA**, a Veronese painter, whose name and date, 1606, are inscribed on an altar-piece of San Domenico, and other saints, in the church of Santa Caterina di Sienna at Verona.]

[**ANDRIOT, or HANDERLOT, FRANZ, or FRANÇOIS**, a French engraver, born in Paris about 1655, practised both in France and Italy, especially in Rome. He followed the style of Poilly, but is not to be classed with that distinguished master. His works are, however, esteemed and sought after for the subjects and the masters after whom he engraved. Among the most esteemed are, Two Annunciations, after Albano; a Magdalene, after Guido; the Holy Family with a Rose, after Raphael; Madonna and bambino, after Guido; the Crowning with Thorns, after Domenichino, and the same after An. Caracci; the Good Samaritan, after Poussin; and other subjects of sacred history. The date of his death is not mentioned in any of the notices respecting him.]

[**ANEDA, JUAN DE**, was born at Burgos, where he painted in 1565, in concert with Juan de Cea, several pictures, which are still to be seen in the cathedral.]

ANESI, PAOLO. This painter was a native of Florence, and flourished about the year 1720. He painted landscapes with considerable reputation, and there are several of his pictures in the palaces and private collections at Florence and at Rome.

He was one of the masters of Francesco Zuccherelli. [It should be added, that he painted ancient ruins in the manner of P. Panini, and that he flourished until a much later period than before stated.]

ANGARANO, OTTAVIANO. According to Zanetti, this artist was of a patrician family of Venice, and flourished about the year 1650. It is not mentioned by whom he was instructed in the art, but he was a reputable painter of history, and acquired considerable celebrity by a picture he painted for the church of S. Daniele, at Venice, representing the Nativity, which is highly commended by his biographer, and of which there is an etching, by himself.

[ANGE, FRANC. L', DI ANNECY, born in 1675, was a pupil of Crespi, and became a Philippine at Bologna. His chief merit, as an artist, was in small scriptural pieces, which Lanzi saw at Vercelli, and of which he speaks in terms of commendation: died 1756.]

ANGELI, FILIPPO D', called **IL NAPOLITANO.** This painter was born at Rome in 1600. He was the son of an artist who was employed under Sixtus V.; and was called *il Napolitano*, from his being sent to Naples when he was very young. He excelled in painting landscapes and battles, and, according to Baghioni, was much employed in ornamenting the palaces and villas at Rome. He frequently painted architectural views, with a number of figures arranged and composed with great ingenuity. He died at Rome during the pontificate of Urban VIII. in 1640. We have a set of thirteen small etchings by this artist, of military habiliments, &c., which are marked with the name, *Filippo de Liagnio Napol.*, [which Heineken ascribes to Angeli, but this is disputed, as there is good reason to believe that they are by *Felipe de Liano*, a distinguished Spanish painter. The artists of the name of Angeli, or Angelis, are numerous; but recorded facts to discriminate them are few.]

ANGELI, GIOVANNI BATISTA. See **IL MORO.**

[ANGELI, GIULIO CESARE, born about 1570, studied in the school of the Caracci. He was more remarkable for his colour than design, and excelled rather in the draped than the naked figure. There is a vast work by him in the church of S. Agostino in Perugia: he died in 1630.]

[ANGELI, GIUSEPPE, a Venetian painter, scholar of Piazzetta, whose style he imitated, was born about 1715. He painted cabinet pictures, and some altar-pieces. His heads have considerable expression, and his extremities are well drawn. He was living in 1793.]

ANGELI, NICCOLO, an Italian engraver, who flourished about the year 1635. He was a disciple of Remigio Cantagallina, and, in conjunction with his instructor, engraved a set of plates, representing the festivals which took place at Florence on the occasion of the marriage of the Prince of Tuscany, from the designs of Giulio Parigi.

ANGELICO, FRA. GIOVANNI, DA FIESOLE. See **FIESOLE.**

[ANGELINI, SCIPIONE, a native of Perugia, according to Pascoli, but according to others, of Ascoli, born in 1661, was a skilful painter of flowers; in his pictures they appear newly plucked, and sparkling with dew drops. He painted a great number, which he sold to dealers who exported them to England, France, and Holland. He practised in Rome, and died in 1729.]

ANGELIS, PETER. This painter was born at

Dunkirk in 1685. After learning the rudiments of design in his native town, he visited Flanders and Germany, and resided some time at Dusseldorp, where he had an opportunity of improving himself, by studying the paintings in the Electoral Gallery. He painted conversations, and landscapes with small figures, into which he was fond of introducing fruit and fish. He came to England about the year 1712, where he met with great encouragement, and resided here sixteen years. In 1728 he set out for Italy, and passed three years at Rome, where his pictures were admired; but being of a reserved disposition, and without ostentation, he exhibited his works with reluctance; his studious and sober temper inclining him more to the pursuit of his art than to the advancement of his fortune. In his return from Italy, with an intention of again visiting England, he made some stay at Rennes, in Bretagne, and met with so much employment, that he settled in that city, where he died in 1734, in the forty-ninth year of his age. His style was a mixture of those of Teniers and Watteau, with more grace than the former, and more nature than the latter. His pencil is easy, bright, and flowing, but his colouring is occasionally faint and nerveless.

ANGELO, MICHAEL, BUONAROTI. This sublime artist, who distinguished himself as a painter, a sculptor, and an architect, was born in 1474, in the castle of Caprese, in the territory of Anezso in Tuscany; of which fortress his father was the governor. He was descended from a noble family, which he has rendered still more illustrious by the magnificent monuments of exalted genius he has left us, which have ever been regarded as the most astonishing productions of human art. His father, Lodovico Buonaroti Simone, was desirous of bringing him up to some of the learned professions, and he was placed at a grammar school at Florence, to receive the incipient rudiments of a classical education. His progress in learning was by no means deficient, although it was observed that his mind was more occupied by his attention to drawing, than to his studies. He sought every opportunity of cultivating an acquaintance with the young students in painting of his age, and his parents perceiving the positive bent of his genius, placed him at the age of fourteen as a pupil with Domenico Ghirlandaio, an artist from whose instruction a genius of his cast could derive little more advantage than mere mechanical facility; and it is not surprising that he soon surpassed, not only his fellow students, but his instructor. Lorenzo de Medici, the great patron of art, had at that time founded an academy for the promotion of design and sculpture, and had formed in a garden at Florence a museum of antique statues, bassi rilievi, and busts, for the use of the students. Michael Angelo was the most frequent visitor of this valuable assemblage, and it may be said to have been the school in which he formed and nurtured those prodigious powers that were destined to astonish and delight the world of modern art. The industry and improvement of Michael Angelo were not long unnoticed by Lorenzo the Magnificent, whose taste and discernment discovered in his first attempts the indication of extraordinary genius; and when he was sixteen years of age, he took him under his immediate protection, and accommodated him with apartments in his palace. He did not however enjoy this patronage more than two years, as Lorenzo de Medici died in 1492. It is not within the compass nor the intention of this work to notice the admirable productions of this great artist in sculp-

ture, which he appears to have preferred to painting; he has however contributed more to the grandeur of design, so essential to both, than any artist that has existed, or that probably will ever exist. On the death of his protector, Michael Angelo visited Bologna, Venice, and afterwards Rome, where he executed his celebrated marble of the Pietà; and made a cartoon of St. Francis receiving the Stigmata, for the church of S. Pietro in Montorio, which may be considered as his earliest work in painting, in 1500. His next picture was a Holy Family, painted in 1502, for his friend Angelo Doni, and which was afterwards placed in the tribune of the gallery at Florence. It was soon after that he was engaged to paint a fresco for the great saloon in the ducal palace at Florence, of which Lionardo da Vinci had already decorated one side with an admirable work, representing a battle of cavalry. On this occasion, M. Angelo made choice of a subject peculiarly adapted to his wonderful powers; it represented a number of Florentine soldiers bathing in the Arno, surprised by an unexpected attack of the enemy, and hurrying out of the water to arm and defend themselves; expressed with an energy of design, and a daring display of muscular anatomy, that astonished the beholder. Of this noble design he only executed the cartoon which is known by the name of the Cartoon of Pisa; the troubles of the times having prevented its intended completion in fresco. In 1508, Julius II. formed the design of ornamenting the walls and ceiling of a chapel in the Vatican, which his uncle had built from the design of Baccio Pintelli, and M. Angelo was solicited to undertake the work; a commission by no means agreeable to his wishes, as he had not hitherto accomplished any great work in fresco, and because he was desirous of proceeding with the monument of his Holiness, for which he had made a superb design four years previous. He was however obliged to comply with the imperious orders of Julius II., and he reluctantly commenced the cartoons for the ceiling of the Sistine chapel; the most sublime monument of daring and dignified genius, that has been produced in the art in ancient or modern times. This stupendous work, finished in 1512, he accomplished in the almost incredible space of twenty months, by which he has immortalized his fame, and has left to the artists of posterity an inexhaustible mine of instruction and improvement. The next work in painting by M. Angelo, was a picture of Jupiter and Leda, with the Birth of Castor and Pollus, painted in 1529 for Alfonso Duke of Ferrara, and which was afterwards purchased by Francis I. of France. This picture, with many other objects of art, have most probably been destroyed by the scruples of bigotry, as it does not appear amongst the pictures in the gallery of the Louvre, from whence it would certainly not have been excluded by a similar feeling. Under the successors of Julius II.; Leo X., Adrian VI., and Clement VII., Michael Angelo was almost entirely employed in sculpture, and occasionally in military architecture, and it was not until the pontificate of Paul III. that he undertook his celebrated work of the Last Judgment, which occupies one end of the Sistine chapel. This prodigious production is fifty-four feet high, and forty-three feet wide, and the immensity of its composition may be conceived from its having occupied this wonderfully expeditious painter seven years, and was finished in 1541. His next works were, the Conversion of St. Paul, and the Crucifixion of St. Peter, painted for the opposite chapel in the

Vatican, called Paolina, by direction of Paul III. These were the last works in painting of this great master; and having reached his sixty-eighth year, he found the fatigue of fresco painting more than he could support, and he received the Pope's permission that Pierino del Vaga should be allowed to finish the work after his design.

It has long been a matter of dispute whether Michael Angelo ever actually painted in oil; all doubt however on the subject seems now to be removed by the Abbati Lanzi having discovered that the Holy Family in the gallery at Florence, the only picture by him supposed to be painted in oil, is in distemper. It is however certain that many pictures were painted in oil from his designs by his contemporary artists, and Sebastiano del Piombo, Jacopo da Puntormo, and Marcello Venusti, were those who were the most employed in that way. Fresco painting was certainly better adapted to the elevated character of his compositions; which required a simple and solid arrangement of colour, rather subdued than enlivened, and producing a grand and impressive effect, which could not have been expressed by the glittering splendour of oil painting. The prominent feature of the works of Michael Angelo is grandeur, and it is a grandeur that is peculiarly his own. If he ever departed from the purity of the antique, it was an error that grew out of greatness. The vastness of his conceptions can only be equalled by the gigantic powers of his execution. His faculties have been admirably expressed by one who knew well how to estimate them. Sir Joshua Reynolds, in one of his beautiful lectures, says, "The poetry of the art, Michael Angelo possessed in the most eminent degree; and the same daring spirit, which first urged him to explore the unknown regions of the imagination, impelled him forward in his career beyond those limits which his followers, destitute of the same incentives, had not strength to pass. He was the bright luminary from whom painting has borrowed a new lustre, under whose hands it assumed a new appearance, and became another and superior art; and from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and majestic." He died in 1563.

ANGELO, MICHAEL AMERIGI, DA CARAVAGGIO. This painter was born at Caravaggio, a village in the Milanese, in 1569. He was the son of a mason, and was employed when a boy to prepare the plaster for the fresco painters at Milan. The habit of seeing them work inspired him with the ambition of becoming an artist; and without the instruction of any particular master, he attached himself to a faithful imitation of nature, and formed to himself a manner which, from its singularity, and a striking effect of light and shadow, became extremely popular. For a few years he confined himself to painting fruit, flowers, and portraits, which were much admired for the fidelity of their resemblance. Such was his rigid adherence to the precise imitation of his model, that he copied nature even in her deformities, and he afterwards continued the same slavish mechanism in the higher department of historical painting. He passed the early part of his life at Venice, where he greatly improved his colouring by studying the works of Giorgione; and the pictures painted in his first manner are infinitely preferable, in point of colour, to his latter works. On leaving Venice he went to Rome, where his first performances were executed in conjunction with Cav^{re}. Guiseppe Cesari. The novelty of his man-

ner both pleased and surprised, and his works soon became so generally the objects of public admiration, that some of the greatest artists then in Rome were induced to imitate, without approving, the new style of Michael Angelo. Guido and Domenichino, to gratify a corrupt public taste, were for some time under the necessity of abandoning their suavity and their grace, to follow the vulgar though vigorous trickery of Caravaggio. This infatuation did not, however, continue long; the attractions of the grand and the beautiful resumed their dominion over public opinion. The merit of Caravaggio is confined to colour, and to an extraordinary effect, produced by a daring contrast of light and shadow, which only belongs to nature in abstracted situations. To give it veracity we must suppose the light to proceed from a partial and prescribed aperture, which alone can sustain the illusion. He seldom ventured on works that required the arrangement of a grand composition, to which his want of academic study rendered him totally inadequate; he contented himself with subjects that he could represent in half-length figures, and which did not demand a correct delineation of the nude. His saints and heroes are the representatives of the porters who served him for models, and which he never thought it necessary to attempt to ennoble. It must, however, be admitted that his works possess wonderful force, and that the distribution of light and shadow is conducted with admirable intelligence. His principal works at Rome, are the Crucifixion of St. Peter, in the church of St. Maria del Popolo, and the Entombing of our Saviour, in the Chiesa Nuova. At Naples, in the church of S. Domenico Maggiore, there is a fine picture by him of the Scourging of Christ; and in St. Martin's is one of his most admired works, representing Peter denying Christ. He died at Rome in 1609.

ANGELO, MICHAEL CERQUOZZI, called DALLE BATTAGLIA. He was born at Rome in 1600. An early inclination for the art induced his father to place him under the tuition of Pietro Paolo Bonzi, commonly called il Gobbo dei Frutti. His first pictures, like those of his master, represented fruit and flowers; but he soon quitted those subjects, and painted battle-pieces, with such reputation that he acquired the name of dalle Battaglia. The works of Peter de Laer, called Bamboccio, were at this time extremely admired at Rome; and Cerquozzi, to gratify the public taste, adopted similar subjects to those of Bamboccio, representing fairs, and scenes of pastoral festivity, in which he was very successful, and his pictures of those subjects are the best of his works. He excelled the Fleming in character and the taste of his design, and Bamboccio was superior in his landscapes and his knowledge of the chiaro-scuro. He operated with extraordinary facility, never making any design for his works; and he frequently painted a picture from the mere recital of some singular circumstance that was related to him. His best pictures were the Four Seasons, painted for the Salviati Palace at Rome. He died in 1660.

ANGELO, MICHAEL, COLONNA. This painter was born near Ravenna in 1600, and was first a scholar of Gabrielle Ferrantino, but he afterwards finished his education under Girolamo Curti, called il Dentone. In conjunction with that master he executed some considerable works in fresco, in the churches and palaces at Bologna, in which the architecture and perspective were generally painted by Dentone, and the figures by Colonna. Their most admired works were the great perspective

painted for St. Michael in Bosco, and a saloon in the palazzo Grimaldi. Philip IV. of Spain invited this artist to Madrid, where he painted several works in fresco, and was liberally rewarded by that monarch. He died in 1687.

[ANGELO, called ANGELUCCIO, a scholar of Claude Lorraine, was living in 1680, but died young. He is mentioned as an artist of considerable talent; his works are perhaps sometimes mistaken for his master's.]

ANGELO, MICHAEL, called IL CAMPIDOGGIO, a painter of fruit and flowers, born at Rome in 1610. He was a scholar of Fioravanti, and was called il Campidoglio from an office he held in the Campidoglio, or the Capitol, at Rome. His touch was bold and spirited, and his colouring rich and harmonious. There is a fine picture by this painter in the collection of the Duke of Marlborough at Blenheim, [and many others in England, but at present not sufficiently appreciated.] He died in 1670.

ANGELUS, PETER, an obscure engraver, who flourished about the year 1611. Mr. Strutt mentions an ornamental frontispiece by him, engraved for a folio volume of Lud. Tena's Commentaries on St. Paul's Epistle to the Hebrews. It consists of several figures, with the Trinity represented at the top. The figures are rudely designed, and the plate is executed entirely with the graver, in a bad, tasteless style.

ANGIERS, PAUL, an engraver, of whom little more is known than that he resided in London about the year 1749, and that he was instructed in the art by John Tinney. He was chiefly employed in engraving for the booksellers, and executed several small plates, principally landscapes, which are etched in a neat style, but without much taste. His best print is a landscape after Moucheron, called a View of Tivoli. There is a print, dated 1749, by him, of a view of Roman ruins, after Panini, very neatly engraved.

ANGIOLILLO, called ROCCADERAME. This artist was a Neapolitan, and flourished about the year 1450. He was a disciple of Antonio Solario, called il Zingaro, and, according to Dominici, painted several pictures for the churches at Naples. One of his most esteemed works was a picture in the church of Lorenzo, representing the Virgin and infant Jesus, with St. Francis, St. Anthony of Padua, and St. Louis. He died about the year 1458.

ANGLUS, BENJAMIN. This artist is mentioned by M. Heineken as the engraver of two emblematical subjects, one after *Antonio Tempesta*; the other is probably from his own design, as he adds the word *fecit* to his name.

ANGOSCIOLA, [or ANGUISCIOLO,] SOFONISBA. This celebrated paintress was of an ancient family, born at Cremona in [1530 or] 1533. She received her first instruction in the art from Bernardino Campi, but afterwards became a scholar of Bernardo Gatti, called Sojaro. After leaving those masters, her first effort in the art was an effusion of filial affection, expressed in a portrait of her father and two of his children. This performance was universally admired, and she was soon considered as one of the most eminent portrait painters of her time. She did not however confine herself to portraits, but painted some historical subjects of a small size, that were highly esteemed, and established her reputation. The fame of this paintress induced Philip II. of Spain, the great encourager of art in his time, to invite this lady to Madrid, where she arrived about the year 1560, attended by three of her sisters.

One of her first works in Spain was a portrait of the Queen Isabella, which was presented by the king to Pope Pius IV., to whom she was nearly related, accompanied by a letter addressed to his Holiness by Sophonisba, to which that pontiff replied in an epistle, highly extolling her performance, and assuring her that he had placed it amongst his most select pictures. [She was married twice; first to Don Fabrizio di Moncada, a Sicilian nobleman, after whose death she returned to her own country by way of Genoa, where she was married to Orazio Lomellino, the captain of the galley in which she made the voyage.] Palomino Velasco states that she died at Madrid in 1575; but we have more correct tradition of her from her countrymen, who assert that she reached the great age of 93, and died in 1626. [Lanzi and Zani say about 1620.] Her sisters, Lucia, Europa, and Anna Maria, practised the art, but their talents were eclipsed by the superior merit of Sophonisba. In the collection of the Earl of Pembroke at Wilton, there is a picture by this lady, representing the Marriage of St. Catharine; [at Althorp, Northamptonshire, her own portrait, playing on the harpsichord; and some where in England, the picture of her sisters playing at chess, which was in the collection of Lucien Buonaparte.]

ANGUS, W., an English engraver, who flourished about the year 1790. He engraved several landscapes and views, in a very beautiful and masterly style. They are chiefly executed with the graver. [See the following article.]

[ANGUS, WILLIAM, an English designer and engraver of landscapes and buildings, who flourished from about 1786 to 1820. He engraved and published a great number of views of gentlemen's seats in England and Wales, which were executed by him in a delicate and pleasing manner. He was also employed on many other topographical works, which are to be found in the publications of the period, illustrative of the beauties of the country. He did not confine his graver to his own designs, but exercised it on those of Paul Sandby, Edward Dayes, Samuels, and others of high repute.]

ANICHINI, PIETRO, an Italian engraver, of whose life we have no particulars. Among other plates engraved by him, we have the following:

A Holy Family, small plate, lengthways; dated 1655.

The Good Samaritan; small, lengthways.

The Portrait of Cosmus P. Etruria; *P. Anichinus, fec.*

[ANIMOLA, VINCENZO, called VINCENZO ROMANO, was born at Palermo, and was living in 1528. He was a scholar of Raphael, and went to Messina after the sacking of Rome.]

[ANJOU, RENÉ OF, king of the Two Sicilies, duke of Lorraine, and Count of Provence, (father to the wife of Henry VI. of England,) was a good painter for his station. He painted his own portrait, which was extant some years ago in the chapel of the Carmelites at Aix; and there is a print from it in Montfaucon; he is supposed to have painted that of Charles VII. of France, also. He painted miniatures in Missals and on glass; and was lauded as one of the best artists of his age. The events of his life belong to history.]

ANNA, BALDASSARE D', a Fleming by birth, but of the Venetian school of painting. He was a pupil of Corona of Murano, and after his master's death completed several of his works. He also produced some original pictures for the Servi and other churches, which, though inferior to those of Corona in the selection of forms, surpass them in the softness, and sometimes in the force of the chiaro-scuro.

ANRAAT, PETER VAN, a painter of history, born about the year 1635. Notwithstanding the merit of this master, little is known of the circumstances of his life. According to Houbraken, he was a very eminent historical painter, and that author extols a picture by him, representing the Last Judgment, which, he says, was a considerable composition of many figures, well designed, and painted in a bold and free manner. [Balkema describes him as a painter of portraits, animals, and conversation pieces. He resided at Amsterdam in 1672.]

ANSALDO, GIOVANNI ANDREA. According to Soprani, this artist was born at Voltri, a small town near Genoa, in 1584. He was a scholar of Orazio Cambiasi. Struck with the beauty and splendour of the works of Paolo Veronese, he studied them with great attention, and formed to himself an excellent system of colouring, both in oil and in fresco, particularly the latter. His chief work was the cupola in the church of the Santissima Annunziata at Genoa. Many other works of this master are in the churches and palaces in that city. He possessed a fertile invention, and his compositions, which are always ingenious, are decorated with architecture and landscape, introduced with a very happy effect. He died in 1638, [having acquired the reputation of being one of the best painters of his time in fresco and in oil. Ratti assures us that his name was simply Andrea Ansaldo, not Giovanni Andrea.]

ANSALONI, VINCENZIO. This painter was a native of Bologna, and a disciple of Lodovico Carracci. Under so able an instructor he became a reputable painter of history. Malvasia speaks in very favourable terms of an altar-piece by this master, in the chapel of the family of Fioravanti, in the church of St. Stefano at Bologna, representing the Martyrdom of St. Sebastian; and in the church of the Celestine monks is a picture by him, much admired, representing the Virgin Mary with the infant Saviour in the Clouds, and below, St. Roch and St. Sebastian. [According to Zani, he flourished about 1615, and died young.]

[ANSELIN, JEAN LOUIS, a French engraver, born in Paris in 1754, and died in 1823, was a pupil of A. de Saint Aubin. His chief engravings are from the works of French masters in poetical and historical subjects.]

[ANSELMI, GIORGIO, born at Verona in 1722, was a pupil of Balestra; he painted the cupola of San Andrea at Mantua in fresco, and died in 1797.]

ANSELMI, MICHAEL ANGELO. This painter was born at Siena in 1491, and was a disciple of Gio. Antonio Vercelli, called Sodoma. His principal residence was at Parma, where one of his first performances was a considerable work painted from a design of Giulio Romano, representing the Crowning of the Virgin Mary. He painted several pictures of his own composition for the churches in Parma, some of which bear a resemblance to the style of Correggio. He died in 1554, [according to Lanzi, but Zani says 1560.]

[ANSIAUX, JEAN-JOSEPH-ELEONORA-ANTOINE, a French historical and portrait painter, a scholar of Vincent, was born at Liege in 1764. His works are numerous from sacred and profane history, and in poetical subjects. He also painted portraits of several distinguished persons, ministers, and generals of Napoleon, and ranks among the best artists of the French school in the 19th century. In the church of St. Paul, at Liege, there are three pictures by him. He died at Paris in 1840.]

ANTIQUUS, JOHN. This artist was born at

Groningen in 1702, and learned the art of glass staining from Gerard vander Veen, which he practised for some years; but he afterwards became a scholar of John Abel Wassenberg, a respectable painter of history and portraits, under whom he studied some time. He afterwards went to France, where he was much employed as a portrait painter, but did not long remain at Paris, being desirous of visiting Italy. He resided chiefly at Florence, where he was employed by the Grand Duke of Tuscany for six years. His principal work was a large picture of the Fall of the Giants, which was esteemed of sufficient merit to occasion the sketch of it to be placed in the Florentine Academy. After passing several years in Italy, he returned to Holland, where he met with a very flattering reception, and was employed by the Prince of Orange, in the palace of Loo, where he painted a large picture of Mars disarmed by the Graces, and several other considerable works. He was a correct designer, and a good colourist; his long residence in Italy had given him a taste that is discernible in all his works. He died in 1750.

ANTOINE, SEBASTIAN, an engraver of no great celebrity, born at Nancy in Lorraine. We have by him a portrait of R. P. Augustin Calmet, a large oval plate, dated 1729; the Enterprise of Prometheus, from the ceiling at Versailles, painted by *Mignard*; and a representation of the crown of jewels with which Louis XV. was crowned, 1722. He worked chiefly with the graver, in a slight, feeble style.

ANTOLINEZ, DON JOSEPH, a Spanish painter, born at Seville in 1639. At an early age he was sent to Madrid to study under Don Francisco Rizi, one of the painters of Philip IV. He painted history and portraits, and was also admired for the landscapes he introduced into his works. In the church of La Magdalena at Madrid, are two pictures by this master, which are favourably spoken of by Palomino, representing the Miraculous Conception, and the Good Shepherd. He died at Madrid in 1676.

[ANTOLINEZ DE SARABIA, FRANCISCO, nephew of Joseph Antolinez, was an historical landscape painter, and studied in the school of Murillo, whose taste and manner of colouring he followed. He went to his uncle at Madrid in 1672; but notwithstanding he had already distinguished himself as a painter, he left the profession for literary pursuits, and for the purpose of obtaining a lucrative situation at the bar, having been originally educated at Seville for the law. Being unsuccessful, he was compelled again to have recourse to painting, as a means of subsistence. It was then that he produced those small pictures from the Bible and the life of the Virgin, which are so much admired by amateurs for their invention, colour, and facility of execution. He died in 1700, regretted by the true friends of art, who lamented the misapplication of those talents with which he was gifted by nature.]

ANTONELLA, DA MESSINA. See MESSINA.

ANTONIANUS, SILVANUS. According to Pappillon, this artist was an engraver on wood, and flourished about the year 1567. He executed a set of cuts for a book of Fables, published at Antwerp in 1567, entitled *Centum Fabule ex antiquis auctoribus delectæ, et a Gabriele Faerno Cremonensi, carminibus explicatæ. Antuerpiæ ex officina Christoph. Plantini*. He usually marked his prints with a monogram composed of an S and an A, thus, *A*.

ANTONIO, MARC. See RAIMONDI.

ANTONIO, DA TRENTO. See TRENTO.

[ANTONIO, PEDRO, was born at Cordova in 1614, and was a scholar of Antonio del Castillo. Some pictures which he painted for the convent of S. Paul at Cordova, established his character as a good colourist. He died in 1675.]

[ANTONISSEN, HENRY, a painter of landscapes and cattle, was born at Antwerp in 1737. His style is weak and ineffective, so that his works are not sought for out of his own country. Ommeganck was one of his scholars; and others now living, and whose works are popular, received their first instructions in his school. He died in 1794.]

ANTONISZE, CORNELIUS. This artist was born at Amsterdam, about the year 1500. He excelled in representing the interior views of towns, which he did with uncommon fidelity. In the treasury chamber at Amsterdam is a picture by this master, representing a view of that city as it was in 1536. He afterwards painted twelve pictures of views in the same city, with its principal public buildings, which he engraved on twelve blocks of wood. These prints are rare, but are still to be found in the collections of the curious.

APENS, C., a Dutch engraver, who resided at Groningen about the year 1673. He engraved the portrait of Samuel Maresius, theologian; dated 1673.

APOLLONIO, JACOPO. This painter was born at Bassano in 1584. He was the grandson, and one of the ablest scholars, of Jacopo da Ponte, called Bassano. His style is precisely that of his instructor, and his works are only distinguished from those of Jacopo da Ponte, by a less vigorous tone and a less animated touch. In the dome at Bassano is a Magdalene by this master, and a picture of S. Francesco at the Riformati; but his most esteemed work is the Martyrdom of St. Sebastian, in the church dedicated to that saint. He died in 1654.

APPEL, JACOB. This painter was born at Amsterdam in 1680. After passing some time under Timothy de Graaf, he was instructed in landscape painting by David Vander Plas. According to Descamps, he at first imitated the works of Tempesta, but changed his manner, and adopted that of Albert Meyering. His landscapes are not without merit; but he is said to have been more successful in portraits, which he painted with great success. He died in 1751.

[APPELDOORN, JEAN, a landscape painter and clever designer, was scholar to Jordanus Hoon, at Amersfort, where he was born, in 1765. He painted but few pictures in oil. He resided nearly fifty years at Utrecht, and died at Amersfort in 1838.]

[APPELIUS, JEAN, born at Middlebourg, flourished in 1778 as a painter of history, portraits, and landscapes. His productions are generally large, and exhibit much artistic talent.]

APPELMAN, BERNARD, [or BARENT.] This artist was born at the Hague in 1640. It is not said by whom he was instructed, but from the subjects of his pictures, it is probable that he had visited Italy. His landscapes are taken from the picturesque views in the vicinity of Rome. He was for some time employed by the Prince of Orange, and decorated a saloon in the palace at Soesdyk with very pleasing landscapes painted in a good style, and well coloured. He also painted portraits with reputation; [and put in the landscape backgrounds of many of the portraits of Jan de Baan and others. He died in 1686.]

APPELSMAN, G. This artist was a native of

Holland, and flourished about the year 1670. He was chiefly employed in engraving portraits, and other book plates, for the publishers. Among others, he engraved the portrait of Thomas Bartholinus, and several of the plates for the octavo edition of his anatomical work, published in 1674. They are neatly executed with the graver, but in a stiff, formal style.

[APPIANI, ANDREA, a modern Italian painter, born in 1754, excelled both in fresco and oil painting. There is much originality in his style, and a gracefulness that approaches Correggio. His best performances in fresco are to be seen at Milan; in oil, Rinaldo in the garden of Armida, Olympus, and Venus and Love are specimens of great beauty. Napoleon sat to him for his portrait, and appointed him his painter; the portrait is in England. The frescoes of the royal palace at Milan have been engraved by Rosaspina. He was a member of the Legion of Honour, and a knight of the Iron Crown. At the restoration of the Bourbons he lost his pension, and an attack of apoplexy, which he had suffered in 1813, having rendered it impossible for him to paint, he was reduced to the extremity of selling all his drawings and other valuables to procure subsistence. He lived in this condition until 1818, when another attack of apoplexy caused his death.]

APPIANI, FRANCESCO, was born at Ancona in 1702, and was a scholar of Domenico Simonetti, called il Magatta. He afterwards studied at Rome, in the time of S. Conca, and Mancini, with whom he lived in habits of intimacy, and acquired a pleasing and harmonious style. Of this he has given proof in his picture of the Death of S. Domenico, painted by order of Benedict XIII., and which procured him the honour of a gold medal and chain. He resided the greater part of his life at Perugia, where he painted the vault of the cathedral, and many other works, and continued to paint with great vigour till he reached his ninetieth year, and died in 1792.

[APPIANO, or APLANO, NICOLÒ, a Milanese painter, flourished in 1510. It is said that he was a scholar of Lionardo da Vinci, and *Cesariani* compares him with the greatest masters of the age. No subsequent writer on the fine arts, except *Zani*, has mentioned him. Perhaps his works are ascribed to some great known master of the same school.]

APSCH, JEROME ANDREW, a German engraver on wood, born at Nuremberg about the year 1490. He assisted Hans Burgkmair in executing the wooden cuts for a book published at Vienna, entitled *Der Weysse König*, or *The Wise King*, containing the principal events of the life and reign of the Emperor Maximilian I. They consisted of two hundred and thirty-seven prints. He died in 1556.

AQUA, CRISTOFANO DELL, an obscure engraver, who was employed chiefly for the booksellers. He engraved some architectural views, a portrait of the King of Prussia, and an upright plate of Merit crowned by Apollo, after *Andrea Sacchi*. They are executed with the graver in a feeble style.

AQUILA, FRANCESCO, FARAONE. This eminent designer and engraver was the elder brother of the celebrated Pietro Aquila, and was born at Palermo in 1676. He established himself at Rome about the year 1700. His engravings are numerous, and some of them highly esteemed. His style of execution is perhaps neater than that of Pietro, but he is very inferior to him in correctness of drawing and expression. He sometimes worked with the graver only, but his plates in that way are cold, and want-

ing in effect; by no means equal to those in which he called in the assistance of the point. Some of his prints are after designs of his own composition. His works are a set of twenty-two large plates, entitled *Picturæ Raphaelis Urbinateis ex aula et conclavibus Palatii Vaticani, &c. Franc. Aquilo, del. et incid., 1722.*

DETACHED PIECES.

- St. Rosalia; from his own composition.
- Mars, with his Armour hung on a Tree; the same.
- The Cardinal Casini.
- The Cardinal Joseph Maria de Thomas; after *P. Nelli*.
- The Last Supper; after *Albano*, inscribed *unus ex vobis, &c., 1711.*
- The First Vault in the Vatican; after *Ciro Ferri*; in 1696; circular.
- Two Cupolas, one in the chapel of the Holy Sacrament, and the other in the church of S. Sebastian; after *P. da Cortona*; circular.
- Another Cupola; after the same painter, in the Chiesa Nuova; circular.
- A Warrior to whom Mars offers a Sword, and Minerva a Crown of Laurel; after *Ant. Bonfigli*.
- The Battle of Constantine with Maxentius; after *And. Cammasei*.
- The Triumph of Constantine; after the same.
- The dead Saviour in the Lap of the Virgin Mary, with Mary Magdalene, and St. Francis; after *Caracci*.
- A Bishop announcing to the Virgin Mary the Arrival of the Body of St. Helena.
- The Repose in Egypt, with St. Joseph at work in the background.
- The Bark of St. Peter; after *Lanfranco*.
- Our Saviour with a Glory, the Virgin Mary, St. Ambrose, and St. Charles Borromeo; after *Carlo Maratti*.
- Three large prints—Of the Vault of St. Francis Xavier at Naples; after *Paolo de Mattei*.
- Venus showing the Arms to Æneas; after *Poussin*.

[AQUILA, GIORGIO, called *Maestro Giorgio da Firenze*, flourished from 1314 to 1325. He was a native of Florence, and is said to have been the first Italian artist who used nut oil in painting.]

AQUILA, PIETRO, was the younger brother of Francesco, and with him settled at Rome, about the year 1700. The early part of his life was passed in a seminary, preparatory to his devoting himself to an ecclesiastical life; and on his arrival at Rome he actually became a monk, which seclusion did not prevent his following his natural propensity for the art. According to Baldinucci he was a respectable painter, but his reputation has reached a higher rank as an engraver. His drawing is extremely correct, and he etched his plates in a bold and free manner. His best prints are those he engraved after the Caracci, which are very highly esteemed. The number of his plates is very considerable, some of which are engraved from his own compositions: viz.

- The Adoration of the Magi.
- The Flight into Egypt; dedicated to B. C. de Vingtomillia.
- The Holy Family, with St. John kissing the Foot of our Saviour.
- Lions fighting; an emblematical subject; inscribed *spe suscitât iras*.
- Portrait of Livio Odeschalchi; with ornaments.
- Fourteen Portraits of Roman Emperors, from medals.

SUBJECTS AFTER OTHER ITALIAN MASTERS.

- St. Luke, Patron of the Academy; inscribed *ferax cum ferivunt, &c.; after Lazzaro Baldi*.
- Sacrifice of Polyxena; after *P. da Cortona*.
- Diana returned from the Chase; after the same.
- The Rape of the Sabines; after the same.
- The Triumph of Bacchus; after the same.

These four prints are fine.

- The Battle of Alexander and Darius; after the same.
- Moses and the Daughters of Jethro; after *Ciro Ferri*.

Moses striking the Rock; *after the same.*

The Virgin Mary appearing to St. Alesio; *after the same.*

The Vestals keeping up the sacred Fire; *after the same.*

The Virgin Mary with five saints; *after Carlo Maratti.*

The Triumph of Religion receiving the Homage of the four Quarters of the Globe.

St. Luke showing the Virgin Mary the Portrait he had painted of her; *after Carlo Maratti.*

The Death of the Virgin; *after Gio. Morandi.*

The Bible of *Raffaello*, a set of fifty-five prints; entitled *Imagines Veteris ac Novi Testamenti, a Raphaelae Sancti. Urbin, in Vaticano picta, &c.*

Cesare Fantetti engraved thirty-six of the first prints in this Bible; the rest are engraved by Pietro Aquila, and very superior to those of Fantetti.

The Farnese Gallery, in twenty-five plates, with the Statues and Ornaments.

The Chamber of the Palace Farnese, in thirteen plates; inscribed *Imagines Farnesiani Cubiculi.*

The Assembly of the Gods, from the painting by *Lanfranco*, in the Villa Pinciana at Rome; inscribed *Deorum Concilium ab Equite Joanno Lanfranco, &c.;* in nine plates.

There are some other plates by this artist, which will be found in the *Dictionnaire des Artistes*, by M. Heineken.

AQUILA, POMPEO DELL. This artist is stated, in the *Abecario Pittorico* of Padre Orlandi, to have been a very reputable painter of history, both in oil and in fresco. He flourished in the latter part of the sixteenth century. There is a fine picture by this master, in the church of St. Spirito in Sassia at Rome, representing the taking down from the Cross, of which there is a print by Horatius de Sanctis, 1572. Several considerable works by him in fresco are to be seen at Aquila, where he was born.

[**ARAGON, JUAN DE**, an historical painter who resided at Grenada in 1580, and was one of the distinguished professors who ornamented the beautiful monastery of St. Jerome, founded by the great Captain.]

ARALDI, ALESSANDRO. This painter was born at Parma about the year 1470, but studied at Venice under Giovanni Bellini. He painted history in a style which Lanzi denominates *antico moderno*. In the church of the Carmelites, at Parma, is a picture by this master, representing the Annunciation, which is mentioned as a very creditable performance. He died in 1528.

ARBASIA, CESARE. This painter was a native of Saluzzo. He flourished about 1600, in which year he visited Spain during the reign of Philip II. It does not appear that he was employed by that monarch in the Escorial, or that he remained long in Spain. He painted the ceiling of the cathedral at Cordova, and returned to Italy. His style is an imitation of the works of Leonardo da Vinci, and he is incorrectly stated to have been his scholar. His chief excellence was in fresco painting, of which the ceiling of the church of the Benedictine monks at Savagliano, and other considerable works, bear testimony. [He was an artist of great ability, and one of the founders of the academy of St. Luke, at Rome. He painted some excellent pictures at Malaga and Cordova, in fresco and oil. For a picture of the Incarnation, and some other works in the cathedral of Malaga, he was paid three thousand ducats. At Cordova, in 1583, he painted in fresco the martyrs of that place, in the sanctuary of the cathedral. He visited Spain in 1579, and probably left that country about nine years afterwards with Federigo Zucchero, his former master, and went to Rome, which accounts for his being connected with the academy of St. Luke, as Federigo was its first

president. He died in Spain in 1614, and is ranked by Palomino and Bermudez among the Spanish painters. Palomino's account of this painter is incorrect in almost every fact.]

ARCA, LIONARDO DELL', an Italian engraver, who flourished about the year 1600. He engraved some plates of ornaments and grotesque figures.

ARCIMBOLDI, GIOSEFFO, a Milanese painter, [was born at Milan in 1533.] He excelled in painting the interiors of kitchens, with fruit, vegetables, culinary utensils, &c., and occasionally introduced into his pictures grotesque figures and drolleries, [formed of flowers and fruits, which at a distance appeared like human figures.] He was a favourite artist of the Emperors Maximilian and Rodolphus, in whose service he was employed the greater part of his life. [He died at Prague in 1593.]

[**ARCIONI, DANIELE**, of Milan, a worker in *Niello*, who is highly praised by Ambrogio Leone, but of whom little is known in the history of the arts. He appears to have been a contemporary of *Maso Finiguerra* and other eminent *Niellotori*.]

ARCO, ALONSO DEL, called *el Sordillo de Pereda*, a Spanish painter, born at Madrid in 1625, and was a disciple of Antonio de Pereda. This artist was deaf and dumb from his birth; he was nevertheless an eminent painter, both of history and portraits. Several of his pictures are mentioned by Palomino, particularly the Miraculous Conception, and the Assumption of the Virgin in the cloister of the Trinitarios Descalvos at Madrid, and in the church of San Salvador a fine picture of S. Teresa; [Bermudez enumerates a great number in the churches at Madrid, and other public buildings throughout Spain.] He died at Madrid in 1700.

ARDELL, JAMES M^c. This admirable mezzotinto engraver was either a native of Ireland or of Irish parents. He was born about the year 1710, and is justly regarded as one of the ablest artists in his branch of engraving that has practised the art.

The number of his plates is very considerable, the greater part of which are portraits of persons of distinction by the principal painters of his time. He also scraped a few plates from historical subjects by Vandyck, Murillo, Rembrandt, &c., some of which are extremely fine. The following may be considered as his best plates:

PORTRAITS.

Mary, Duchess of Ancaster; *after Hudson.*

George, Lord Anson; *after Reynolds.*

Dr. Ashton; *after the same.*

William Benn, Lord Mayor; *after Hudson*; scarce.

Timothy Bennet; *after Buaid*; scarce.

The Countess of Berkeley; *after Reynolds.*

Vice-Admiral Boscawen; *after Reynolds.*

Archibald Bower; *after Knaxton*; scarce.

George, Duke of Buckingham, and his Brother; *after*

Vandyck; from the picture at Kensington; very fine.

Mary, Countess of Coventry; scarce.

The Countess of Essex; *after Reynolds.*

Francis du Quesnoy, called *Fiamingo*, sculptor; *after*

Vandyck.

Lady Fortescue; *after Reynolds.*

Dr. Franklin; *after Wilson*; scarce.

Mr. Garrick and Mrs. Cibber, in Jaffier and Belvidera in

Venice Preserved; *after Zoffany.*

Elizabeth, Duchess of Hamilton; *after Cotes.*

Daniel Locke; *after Hogarth*; fine.

Caroline, Duchess of Marlborough; *after Reynolds.*

John Pine, painter; *after Hogarth*; with and without

hands; scarce.

Rubens's Wife; *after Vandyck*; fine.

Rachel, Countess of Southampton; *after Vandyck*; very

fine.

Lord John and Lord Bernard Stuart; *after Vandyck*;

very fine.

James, Earl of Waldegrave; *after Reynolds*; scarce.
 Mary, Countess of Waldegrave; *after the same*; fine.
 General Washington; *after Pons*; scarce.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and infant Jesus; *after Vanduyck*.
 The infant Moses found in the Nile by Pharaoh's
 Daughter; *after the same*; very fine.
 Time clipping the Wings of Love; *after the same*; very
 fine.
 The Interior of a Chamber, in which is a Woman read-
 ing, and a Child in a Cradle; *after Rembrandt*; fine.
 The Angel and Tobit; *after the same*.
 The Tribute Money; *after the same*.
 Rembrandt's Mother reading; *after the same*.
 The Student in Mathematics; *after the same*.
 Rubens, his Wife and Child; *after Rubens*.
 The Virgin, with a Glory of Angels; *after Murillo*;
 fine.
 St. Jerome kneeling before a Crucifix; *after the same*;
 fine.
 St. Francis da Paola; *after the same*.
 Mr. Mac Ardell died in 1765.

[ARDEMANS, TEODORO, an eminent architect, sculptor, and painter, was born at Madrid in 1664, and studied painting in the school of Coello. As he chiefly followed architecture and sculpture, his works as a painter are few, but the fresco with which he ornamented the vault of the sacristy of S. Francis at Madrid is considered a masterpiece. It is said that he also made some engravings. It is probable that he was living in 1730, as he survived his friend Palomino, who died in 1726, and wrote the eulogy prefixed to the second volume of his works.]

ARDENTE, ALESSANDRO, a Piedmontese painter, who appears, from the dates on his pictures, to have flourished from the year 1565 to 1592. In the church of S. Paolini, at Lucca, is a picture of S. Antonio Abate, bearing the former date; and at Mocaliere, near Turin, an altar-piece of the Adoration of the Magi, with the latter. At Turin, in the Monte della Pietà, is a picture of the Conversion of St. Paul, by Ardente, painted with a greatness of style that would induce us to think he was educated in the Roman school. He was painter to the court of France, where he died in 1595.

[ARELLANO, JUAN DE, born at Santorcaz in 1614, was a scholar of Juan de Solis, but not succeeding in the higher branches of art, he copied the pictures of Mario de Fiori, and afterwards by attention to nature became very eminent in this department. His pictures are highly esteemed in Spain, and are to be found in most of the collections. He died in 1676.]

[ARENDS, JAN, born at Dort in 1738, was a scholar of J. Ponse, and painted landscapes and marine subjects. He was well skilled in perspective, and practised engraving. He died at Dort in 1805.]

ARETUSI, CESARE. This painter was a native of Modena, and flourished about the year 1590. It is not said under whom he studied, but he formed his style from the works of Bagnacavallo. In conjunction with Gio. Batista Fiorini, he painted the cupola of the cathedral of St. Pietro, at Bologna. His portraits were very highly esteemed, and his great success in that line will account for his having executed so few historical works. He painted several of the most illustrious personages of his time, and his merit in that branch of the art is equal to any artist of his time. His portraits have a beauty of colour, and a breadth that remind us of the works of Correggio. [Tiraboschi conjectures that Aretusi was a son of Pelligrino Munari, and that he was called *Modenese*, having been born in Modena; and *Bolognese* by others, because he lived in Bologna,

and there took up his citizenship. Lanzi observes that he was distinguished as a colourist in the Venetian taste, but in point of invention, weak and dull, while Gio. Batista Fiorini, on the other hand, was full of fine conceptions, but worthless in his colouring. These two artists formed an intimate friendship, and by uniting their powers produced paintings of considerable merit. In the Guida di Bologna they are rarely divided; and Lanzi believes that in every picture attributed to Aretusi we ought to seek for some companion of his labours. Nevertheless, in the branch of portrait, Cesare possessed merit above sharing it with others; and he also succeeded in copying the works of excellent masters better than any other of his age. He could assume the style of almost every painter, and even pass off his imitations for originals. In his imitations of Correggio he was more particularly successful, and received a commission to execute a copy from the celebrated Notte, by that master, for the church of S. Gio. di Parma, where it still remains. Mengs, who saw it, declared that were the original at Dresden by any accident lost, it might be well supplied by so fine a duplicate. It was this performance that obtained him the honour of restoring the painting executed by Correggio for the tribune of the same church, which had been removed to extend the choir; and such was the success of that picture, says Ruta in his *Guida*, from its accurate imitation of the taste displayed in the original, of its conception and of its harmony, as to lead those unacquainted with the fact to suppose it to be the work of Allegri. This is confirmed by Pungileoni in his "Memorie Storiche di Antonio Allegri, detto Il Correggio."

[ARFIAN, ANTONIO DE, a painter from the school of Seville, studied under Murillo and L. de Vargas. He was employed on several important works, both in fresco and in oil; among which was the grand altar-piece of the cathedral which he painted in 1551, in concert with Antonio Ruiz. The time of his death is not mentioned, but he was living in 1587.]

[ARGUELLO, J. B., painted still-life, at Seville, in 1594.]

[ARIAS FERNANDEZ, ANTONIO, a Spanish historical painter, was born at Madrid, and studied under Pedro de las Cuevas. At the age of 14 he painted the great altar-piece of the Carmelites at Toledo, which gained him great credit. Far from being inflated by the praises he received, he pursued his studies with greater emulation, and at the age of twenty-five was one of the best painters at Madrid. The Duke d'Olivarez selected him to paint the series of portraits of the kings of Spain which were in the saloon of the ancient palace. Is it to be credited that with such high protection, and with such great talents for painting, and an irreproachable life, Arias should end his days in an hospital? His death occurred in 1684, according to some of his biographers, and to others, in 1680. He left a daughter, who also practised painting with applause.]

ARLAUD, JAMES ANTHONY. This artist was born at Geneva in 1668. His first employment in the art, was painting small ornamental miniatures for the jewellers. He however attempted some portraits, and was sufficiently successful to encourage him to settle at Paris, when he was about twenty years of age. It was not long before he distinguished himself in that metropolis, and his pleasing style of painting portraits and fancy subjects recommended him to the patronage of the Duke of Orleans,

who, being fond of the art, became his pupil, and accommodated him with apartments in the palace of St. Cloud. This encouragement stimulated the efforts of Arlaud, and he was considered as the most ingenious artist in that branch of his time. He was also favoured with the protection of the Princess Palatine, who presented him with her portrait, set with diamonds, and on his expressing a desire to visit England, gave him a letter of recommendation to the then Princess of Wales, afterwards Queen Caroline. He had the honour of painting her portrait, which was much admired, and also several of the nobility, and was liberally rewarded. He returned to Paris, where he remained for a few years, and having acquired an ample fortune, he settled at Geneva, his native country, where he died in 1743.

[ARMANNO, VINCENZIO, or VINCENT ARMANN, a Fleming by birth, was born in 1598; he practised at Rome as a landscape painter. His pictures are praised for their similitude to nature, which, without much selection of ground, or trees, or accompaniments, charms by their truth, and a certain stillness of colour, pleasingly chequered with light and shade. He is highly to be commended too in his figures, and is copious in his invention. Passeri relates that he was imprisoned by the Inquisition for eating flesh on fast days, and that on his liberation he quitted Rome in disgust, and retired to Venice, where he died in 1649.]

[ARMENINI, GIO. BATISTA, a native of Faenza, and pupil of Perin del Vaga, published in 1587, at Ravenna, a work entitled "True Precepts of Painting;" but is considered a better theorist than practitioner.]

ARMESSIN. See L'ARMESSIN.

[ARNALD, GEORGE, an English landscape painter and member of the Royal Academy. See *Appendix*.]

ARNAU, JUAN, a Spanish painter, born at Barcelona in 1595, and a scholar of Eugenio Caxes. He painted history, and was chiefly employed for the churches and convents of his native city. In the monastery of the Augustines there are several pictures painted by him, representing subjects from the life of St. Augustine, and in the church of Santa Maria de la Mar, is a picture of St. Peter to whom Angels are presenting the Keys. He died in 1693.

ARNOLD, JONAS, or ARNOUL, a designer and engraver. He drew the portraits and figures engraved by Philip Kilian. Sigismund van Bircken, Spiegel dec Ehren, or Mirror of Honour. Amongst his own engravings are:

Louis le Grand seated on his Throne; *after Antoine Dieu*.

Louis Dauphin; *after the same*.

ARNOLD, JOHN, an engraver of no great merit. We have by him, among other things, a small plate of Daniel in the Lions' Den, *after Fr. Xav. Palco*.

ARNOULLET, BALTHASAR, a French engraver on wood, who resided at Lyons. According to Pappillon, he executed a large wooden cut of the town of Poitiers.

ARNOULT, N., a French engraver, who resided at Paris, and acquired some reputation by his portraits à-la-mode of the personages at court. Of this kind there is a set of six figures in folio, published in 1673 and 1674. There is also a portrait of Madame la Marquise d'Angean, at her toilet; with several others, engraved in a poor, coarse manner.

ARPINO, IL CAVALIERE D'. See CESARI.

ARREDONDO, DON ISIDORO, an eminent

Spanish painter, born at Colmenar de Oreja in 1653. He was first a scholar of Don Joseph Garcia, but he afterwards studied under Don Francisco Rizi. He painted history with great reputation, and on the death of Rizi was appointed painter to Charles II. of Spain. One of his principal works was a large picture of the Incarnation, which Palomino mentions as a very grand composition. Several other works by this painter are described by that author. He died in 1702.

[ARREGIO, or AREZZO, PABLO DE, is named among the Spanish painters, but it is more probable that he was an Italian, as his name imports. He painted in 1506, in conjunction with F. Neapoli, the doors of the great altar of the cathedral of Valentia, the subjects from the life of the Virgin, which are admired for correct design, noble character, grandeur of form and expression, and all those fine qualities in art that belong to the school of Lionardo da Vinci, of which both the painters are supposed to have been scholars.]

[ARTEAGA Y ALFARO, MATIAS, an eminent painter and engraver of the school of Seville, where he was born; he was a pupil of Juan de Valdes. He painted numerous perspective views, in which he introduced subjects taken from the legends of the Virgin. He distinguished himself also in engraving. He was secretary to the academy of Seville, and died in 1704.]

ARTEVELT, ANDREW VAN. This painter was born at Antwerp, about the year 1570. He excelled in painting sea-pieces and storms, which he represented with great force and effect. [He resided for some time at Genoa.] Vandyck painted his portrait amongst the celebrated artists of his country, [and probably he did so when he visited Genoa in 1620. There is no record of Artevelt's death.]

[ARTIGA, FRANCISCO DE, a celebrated landscape and historical painter, born at Huesca. He painted several Sibyls, Conceptions, and perspective views, remarkable for their invention, design, and colouring. He was also an engraver, an architect, mathematician, and an author of reputation. He died in 1711.]

ARTOIS, JACQUES, was a very eminent landscape painter, born at Brussels in 1613. From his manner it is probable that he was a scholar of John Wildens. The landscapes of Artois are faithful representations of the scenery of his country; the fields and forests in the neighbourhood of Brussels were the subjects of his pictures, which are touched with a light and free pencil. His skies and distances are extremely well conducted, and his trees of grand forms, with a foliage that appears to be in motion. They are very frequently decorated with admirable figures by David Teniers, which very materially enhances their value, although the merit of his landscapes is considerable. [Zani says he was living in 1666; other writers place his death in 1665.]

ARZERE, STEFANO DALL. According to Ridolfi, this painter was a native of Padua, and painted several altar-pieces for the churches and convent of that city. In the Chiesa degli Eremitani, he painted some subjects from the Old Testament, and two pictures of St. Peter and St. Paul. In the church of the monastery of the Padri de Servi, the picture of the principal altar is by this master.

ASAM, COSMUS DAMAN, a Bavarian painter and engraver, who, after studying some time at Rome, resided at Munich, where he succeeded both in history and portraits. There are some prints by

this master from his own designs, marked *Cosmus Asam*, of which are:

A Franciscan Monk kneeling, with the Virgin Mary in the Clouds, surrounded by Angels.

St. Joseph presenting a Book to a Bishop: both from his own designs.

[ASCANI, PELLIGRINO, DA CARPI, an admirable painter of flowers, of the Modenese school, and of the last century.]

ASCH, PETER JOHN VAN. This artist was born at Delft in 1603. His talent lay in painting landscapes of a small size, and according to Houbraken, was one of the most admired artists of his time. He was a man of an estimable character, and his care and solace of an aged father and mother, who were long sick, prevented his painting so many pictures as his industry under other circumstances would have produced, and has occasioned them to be very scarce, even in his own country. The time of his death is not known.

[ASENSIO, ———, a Spanish painter, lived at Saragossa about the end of the 17th century, and distinguished himself in portraiture.]

ASHFIELD, EDMUND, an English painter in crayons, who had been a scholar of Michael Wright. His portraits were much admired. He was the instructor of Lutterel, whose merit in crayon painting surpassed his master's.

ASNE, L'. See MICHAEL L'ASNE.

ASPER, HANS JOHN, a Swiss painter, born at Zurich in 1499. He was contemporary with Holbein, and painted portraits in the style of that master, in which he gained great reputation. He was not less esteemed for his drawings of game, birds, and flowers; &c., which he imitated with much truth and nature. Notwithstanding the merit of this artist was such as to be thought deserving of a medal being struck to record it, he lived and died in poverty. [He had great reputation in his day; but he has been deprived of much of it, by his portraits being ascribed to, and sold as the work of Holbein.] His death happened in 1571.

ASPERTINO, GUIDO. This painter was born at Bologna about the year 1460. He was the scholar of Ercole di Ferrara, and proved a very reputable painter of history. His principal work, which he finished in 1491, was the Crucifixion, placed under the portico of the cathedral at Bologna. He died in the prime of life, [about 45,] and was much regretted as a very promising artist.

ASPERTINO, AMICO, was the younger brother of Guido Aspertino, and was born at Bologna in 1474. He was the scholar of Francis Francia, and, according to Vasari, was called *Amico da due Penelli*, from his being able to paint with both hands at the same time. He painted history, but did not arrive at any great celebrity in the art. He was of a most capricious and whimsical disposition, approaching sometimes to mental derangement. [Instead of *due Penelli* it should be *due Prezzi*, as it seems he painted well or ill according to the price he was to receive. There is also another account why he was called *Amico da due Penelli*, but it is of little importance, as his works are little valued. He died in 1552.]

ASPRUCK, FRANTZ, a designer and engraver, a native of Germany. From the resemblance of his drawing to that of R. Spranger, it is probable he may have been his scholar. There are a few prints by him with the initials of his name, F. A., viz.

Four small plates, half-length figures—Of the Archangels, Michael, Gabriel, Raphael, and Uriel.

Cupid and Anteros, half-length figures, small plate; *Franz. Anspruck B. fecit.*

[ASSCHE, HENRI VAN, born at Brussels in 1775, showed from his earliest years a predilection for painting, and received from his father, who was a distinguished artist, the first principles of design and perspective. He was afterwards placed with De Roi of Brussels, from whom he received further instructions in painting; two journeys in Switzerland contributed to develop his talent as a landscape painter. Several fine pictures by him may be seen at Brussels, Ghent, Lille, and Haerlem, some of which are enriched with figures and animals by Ommeganck. He died in 1841.]

ASSCHOONEBECK, ADRIAN. This artist was a native of Holland, and flourished about the year 1690. We have by him some slight incorrect etchings, representing the Flight of James the Second from England.

ASSELYN, JOHN, called CRABBETJIE, a celebrated landscape painter, born at Antwerp in 1610. He was a scholar of Esais Vandevelde, but he went to Italy when young, where he remained several years. He was denominated Crabbetje by the society of the Flemish artists at Rome, on account of a contraction in his fingers. His pictures represent views in the vicinity of Rome, decorated with figures and cattle, in the manner of N. Berghem, and enriched with vestiges of Roman architecture. His skies and distances are tenderly coloured, and there is a charming effect of sunshine in some of his works that resembles the warmth of John Both. His pencil is remarkably firm and neat, and the trees and plants are touched with great sharpness and spirit. His pictures are highly esteemed, and are worthy a place in the choicest collections. He died in 1660.

[ASSEN, JAN VAN, born at Amsterdam in 1631, was a good painter of history and landscape, in the Italian manner; he studied particularly the works of Antony Tempesta. He died in 1695.]

ASSEN, JOHN WALTHER VAN, was one of the early engravers on wood, and is said to have been born in Holland, about the year 1490. A contemporary of Lucas of Leyde, he seems to have held a pre-eminence amongst the engravers on wood, as Lucas did amongst those on copper. His wooden cuts are of an admirable execution, and are highly appreciated by the collectors. The monogram he ordinarily made use of is composed of an I., a W., and

an A., thus,  his work is as follows:

A set of six prints, of a circular form, about nine inches diameter, representing the Passion of our Saviour; marked with his cipher, and dated in 1513 and 1514, viz. Our Saviour praying in the Garden, three of the Disciples sleeping below, and in the distance, Jews, conducted by Judas, entering the Garden; very fine. Jesus betrayed by Judas, is seized, and St. Peter cutting off the Ear of Malchus.

The Scourging of Christ.

Christ bearing his Cross.

The Crucifixion, with St. John and the Marys at the Foot of the Cross.

The Entombing of Christ.

A set of six large prints, each containing six different subjects in architectural compartments, and in the middle of the prints, the words; 1. *Superbia*. 2. *Lucuria*. 3. *Invidia*. 4. *Ira*. 5. *Gula*. 6. *Avaricia*; and their opposite virtues.

There is also a small print by this artist, representing an armed Figure on Horseback; inscribed *St. Hadrianus Amstelodamus in Adibus Donardi Petri, &c.*

[Brulliot, in his Dictionary of Monograms, says,

“These marks (referring to those in the margin of his work, and similar to those here introduced) are found on historical pictures and a great number of wood prints, some of which are described by Bartsch. These figures have been always interpreted by Werner van Ossanen, or Walter van Assen; notwithstanding these names are not exact, for Carl van Mander (he adds) more correctly names this artist Jacques Cornelisz van Oostanen. This is confirmed by a set of six circular wood prints, subjects, the Passion of Jesus Christ, of which there is a second, but ancient, edition with this title, ‘*Historia Christi patientis et morientis iconibus artificiosissimus delineate per Jacobium Cornelisz, &c.*’ The mark, notwithstanding, does not coincide with the name; it ought, then, to have relation to the family name of this artist, who is not known; for *Jacques Cornelisz*, or *Corneliszoom*, signifies Jacques son of Cornelius. Yet, he adds, it is indubitable that this mark (meaning that on the tablet) belongs to this artist, as Mr. Koning, a distinguished connoisseur in Bibliography, at the Hague, possesses a book which belonged to this artist, and in which he had written with his own hand, ‘*Dit Boek behoort toe Jacob Cornelisz Schilder tot Amsterdam in die Calver straat.*’ There are only two pictures known by him; one in the royal collection at the Hague, representing a half-length of Herodias, which has been erroneously attributed to Quintin Matsys; and one mentioned in the Catalogue of Mr. Campe’s Collection at Leipsic.” Bartsch, on the other hand, says “that this monogram, which has been improperly (mal à propos) explained by *Werner van Ossanen*, is almost generally attributed to J. W. van Assen, an artist of whom little is known except that he lived in Amsterdam in 1517.”

[ASSERRETO, GIOVACCHINO, born at Genoa in 1600, studied under Borzone and Ansaldo, by whose instructions he profited so well, that at the age of sixteen he painted a picture of the Temptation of St. Anthony, for the monks of that order. In several churches and religious houses in Genoa are altarpieces by him: he died in 1649, leaving a son of the name of Giuseppe, who painted historical subjects in the style of his father, but died young.]

ASSISI, ANDREA LUIGI DI, called IL INGEGNO. This painter was born at Assisi, about the year 1470. He was the fellow student and competitor of Raffaele, under Pietro Perugino, and on account of his promising disposition was called il Ingegno. Older than Raffaele by some years, he assisted his master in the Sala del Cambio, and other works, and was the first of the school that attempted the aggrandizement of the style, that was still followed by Perugino, and a softer tint in colouring. This is visible in the Sibyls and the Prophets he painted in fresco, in the Basilica of Assisi. Lanzi observes, that in beholding these and others of his works, we are affected with more than usual compassion, at the distressing destiny of this extraordinary artist. In the midst of his flattering career he was struck with blindness in the bloom of life. [The whole of this account is shown by Von Rumohr to be a tissue of errors derived from Vasari. The only authentic work known by Assisi, is a coat of arms painted for the town-house of Assisi in 1484, which is insignificant.]

[AST, BARTHOLOMEW VAN DER, of Utrecht, painted small pictures of flowers and fruit, in the manner of Breughel, in which he introduced insects, shells, drops of water, and other accessories; but unfortunately his pictures are defective in ordonnance

and harmony, though each object by itself possesses merit. In 1629 he presented to the hospital of St. Job, at Utrecht, a picture of fruit.]

ASTA, ANDREA DELL, was born at Naples in 1673, and was brought up in the school of Francesco Solimene. After passing some years under that master he went to Rome, where he studied some time, and introduced into the style of his country something of an imitation of the works of Raffaele. Amongst his best pictures, on his return to Naples, were the Nativity, and the Adoration of the Magi, in the church of S. Agostino. He died at Naples in 1721.

ASTLEY, JOHN, an English portrait painter, born at Wemm in Shropshire. He was a scholar of Hudson, and afterwards visited Italy, about the same time that Sir Joshua Reynolds was at Rome. He possessed talents of a superior order, and painted portraits with great reputation and success. A lady of large fortune, whose portrait he had painted, conceived an affection for him, and offered him her hand: on his marriage he relinquished the profession. He died in 1787.

ATHANASIO, DON PEDRO. See BOCCANEGRÀ.
AVANZI, JACOPO, DA BOLOGNA. This ancient painter was a native of Bologna, and according to Malvasia flourished about the year 1370, and was a disciple of Franco da Bologna. In the Chiesa di Mezzaratta in that city, were some of the works of this master, which that author asserts possessed sufficient merit to receive the praise and approbation of Michael Angelo Buonarrotti, and of the Carracci. [There is much obscurity and conjecture mingled in the various accounts of this painter.]

AVANZI, GIUSEPPE. This artist was a native of Ferrara, and painted several pictures for the churches and convents in that city, which are particularly noticed in the description of the pictures and sculpture of Ferrara, by Guarini. In the church of the Madonna della Pietà, are four pictures of subjects from the life of S. Gaetano, and in the church of S. Domenico, is the Marriage of St. Catharine, considered as his best work. [He was of the school of Costanzo Cattanio, and was born in 1655; he is better known for the quantity than the quality of his works. He died in 1718.]

[AUBERT, AUGUSTIN, an historical, landscape, and portrait painter, was born at Marseilles in 1781. His principal subjects are from sacred history, several of which are of large dimensions. His landscapes are taken chiefly in the environs of Marseilles.]

AUBERT, JOHN, a French engraver; his prints are little more than slight etchings, and without much effect. He engraved the *portrait of Gillot*, an upright oval plate; a set of *academy figures*, from *Edm. Bouchardon*; and a book of *studies for drawing*, from *Raffaello* and other masters, after drawings by *Bouchardon*.

AUBERT, MICHEL. This artist was born at Paris in 1700. He engraved portraits and historical subjects. His manner is slight and free, and in some of his historical prints he appears to have imitated the style of Gerard Audran, but not with very great success. His plates are:

PORTRAITS.

- Elizabeth, Queen of England, 4to.
- Charles Emanuel, Duke of Savoy; *after Vandyck*.
- Victor Amadeus, King of Sardinia; *after Ferrand*.
- James I., King of England.
- Philip of France, Duke of Orleans; *after Nocret*.
- The Marchioness de Montespan.
- Louis, the Dauphin of France, on Horseback; *after Le Sueur*.

Louis XV. on Horseback; *after the same*.
Two portraits—Of the Dauphin and Dauphiness; *after La Tour*.
Portrait of Charles Stuart, oval; *after the same*.
A great many portraits for *La Vie des plus fameux Peintres*, by *D'Argenville*.

SUBJECTS AFTER DIFFERENT MASTERS.

The Circumcision; *after Ciro Ferri*.
St. Francis; *after Guido*; arched.
Pan instructed by Cupid, half-length figures; *after Caracci*.
St. George kneeling before the Virgin Mary and Infant; *after Parmegiano*.
Mars and Venus, bound by Love; *after P. Veronese*, for the *Crozat Collection*.
Mars disarmed by Venus; *after the same*, for the same.
Vanity, an allegorical subject; *after Bouchardon*.
Venus reposing with Cupid; *after Boucher*.
The Death of Adonis; *after the same*.
Laban seeking for his Gods; *after Jeaourat*.
The Reconciliation of Jacob and Esau; *after the same*.
The Promenade on the Ramparts; *after Watteau*.
The Rendezvous de Chasse; *after the same*.

[He died at Paris in 1757.]

AUBIN, AUGUSTIN DE ST., a very laborious French engraver, born at Paris in 1720. He was a member of the academy of painting, and a very ingenious artist. He was taught the art of engraving by Laurent Cars, and his style is similar to that of his instructor. He engraved a prodigious number of plates, of historical subjects, portraits, frontispieces, vignettes and other ornaments for books, as well as the collection of gems of the Duke of Orleans, and the collection of medals, amounting to near three thousand, belonging to M. Pellerin. As his work is interesting, not only from the merit of the prints, but by their variety, it seems necessary to give a more detailed list of them than usual.

PORTRAITS AFTER COCHIN LE FILS, MOSTLY IN QUARTO.

Charles Nicholas Cochin. 1771.
Anthony Beaumé. 1772.
Joseph Anthony de Blanchard.
Guillaume le Blond.
Marie Joseph Lavalette de Buchelay.
Jean Jacques Caffieri, sculptor.
Guillaume Coustou, sculptor.
Antoine Deparcieux.
Jacques Dumont le Romain, painter.
Madame de Norman d'Estiollles (Pompadour), 1764.
Benjamin Franklin, with Spectacles.
Benjamin Franklin, reading a Paper.
L'Abbé Charles Ganzgurgues.
Guerin, famous surgeon.
Pierre Jeliot, etched by Cochin, and finished by St. Aubin.
Jean Antoine Rigoly de Juvigny.
Joseph Marie François de Lassone, the Queen's physician.
Pierre Jean Mariette, celebrated amateur.
J. F. Marmontel, of the French Academy.
Jean Joseph Cassana de Mondonville.
Monet, director of the comic opera.
Sauveni François Morard, surgeon
Jean Baptiste Pigale, sculptor.
Guillaume de la Motte Piquet.
Alexis Piron, poet.
M. Philidor, the celebrated chess player, and musician.
L'Abbé Pommier, etched by Cochin, and finished by St. Aubin.
Jean Philip Rameau, musical composer.
L'Abbé Raynal, the historian.
Roetiers le Pere.
Leonard le Roux, architect.
Charles des Brosses, Comte de Tournay.
Thomas Walpole.
George Washington.

PORTRAITS FROM HIS OWN DESIGNS, AND OTHERS.

Le Prince Charles de Saxe, Duc de Courland. 1769.
Charles Henri de Heineken, amateur.

Linguet, fameux Avocat. 1774.
P. L. de Belloy, author of the siege of Calais; an allegorical portrait.
Pierre le Grand; for M. de Voltaire's work.
Portrait de M. Pellerin, famous antiquary.
Le Duc de Chevreuse.
Buste de Languet de Guercy. 1767.
Claude Joseph Dorat; *after Denon*.
Salomon Gessner, poet and painter; *after the same*.
François Arrouet de Voltaire; *after the same*.
M. Worlock, English physician; *after the same*.
Denis Diderot; *after J. B. de Greuze*.
Buste de Voltaire; *after J. B. Le Moine, sculptor*.
Buste de Crebillon; *after the same*.
Jean Jacques Rousseau; *after La Tour*.
Claude Adrien Helvetius; *after L. M. Vanloo*.
Charles XII., King of Sweden; *after Gardelle*, for Voltaire's work.
Portrait du Roi de Sardaigne; *after J. P. Boucherat*.

SUBJECTS FROM HIS OWN DESIGNS, AND OTHERS.

Set of six prints; entitled *Differens jeux des petits peissons de Paris*.
Two prints for Pretot's Roman History.
Vertumnus and Pomona; *after Boucher*.
Amphion saved by the Dolphin; *after the same*.
Four prints—Of the Fountain of Grenelle; *after E. Bouchardon*.
Venus on the Waves; etched by *M. L. du Ronserai*, and finished by *St. Aubin*.
The Five Senses; *after P. Dumesnil*, engraved by *St. Aubin, Le Vasseur, and Villard*.
Concert of the Graces and Nymphs; *after Cochin*.
Venus and Adonis; *after D. Le Fevre*.
Custom of the Russians before and after Marriage; *after J. B. le Prince*.
Venus à la Coquille; *after Titian*.
Jupiter and Leda; *after P. Veronese*.
A Battle in a mountainous Country in China.
A Chinese Camp. These two prints were engraved from two drawings sent to Paris by the Emperor of China.

AUBIN, CHARLES GERMAIN DE ST., a French designer and engraver, brother of Augustin, born at Paris in 1721. He engraved several plates from his own designs of flowers and fancy pieces.

AUBIN, GABRIEL JACQUES DE ST., a painter and engraver, brother of the preceding artists, born at Paris in 1724. He painted historical subjects, and has engraved the two following plates from his own designs, viz.:

Six statues—Of the Christian Virtues, on one plate.
View of the Exhibition of Pictures in the Louvre in 1753.

[AUBIN-SAINT, AUGUSTINE DE, a skilful French engraver, born at Paris in 1736, and died in 1807. Besides compositions of his own, he engraved the works of several Italian and French masters, of which a list may be found in Heineken.]

AUBRIER, ———, a French engraver, by whom we have a portrait of Cæsar Borgia, Duke of Valentinois.

AUBRY, ABRAHAM. This artist was a native of Oppenheim, and flourished about the year 1650. He chiefly resided at Strasburg, where he carried on a considerable business as a printseller. He engraved eleven of the twelve plates representing the Twelve Months of the Year; *after Sandrart*; the other, the Month of May, was engraved by F. Brun.

AUBRY, PETER. According to Huber, this artist was born at Oppenheim, about the year 1596. He was probably related to the artist mentioned in the preceding article, and was also established at Strasburg as a printseller. He engraved a great number of portraits of eminent persons of different countries, a long list of which is given by M. Heineken. They are executed with the graver, in a very indifferent style. Among others are the following:

Oliver Cromwell.
 Bernard, Duke of Saxe-Weymar.
 Ferdinand Ernest, Count of Wallenstein.
 John Schmidt, Doctor in Theology.
 Michael Virdunga Kittinga, Professor at Altdorf.

AUBRY, JOHN PHILIP, an engraver and print-seller, who resided at Frankfort about the year 1670, and was probably a relative of the two last-mentioned artists. He engraved a great number of plates for the booksellers, as well as for his own collection. They chiefly consist of portraits, and are executed in a very indifferent style.

[AUBUISSON, MARQUIS D', painted and exhibited, from 1812 to 1822, several poetical and historical pictures; namely, Paris taking leave of Helen, Hector forcing Paris to quit Helen, Alexander and Bucephalus, and the Punishment of Hebe.]

AUDEBERT, JOHN BAPTIST, a French engraver, born at Rochfort in 1759. He engraved the plates of *l'Histoire Naturelle des Singes, &c.*, published in 1800. He particularly excelled in designing and engraving animals, and other objects of natural history. He died in 1800.

AUDENAERDE, or OUDENAERDE, ROBERT VAN. This artist was a reputable painter, and a still more celebrated engraver. He was born at Ghent in 1663, and was first a scholar of Francis van Mierhop, but he afterwards studied under John van Cleef. When he was twenty-two years of age, he went to Rome, where he became a disciple of Carlo Maratti. Under this master, he became a respectable painter of history. As he amused himself with the point in his leisure moments, some of his plates were shown to Carlo Maratti, who recommended him to devote himself entirely to the art of engraving. He however painted several pictures for the churches of his native city. His best work is the great altar-piece in the church of the Carthusians at Ghent, representing St. Peter appearing to a group of Monks of that order. In the church of St. James, is a picture by him of St. Catherine refusing to worship the False Gods. Several other works by this master are in the churches and convents in that city, which are painted entirely in the style of C. Maratti. He is now to be noticed as an engraver. The plates which he executed entirely with the graver, are not considered equal to those in which he introduced the point. His drawing shows a perfect acquaintance with the human figure, and is very correct. The principal part of his prints are after the pictures of Carlo Maratti. The following is a list of his plates:

PORTRAITS.

The Cardinal Sacripanti; *after J. B. Gaulti*. 1695.
 The Cardinal Turusi; *after the same*.
 The Cardinal Otthoni; *after the same*.
 The Cardinal F. Barberini; *after C. Maratti*.
 The Cardinal Henry de la Grange d'Arquien; *after F. Desportes*. 1695.
 The Cardinal Joseph d'Archinto; *after G. Posseri*. 1699.
 The Cardinal Andrea de Santa Croce; *after the same*.
 The Father Franco Caraccioli, adoring the Sacrament; *after A. Proaccini*.

SUBJECTS AFTER CARLO MARATTI.

Agar in the Desert.
 The Sacrifice of Abraham.
 Rebecca and the Servant of Abraham.
 David, with the Head of Goliath.
 The Triumph of David.
 Bathsheba in the Bath.
 The Annunciation.
 The Adoration of the Magi; *etching*.
 The Flight into Egypt; *same, A. v. Westerhout, exc.*
 The Repose in Egypt; octagon.

Our Saviour on the Mountain of Olives.

The Crucifixion.

The dead Saviour in the Lap of the Virgin, with the Marys and St. John.

The Death of the Virgin. 1728.

The Assumption of the Virgin.

The Death of St. Joseph; *etching*.

The Virgin Mary with the infant Jesus, distributing Chaplets to Nuns.

Mary Magdalene penitent.

The Martyrdom of St. Blaise.

St. Anthony of Padua, kissing the infant Jesus.

St. Philip of Neri.

Janus, first King of Italy, received amongst the Gods.

Romulus and Remus.

Apollo and Daphne, in two sheets.

SUBJECTS AFTER DIFFERENT ITALIAN MASTERS.

The Nativity; *after P. da Cortona*.

Six etchings—Of the Life and Death of St. Bihiena.

Hippomenes and Atalanta, a group; *after Bernini*.

The Rape of a Sabine Woman; *after Gio. da Bologna*.

St. Faucunda; *after Giac. Brandi*.

The Birth of the Virgin; *after Ann. Caracci*.

The Scourging of St. Andrew; *after Domenichino*.

St. Andrew conducted to his Crucifixion; *after the same*.

St. Andrew transported to Heaven; *after the same*.

St. Luke, painting the portrait of the Virgin; *after Marc.*

Antonio Franceschini.

The Wrath of Achilles; *after J. B. Gaulti*; in three sheets.

The Pope Innocent XII. on his Throne, at his feet Heresy subdued, and the Four Quarters of the World prostrate.

[AUDOUIN, PIERRE, an eminent French engraver, pupil of Beauvarlet, was born in Paris in 1763, died 1822. He engraved for the collection of the museum, published by Laurent, several of the finest works of the Italian and Dutch masters. The following are fine specimens of his talent:

Jupiter and Antiope; *after Coreggio*.

La belle Jardinière; *after Raphael*.

The two portraits called Raphael and his Fencing-master; *ascribed to Raphael*.

The Entombment of Christ; *after Caravaggio*.

Charity; *after Andrea del Sarto*.

Melpomene, Erato, and Polyhymnia; *after Le Sueur*.

Two subjects, *after Terburg*; one, *after Mieris*; and one, *after Netscher*.

The portrait of Louis XVIII.; *after Le Gros*.

AUDRAN, CHARLES. This artist was the first of the family of Audran that became eminent in the art of engraving, in which it holds so distinguished a rank. He was born at Paris in 1594. In his infancy he showed a great disposition for the art; he received some instruction in drawing, and when he was young went to Rome to perfect himself, where he produced some plates that were admired, and encouraged him to increase his assiduity. He adopted that species of engraving that is entirely performed with the graver, and appears to have formed his style by an imitation of the works of Cornelius Bloemaert, and is even more finished. On his return to France he settled at Paris, where he died in 1674, aged 80. He marked his prints in the early part of his life with a C., until his brother Claude, who also engraved a few plates, marked them with the same letter, he changed it for K. as the initial of Karl. The following are his principal prints:

PORTRAITS.

Henry of Bourbon, with the Four Cardinal Virtues; K. Audran, sc.; oval.

Andrew Laurent, physician to Henry IV.; oval.

Peter Legier; oval, with ornaments.

An allegorical subject, of two Portraits, with a Genius painting a third Portrait; inscribed on the pallet, *unus ex duobus*; signed C. Audran, fecit.

SUBJECTS AFTER DIFFERENT MASTERS.

A set of twenty prints with the title, for the Gallery of

the Great Women, representing Anne of Austria, and nineteen other eminent women, with a subject from their life in the background; *after P. da Cortona*.
 The Annunciation; inscribed *Spiritus Sanctus, &c.*; *after Lodovico Caracci*, incorrectly attributed on the plate to *Annibale*; very fine; it is the picture in the Cathedral at Bologna.
 The Baptism of Christ; small oval; *after Ann. Caracci*; no name.
 St. Francis de Paola; *after Melini*; marked *Carl. Audran, sc.*
 The Stoning of Stephen; *after the younger Palma*.
 The Conception of the Virgin Mary; inscribed *amat hanc, &c.*; *after Stella*.
 The Nativity, with David writing on a Tablet; *after the same*.
 The Holy Family, with St. Catherine and Angels; *after the same*; fine.
 The Virgin and infant Jesus, St. John presenting an Apple, and St. Catherine kneeling; *after Titian*; very fine.
 The Virgin Mary and infant Jesus treading on the Serpent; *after G. L. Valesie*.
 A Thesis, representing Religion as the true Knowledge; inscribed *Non judicamus, &c.*; *after C. Vignon*.
 St. Francis in ecstasy before the Sacrament; inscribed *Tergeminus in terris; after Vouet*.
 Frontispiece for a Book, a Genius holding the Portrait of Cardinal Mazarin; inscribed *Johannes Francisci, &c.*; *after the same*.
 The Assumption of the Virgin; *after Domenichino*; very fine.

[AUDRAN, CLAUDE, the second son of Claude the brother of Charles Audran, was born at Lyons in 1639. He studied drawing with his uncle Charles at Paris, and subsequently went to Rome. On his return he was engaged by Le Brun at Paris, and assisted him in his Battles of Alexander, at the Passage of the Granicus, the Battle of Arbela, and in many other of his works; and was an imitator of his style. He painted also in fresco, under the direction of Le Brun, the chapel of Colbert's Château de Sceaux, the gallery of the Tuilleries, the grand staircase at Versailles, and other works. He drew well, and had great facility of execution. He died at Paris in 1684.]

AUDRAN, GERMAIN. This artist was the nephew of Charles Audran, and was instructed by him in the art of engraving. He was born at Lyons in 1631, and died in that city in 1710. His merit was considerable, although very inferior to some other artists of his family. He engraved several plates, consisting of portraits, and a variety of ornaments, ceilings, vases, &c., amongst which are the following:

The portraits of Charles Emanuel II., and of Frances of Orleans, in an oval; *after Caravaglia*.
 The portrait of Cardinal de Richlieu, in an oval.
 The portrait of Theophilus Reynaud; *Ger. Audran, sc.* 1663.
 Six sheets of Ceilings; *after George Charmeton*.
 Six ornaments of Vases; *after N. Robert*.
 A book of Friezes; *after La Fage*.
 A book of Views in Italy; *after Fanous*.
 Six Landscapes; *after Gaspar Poussin*.
 Thirty-one designs—Of Fountains, Friezes, &c.; *after Le Brun*.

AUDRAN, GERARD. The name of this distinguished engraver is familiar to every admirer of the art, which he may be said to have carried to the highest pitch of perfection, particularly in his large plates of historical subjects. He was the son of Claude, and the nephew of Charles Audran, born at Lyons in 1640. After learning the first principles of design and engraving from his father, he was sent to Paris, and placed under the tuition of his uncle, where he remained some time. He afterwards visited Rome for improvement, and he is said to have studied under Carlo Maratti. During

a residence of three years, he executed some plates which gained him great reputation, particularly a portrait of Pope Clement IX. The fame of Gerard Audran induced the great minister Colbert, who was a liberal encourager of the arts, to invite him to return to Paris; and soon after his arrival he was appointed engraver to the king, with a considerable pension, and apartments in the Gobelins. He now applied himself with great assiduity, and became intimately connected with the celebrated painter Charles Le Brun, whose principal works are the subjects of some of his finest plates; and it may be said that the pictures of that great master have been embellished by the admirable graver of Gerard Audran. The Battles of Alexander will ever be regarded as a lasting monument of their fame. The plates of this artist are very numerous. He died at Paris in 1703, aged 63. The following is a list of his principal works:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Pope Clement IX., of the family of Rospigliosi.
 Andreas Argolus, S. Marci Eques.
 Samuel de Sorbiere; engraved at Rome in 1667.
 Henry Arnaud, Bishop of Angers.
 Le Benoit Langeois, capuchin.
 Fras. du Quesnoy, called Flamingo, sculptor.
 St. Paul preaching at Athens, vignette; inscribed *Nov enim, &c.*
 Wisdom and Abundance, above, two Genii with a Banner; inscribed *Louis le Grand*. Frontispiece, 1680.

SUBJECTS FROM VARIOUS ITALIAN MASTERS.

Æneas saving his Father Anchises; *after Domenichino*.
 The Mystery of the Rosary; *after the same*.
 The Martyrdom of St. Agnes; *after the same*.
 The Temptation of St. Jerome; *after the same*.
 Four sheets—Of the four angles in the church of St. Carlo de Catenari, representing Justice, Temperance, Prudence, and Fortitude; *after the same*. Rome, 1675.
 Two friezes, St. Paul preaching, and the Descent of the Holy Ghost, on one plate; *after P. da Cortona*.
 Sixteen prints—Of the History of Æneas, in the Pamphili Gallery; *after P. da Cortona*.
 Three plates—Of the Triumph of David, in the Sacchetti Palace; *after the same*.
 The Death of St. Francis; *after Ann. Caracci*.
 The Martyrdom of St. Sebastian; *after the same*.
 The Temptation of St. Anthony; *after the same*.
 The Discovery of Achilles disguised; *after the same*.
 St. Hyacinth; an etching; *after Guercino*.
 The Magdalene, half length; *after Guido*.
 St. Peter walking on the Sea; *after Lanfranco*.
 The Nativity, a small plate; *after a drawing of Palma*.
 Thirteen Hieroglyphical Figures; *after Raffaele*, in the Vatican.

Fifteen plates, called Emblems, or Cupid and Psyche; *after Raffaele*; in a loggia in the Farnese garden; dedicated to Charles Le Brun.
 Moses and the Burning Bush; *after Raffaele*.
 St. Paul and Barnabas at Lystra; *after the same*.
 St. Paul beaten by Demons; *after a drawing by Rubens*, and not *after Raffaele*, as expressed on the plate; it is St. Ignatius, and not St. Paul.
 Jesus Christ giving the Keys to St. Peter in presence of the Apostles; a fine etching; *R. V., inv., G. Au., sc.*; very scarce.
 The Death of Ananias; *after Raffaele*.
 The Descent of the Saracens in the Port of Ostia; *from a drawing by Raffaele*; etching, without his name.
 Silenus drinking; *after Giulio Romano*; etching.
 The Rape of Dejanira; *after the same*.
 The Clemency of Scipio; *after a drawing by Raffaele*; etching, without his name.
 Ganymede; *after Titian*; an octagon.

SUBJECTS FROM VARIOUS FRENCH MASTERS.

Moses taken out of the River Nile; *after N. Poussin*; engraved by Benoit and John Audran, and retouched by Gerard.
 St. John baptizing the Pharisees in the Jordan; *after N. Poussin*, two sheets; very fine.
 The Woman taken in Adultery; *after the same*; fine.

- St. Frances, a Roman Saint, kneeling before the Virgin Mary; *after N. Poussin*; copied from a print by *P. del Po*.
- The Flight of Pyrrhus; *after the same painter*; in two sheets; fine.
- Coriolanus appeared by his Family; *similar to the preceding*.
- Furius Camillus delivering up the Schoolmaster to his Pupils; large plate; *after the same*.
- Rinaldo and Armida; *after the same*, engraved by Gerard, assisted by John and Benoit Audran.
- Daphne changed into a Laurel; *after the same*.
- Narcissus; *after the same*.
- The Empire of Flora; *after the same*.
- The Plague at Rome; *after the same*.
- Time discovering Truth; *after the same*; a ceiling.
- The Plague; *after P. Mignard*. In the first impressions of this plate, the figure in the clouds is Juno with a Peacock; in the latter, the figure is changed to the exterminating Angel.
- Christ hearing his Cross; *after the same*.
- Three plates—Of the ceiling of the lesser Gallery at Versailles; *after the same*; Apollo and the Muses, Prudence and Vigilance.
- Six plates—Of the ceiling of the Val de Grace, representing the Felicity of the Blessed.
- The Martyrdom of St. Laurence; *after Le Sueur*.
- The Martyrdom of St. Gervaise and St. Protais; *after the same*.
- The Aurora; *after the same*; inscribed *Lucerna pedibus*.
- Time and Truth dispersing the Clouds of Ignorance; *after L. Testelin*.
- Pharaoh's Host destroyed in the Red Sea; *after F. Verdier*.
- Flight into Egypt; *after the same*.
- Battle of the Saracens; *after Bourgignione*.
- Taking of the Town of Damietta.
- The Judgment of Solomon; *after Ant. Coypel*.
- The Deluge; *after La Fage*.
- The Passage of the Red Sea; *after the same*.
- The Rape of Proserpine; *after the marble by Girardon*.
- Moses and the Burning Bush; *after Chas. le Brun*.
- The Descent of the Holy Ghost; *after the same*.
- The Stoning of Stephen; *after the same*.
- Four sheets—Of the triumphal Entry of Constantine into Rome; *after the same*.
- Six sheets—Of the Ceiling of the Chapel de Saulx; *after the same*; very fine.
- Four sheets—Of the Pavilion of Saulx, called the Pavilion of Aurora; dedicated to Louis XIV.
- Thirteen large sheets, making together the four prints of the Battles, &c. of Alexander; *after le Brun*. 1. The Passage of the Granicus. 2. The Defeat of Darius at Arbela. 3. Porus brought to Alexander after his Defeat. 4. The Triumphal Entry of Alexander into Babylon.
- To these are added, Alexander entering the Tent of Darius; engraved by *Gerard Edelinck*, and which will be noticed under his name. The best impressions of these superb prints, are those marked with the name of Goyton, the printer.
- AUDRAN, BENOIT.** He was the second son of Germain Audran before mentioned, and was born at Lyons in 1661. He received his first instruction in the art of engraving from his father; but had afterwards the advantage of studying under his uncle, the celebrated Gerard Audran. Although he never equalled the admirable style of his uncle, he engraved many plates of historical subjects and portraits, which have justly established his reputation as an excellent artist. His style, like that of Gerard, is bold and clear; his drawing of the figure is very correct; and there is a fine expression of character in his heads. He was a member of the academy, and was appointed engraver to the king, with a pension. He died in 1721, aged 60. The following are his principal plates:
- PORTRAITS.
- Benoit Audran; *after J. Vivien*.
- The Reverend Louis de Thomas de la Valette; *B. Audran, fecit, ad vivum*.
- The Reverend Father Renaud; *after Bonnet*.
- Charles le Goux, Archbishop of Narbonne; *after B. de Boulogne*.
- J. B. Colbert; *after C. le Fevre*; oval.
- Joseph Clement, Elector of Cologne; *after J. Vivien*.
- Maximilian Emanuel, Elector of Bavaria; *after J. Vivien*.
- Henry de Beringhen; *after Nauteuil*; 1663; *B. Audran, sc.*; 1710.
- Samuel Frisching, General of the Swiss; *J. Huber, pin.*; *Ben. Audran, sc.* 1718.
- J. F. de Willading; 1718; *J. Huber, pin.*; *B. Audran, sc.*
- Equestrian Statue of Louis XIV.; *after Desjardins*; by *B. and J. Audran*.
- SUBJECTS AFTER VARIOUS MASTERS.
- The Baptism of Jesus Christ; *after Albano*.
- The Rape of Dejanira; *after Guido*.
- David with the Head of Goliath; after a picture in the collection of the King of France, improperly attributed to *Michael Angelo Buonarroti*, but more probably the work of *Daniello da Volterra*; two plates, engraved by *B. and J. Audran*, in 1716, 1717.
- A Bohemian, or Gipsy, telling Fortunes; *after M. Angelo da Caravaggio*.
- Lot and his Daughters; *after P. Veronese*; for *Crozat Collection*.
- A subject called Disgust; *after the same*.
- Moses defending the Daughters of Jethro; *after Le Brun*; engraved by *John*, and retouched by *Benoit Audran*.
- The Espousals of Moses and Sephora; *after the same*.
- Moses and the Brazen Serpent; *after the same*.
- The Purification; *after the same*.
- The Elevation of the Cross; *after Le Brun*. 1706.
- The Descent from the Cross; *after the same*.
- An allegorical subject—Of Holland accepting Peace; *after the same*.
- Zephyrus and Flora; *after Ant. Coypel*.
- The Baptism of Christ; *after P. Mignard*.
- The Pleasures of the Garden; two friezes; *after Mignard*; engraved by *Benoit and John Audran*.
- The Saviour, with Martha and Mary; *after Le Sueur*.
- St. Paul preaching at Ephesus; *after the same*.
- Alexander drinking the Cup which his Physician presents him; *after the same*.
- Two fine prints for the Luxemburg Gallery; *after Rubens*; representing the Accouchment of Mary of Medicis.
- Six plates—Of the Twelve Months in the Year; *after Claude Audran*.
- Several other prints by this artist are specified in the "Dictionnaire des Artistes," by M. Heineken.
- AUDRAN, JOHN.** This artist was the brother of Benoit, and the third son of Germain Audran, born at Lyons in 1667; and having learned the rudiments of the art under his father, he was also placed under the care of his uncle, the famous Gerard Audran. Before he was twenty years of age he displayed uncommon ability, and became a very celebrated engraver. In 1707, he was made engraver to the king, with a pension and apartments at the Gobelins. The hand of a great master is discernible in all his plates; and without having attained the extraordinary perfection of Gerard Audran, his claim to excellence is very considerable. His principal prints are:
- PORTRAITS.
- Louis XV.; full length; *after Gobert*.
- Portrait of a Prince, with his Page, full length; *after Vivian*.
- Clement Augustus, Prince of Bavaria; *after the same*.
- J. B. Colbert, Marquis of Torcey; *after Largilliere*.
- The Duke d'Antin; bust; oval.
- The Abbé Victor Maria d'Estrées; *after Largilliere*; oval.
- The Cardinal Peter Ottobani; *after Trevisani*.
- De la Motte Fenelon, Archbishop of Cambray; *after Vivian*.
- Peter Gillet; *after Torteat*.
- Francis Robert Secousse, sitting; *after Rigaud*.

Peter Paul Rubens; *after Vandycy*; for the *Luxemburg Gallery*.

Noel Coypel, Painter to the King; his piece of reception at the Académie, 1708.

Anthony Coyzevox, Sculptor to the King, 1708; the same; *after Rigaud*.

SUBJECTS AFTER VARIOUS MASTERS.

Our Saviour in the Bark, preaching; *after Raffaele*.

The infant Saviour regarding the Cross presented by Angels; *after Albano*.

The Nativity; *after P. da Cortona*; oval.

The Good Samaritan; *after Ann. Caracci*; arched.

St. John administering the Sacrament to the Virgin; *after Lodovico Caracci*.

Our Saviour on the Mount of Olives; *after Domenichino*.

St. Andrew led to Crucifixion; *after Guido*.

The Martyrdom of St. Peter; *after Guido*; on the plate improperly called *after Domenichino*.

St. Paul preaching at Athens; *after Ciro Ferri*; a small frieze.

Galatea; *after Carlo Maratti*; fine; for *Crozat Collection*.

The Miracle of the Loaves; *after Claude Audran*.

Six plates—Copies of the large Battles of Alexander; by *G. Audran*.

St. Augustine; *after P. de Champagne*.

Simeon holding the infant Jesus; *after M. Corneille*.

Moses saved from the Nile; *after Ant. Coypel*.

Jacob and Laban; *after the same*.

Athalia seeing Joas on the Throne; *after the same*.

Esther before Ahasuerus; *after the same*.

The Resurrection; *after the same*.

Cupid and Psyché; *after the same*.

Our Saviour curing the Sick; *after Ant. Dieu*.

Christ bearing his Cross; *after the same*.

The Elevation of the Cross; *after Vandycy*.

The Crucifixion; *after the same*.

The French Parnassus; *after the bronze by Garnier*.

The miraculous Draught of Fishes; *after Jowenot*.

The Resurrection of Lazarus; *after the same*.

The Queen Blanche inspired with the Holy Spirit; *after the same*.

Aeïs and Galatea; *after F. Marot*.

Venus punishing Psyché; *after J. M. Nattier*.

Psyché consoled by Cupid; *after the same*.

The dead Christ, with the Marys, St. John, and Nicodemus; *after N. Poussin*.

The Rape of the Sabines; *after Poussin*; his most esteemed print.

Saint Scholastica at the point of Death; *after J. Restout*.

Andromache entreating for her Son; *after L. Silvestre*.

Henry IV. deliberating on his Marriage.

Henry IV. preparing for the German War.

The Coronation of the Queen; very fine.

The three last were from the *Luxemburg Gallery*.

This laborious artist engraved until he was upwards of eighty years of age, and died in 1756.

AUDRAN, LOUIS, the youngest son of Germain Andran, born at Lyons in 1670, and was instructed in engraving by his uncle Gerard. He did not execute many plates, but assisted his brothers in forwarding theirs. He died at Paris in 1712, aged 42. He engraved some copies of the large plates executed by his relatives. There is a set of seven middle-sized plates by him of the Seven Acts of Mercy; *after Bourdon*.

[AUGUSTINI, JAN, born at Groningen in 1725, painted flowers with some degree of merit; but his portraits were considered to possess an astonishing resemblance: he died at Haerlem in 1773.]

[AUSTRIA, DON JUAN OF, the son of Philip IV., and brother of Charles II. of Spain, was not only an amateur of painting, but practised it with the ardour of a professor. Engene de las Cuevas was his master. The celebrated Carreno, seeing a painting by Don Juan, said, without flattery, "if he had not been born a prince, he might, with his talents, have lived like one."]

AUTGUERS, C., an obscure French engraver, who resided at Lyons about the year 1623. He

worked chiefly for the publishers, and engraved some portraits and other book plates, which are very indifferently executed.

AUVRAY, ———, a French engraver, who flourished about the year 1760. According to M. Heineken, he engraved some portraits of French comedians and others.

[AVED, JACQUES ANTOINE JOSEPH, born at Douay in 1702, was a scholar of Picard; he was a good painter of portraits, which, with their draperies and accessories, he finished carefully and beautifully. He died at Paris in 1766.]

AVEELE, or AVELEN, J. VANDER, a Dutch engraver, who resided at Leyden about the year 1696. He was chiefly employed by the booksellers, and, among other plates, engraved the frontispiece for the nineteenth volume of the work entitled *Thesaurus Antiq. Rom.*, published by Peter Vander Aa, in 1698.

AVEEN, ADRIAN. This artist was a native of Amsterdam, and flourished about the year 1700. He engraved several views of gentlemen's country-seats in Holland, which are executed in a neat but formal style.

AVELINE, ANTHONY, a French designer and engraver, born in Paris in 1662. He engraved a number of plates of landscapes, and views of the palaces and chateaux, in France and other parts of Europe, executed in a neat and agreeable style. The following are worthy of notice:

Six landscapes, numbered; marked *Aveline in: et fec.*

Twelve Landscapes, not numbered; *same mark.*

Sixteen Views of Versailles.

Twenty Views of the Royal Palaces and Chateaux near Paris.

Twenty Views of Cities and Ports, in different parts of Europe.

Twelve Views of the public Edifices in Paris.

AVELINE, PETER, a French designer and engraver, born at Paris in 1710. He is supposed to have been of the family of the preceding artist. He was instructed in the art by John Baptist Poilly. His drawing, though not very incorrect, is stiff and formal. He was, however, a very reputable artist; and it is to be regretted that he did not make a better selection of subjects for the exertion of his talent, and that he employed a great portion of his time in trifling and insignificant sketches. The following are his prints most worthy of notice:

SUBJECTS FROM HIS OWN DESIGNS.

Four plates of the Seasons; represented by Children.

Five plates of the Senses; gallant subjects.

Venus at her Toilet.

Bacchus and Ariadne.

SUBJECTS AFTER DIFFERENT MASTERS.

The Cardinal de Fleury, accompanied by the Virtues; *after Chevalier*.

The Wrath of Neptune; *after Albano*; inscribed *Quos ego*.

Diana and Acteon; *after Bassan*; for *Crozat Collection*.

The infant Moses brought to the Daughter of Pharaoh; *after Giorgione*.

Jupiter and Io; *after Schiavone*; for *Crozat Collection*.

The Departure of Jacob; *after Castiglione*.

Noah entering the Ark; *after the same*.

The Death of Seneca; *after Luca Giordano*.

Christ healing the Sick; *after Jowenot*.

A Landscape; *after Nicholas Berchem*; fine.

The fortunate Accident; *after Van Falens*.

Folly; *after a drawing by Corn. Vischer*.

The Birth of Bacchus; *after F. Boucher*.

The Rape of Europa; *after the same*.

Three subjects of Cupid; *after the same*.

La Belle Cuisiniere; *after the same*.

Venus and Cupid; *after the same*.

The prudent Shepherdess; *after the same.*
 The Rape of Helen; *after Deshayes.*
 Æneas succoured by Apollo; *after the same.*
 Hans Carvel's Ring; *after J. L. Lorrain.*
 La Place Maubert; *after Jeurat.*
 The Flemish Trio; *after Ostade.*
 A Dog, with Game; *after Oudry.*
 A pair—One, a Boy with a Mouse; the other, a Girl with a Cat; *after C. Parrocel.*
 The Bath of Diana; *after Watteau.*
 The Rape of Europa; *after the same.*
 The Charms of Life; *after the same.*
 Italian Recreation; *after the same.*

AVELINE, FRANCIS ANTHONY, was the cousin and the scholar of the preceding artist, born at Paris in 1718, but did not equal him in talent. He worked chiefly for the booksellers at Paris, and afterwards visited London; but either had not sufficient ability or industry to succeed, for, according to Bassan, he died in indigence. We have the following plates by him:

The Four Seasons; copied from *Peter Aveline.*
 Six Chinese figures; *after Boucher.*
 The Chinese Bark; *after the same.*
 The Spanish Musician; *after J. E. EVELSEN.*
 The Flemish Musician; *after Teniers.*
 View of a Port in the Levant; *after Vernet.*
 Six—Of Chinese figures and subjects; *after Pillement.*
 London, 1759.

AVELLINO, GIULIO, called IL MESSINESE. This painter was a Sicilian, born at Messina about the year 1645. He is said to have been a scholar of Salvator Rosa, and painted landscapes in the grand style of that master. He settled at Ferrara, where landscape painting, since the time of Dossi, had been almost abandoned, and was much employed by the Ferrarese nobility, and that of Cremona. He enriched his landscapes with ruins, architecture, and figures, spiritedly designed, and boldly touched. [The Signori Cremona and Donati possess select specimens; and there is scarcely a collection in Ferrara or Romagna which does not value itself on possessing them.] He died in 1700.

AVELLINO, ONOFRIO. According to Dominici, this painter was born at Naples in 1674, and was brought up in the school of Francesco Solimene. He afterwards passed some years at Rome, where he painted the vault of the church of S. Francesco di Paola, which is considered his best performance. In the church of S. Maria de Montesanto is an altar-piece by this master, representing a subject from the Life of S. Alberto. He died in 1741.

[AVEMAN, WOLFF, a native of Nuremberg, was a pupil of Henry Steenwyck, and painted interiors of churches and other buildings in the manner of his master. He died in 1620.]

[AVENDANO, DIEGO DE, an historical painter, flourished at Valladolid about 1660.]

[AVER, JOHN PAUL, a painter of Nuremberg, born in 1636; died, 1687; painted history, portraits, and landscapes.]

AVERARA, GIOVANNI BATISTA. This painter was born at Bergamo about the year 1508. It is not said by whom he was instructed, but he formed his style of colouring from the works of Titian. Ridolfi mentions some fresco paintings by this master in favourable terms, particularly two pictures in the church of St. Francesco, at Bergamo. [He painted landscape and architecture, and was greatly celebrated in his day for his observance and skilful representation of nature, not only in the scenery, but in the figures and animals with which he ornamented his subjects. The beauty of his tints, the design of his infant figures, and the nature of his landscapes, all show that he aspired to


the Titian manner. Muzio, in his "Teatro di Bergamo," pronounces him a universal genius.] He died in 1548.

AVERBACH, JOHN GOTTFRIED. According to M. Heineken, this artist was born at Mulhausen in 1687. He was painter to the Emperor Charles the Sixth. He engraved a plate, from his own design, in which he has represented his own portrait painting that of his wife. He died at Vienna in 1743.

[AVERCAM, HENRI VAN, surnamed *de Stomme van Campen*, was born at Kampen about the end of the 16th century, and lived and died in that city: his singular taciturnity obtained for him the surname of the mute. He produced many pictures, principally landscapes ornamented with cattle, and marine subjects; but they have lost much of their value on account of the change of colour. His drawings with the pen, and in black chalk, are still held in great estimation.]

AVIANI, ———. This painter was a native of Vicenza, and flourished about the year 1630. He excelled in painting perspective and architectural views, which were frequently embellished with figures by Giulio Carpioni. His pictures usually represent the most remarkable views in Venice, though he occasionally painted landscapes and seaports, which are held in considerable estimation.

AVIBUS, GASPAR AB, or PATAVINUS, an engraver, born at Padua about the year 1530. From his style, it is very probable he learnt the art under Giorgio Ghisi, called Mantouano, as his plates are executed entirely in his manner, and he also has copied some of his works. He sometimes signed his prints GAS.F., or G. A. P. F., and often marked them with a curious monogram, formed of the letters

which compose the word Gaspar . They

are dated from 1560 to 1580. His prints are:

- The Espousals of the Virgin Mary; *after P. Veronese; Gaspar ab Avibus, Citadlenstz, fe. 1577.*
- The Woman taken in Adultery; *Gasparo Osello Padovano, f.*
- The Scourging of Christ; *Gaspar ab Avibus, Citadlenstz, fecit.*
- Christ crowned with Thorns; *Gaspar Patavinus, f. 1566.*
- The Last Supper; *after Lam. Lombard; copied after a print by Mantuano; marked Gaspar, P. F. 1564.*
- Apollo and the Muses on Mount Parnassus; *after Penni, Gaspar, f.; copied from Mantuano.*
- Venus and Adonis, and its Companion, a Youth carrying his Mistress on his Shoulders; *after L. Penni; copied from Mantuano; marked Gas., f. 1563.*
- Venus bathing; *after the same; ditto; Gasp., f. 1564.*

His principal work was a large volume, in five parts, containing the portraits of the Emperors and Princes of the House of Austria, full-lengths; engraved in the style of the *Sadlers*; signed *Gaspar Patavinus, incisor.* 1569.

AVICE, THE CHEVALIER. This amateur etched for his amusement some plates in a slight, though spirited style, *after N. Poussin*, and other masters; of which the most esteemed is a middle-sized plate of the Adoration of the Magi, *after Poussin.*

[AVILA, FRANCISCO D', a portrait painter of Seville, distinguished for the suavity of his colour, and the truth of his likenesses. There were several Spanish painters of the 16th and 17th centuries of the name Avila, but whose works are not sufficiently recorded to speak of them with certainty.]

AVOGADRO, [PIETRO, called] BRESCIANO. This painter was a native of Brescia, and flourished about the year 1730. He was a scholar of Pompeo Ghiti, whose style he followed with a mixture of

Venetian colouring, especially in the carnations. The contour of his figures is graceful, and the general effect of his pictures is harmonious and pleasing. His principal work is the Martyrdom of S. S. Crispino and Crispiano, in the church of S. Joseph, at Brescia. [Lanzi observes that, in the opinion of many, Avogadro holds the first place after the three great painters of Brescia; these are Bonvicino, Gamba, and Savoldo.]

AVONT, PETER VAN DER. This artist was born at Antwerp about the year 1619. He painted landscapes, enriched with figures well drawn, and touched with great spirit. He frequently decorated the landscapes of Vinckenboom. He was also an eminent engraver; by him we have the following plates:

The Virgin Mary, with the infant Jesus, St. John, and St. Anne.

The Virgin suckling the Infant, with St. John and an Angel.

The Virgin and Infant in the Clouds; inscribed *Regina cœli*.

The Magdalene ascending to Heaven; *Pet. van Avont, inv. et exe., &c.*

Twenty-four small plates of Children; on each plate a Child and an Angel. They were published in the set entitled *Pædopegnion*, by *W. Hollar*.

The Four Elements, represented by Four Children.

Two Bacchanalian subjects of Children; one, Bacchus drawn in his Car; the other, Bacchus carried by Four Children; *Pet. van Avont, inv., fec., et exe.*

AVRIL, JEAN JAQUES, a modern engraver, born at Paris, [according to Gabet, in 1744; Brulliot says in 1736; but as he died in 1832 the former is probably the correct date.] He was a scholar of J. G. Wille, and has engraved several plates, which are deservedly admired. By him we have [about 540 pieces, some of large dimensions, among which are,]

Mars going to Battle; *after Rubens*.

Mars returning from Battle; *after the same*.

A Shepherd and Shepherdess; called the *Croc-en-jambe*; *after the same*.

Apollo with the Seasons, dancing; *after Poussin*.

Diana and Acteon; *after Albano*.

The Bathers surprised; *after the same*.

Venus revenging herself on Psyché; *after de Troy*.

Pygmalion and his Galatea; *after Marillier*.

St. Geneviève; *after C. Vanloo*.

Fishermen returning; *after Vernet*.

Travellers in a Storm; *after the same*.

The Shipwreck; dated 1775; *after the same*.

The Double Recompence of Merit; *after P. A. Wille*.

1784.

French Patriotism; *after the same*. 1788.

The Taking of Courtray; *after Vandermeulen*. 1782.

The Passage of the Rhine; *after Berghem*.

Catherine II. on her Travels; *after F. De Meys*. 1790.

Ulysses and Penelope; *after Barbier*.

Combat of the Horatii and the Curiacii; *after Barbier*.

1787.

[AVRIL, JEAN JAQUES, son of the preceding, was born at Paris in 1771; he engraved many excellent plates of pictures by the old masters, and statues in the Louvre. He was one of the principal engravers employed in the work of Robillard and Laurent. Nagler reports his death in 1831, but Gabet does not mention it.]

AUROUX, NICHOLAS, an engraver mentioned by M. Heineken, who says he was a native of Lyons. That author speaks of four portraits by him, and a print of the Virgin Mary holding the infant Saviour, with St. John kissing his Foot; inscribed *Sancta Mater*; published at Lyons. There is also a Frontispiece by him to the second volume of *Daniel Sennertus*; dated 1650.

AUSTIN, WILLIAM, an English engraver, born in London about 1740. He was instructed in the art by George Biekhams, and has engraved some plates of landscapes, after *Vander Neer*, *Ruysdael*, and *Zuccarelli*. His principal work was a set of ten plates, of Views of Ancient Rome, and the Ruins of Palmyra.

[AUZON, MADAME, born in Paris in 1775, a distinguished paintress of familiar subjects and portraits. She was instructed by Regnault; and several of her interesting pictures, purchased by the French government, the Duchess de Berri, and the Society of Friends to the Arts, have been engraved.]

AXARETO, or ASSERETO, GIOVACCHINO. According to Soprani this painter was born at Genoa in 1600. Having shown an early inclination for the art, he was placed under the tuition of Luciano Borzoni; he afterwards studied under Giov. Andrea Ansaldi, and at the age of sixteen painted a picture for the Confraternity of St. Anthony, representing the temptation of that saint, which procured him great reputation. He afterwards painted several pictures for the churches and convents at Genoa. He died in 1649.

AXARETO, GIOSEFFO, was the son and scholar of Giovacchino, and painted history in the style of his father. According to Soprani he was a very promising artist, but died young.

AXELT, JOHN, a German engraver, mentioned by M. Heineken. He appears to have confined himself to portraits, which are but indifferently executed. He engraved,

The Emperor Joseph; *after A. Hanneman*.

George Frederick, Prince of Waldeck.

A set of Portraits of the Kings of Spain, Hungary, and Bohemia, &c.; and many of the plates in *Freheri Theatrum Virorum Eruditione Clarorum*.

[AXTMANN, LEOPOLD, a clever animal painter, born at Fulneck in Moravia, in 1700, was the pupil of John George Hamilton of Vienna, and rivalled him in reputation. He settled at Prague, and died there in 1748. He excelled in painting dogs and horses, and there are several good pictures by him in Bohemia.]

[AYALA, BARNABI, an historical painter at Seville, studied under Zurbaran, and imitated his manner in his tints and draperies. No doubt many of his pictures are passed off at this day as the work of his master. He was one of the founders of the academy at Seville in 1660, and attended there till 1671; but as his name does not appear with the subscribers to the statutes in 1673, it is supposed that his death occurred in that year.]

[AYBAR XIMENES, PEDRO, pupil of F. Ximenes, imitated the style of his master; he painted historical subjects, and the pictures he produced in Calatyud, in 1682, are praised for their composition, design, and colour. There is no account of him after that year.]

AZZOLINI, [or MAZZOLINI,] GIOVANNI BERNARDINO. This painter was a Neapolitan, and flourished about the year 1510. His principal residence was at Genoa, where several of his works are in the churches and convents. In the church of S. Giuseppe in that city, are two pictures by this master, representing the martyrdom of St. Apollonia and the Annunciation, which are mentioned by Soprani as works of great merit. [He excelled in wax work, and formed heads with an absolute expression of life.]

B.

[BAADER, AMALIE, was born at Erding in Bavaria, in 1763. She studied engraving under J. Dörner, the director of the gallery at Munich, and practised it for amusement, not as a profession. Her mark, an A and B interlaced, is found on copies, after Rembrandt, Schmidt of Berlin, and some Italian masters.]

[BAAK, HATTIGH JAN, a painter of Utrecht, who lived in the middle of the 17th century, as we find by a picture in the hospital of Saint Job of that city, with the date 1642. It is a landscape and figures in the manner of *Poelenburg*, and approaches so near to that master, that it may be concluded he was one of his scholars.]

BAAN, JOHN DE, an eminent portrait painter, born at Haerlem in 1633. After receiving some instruction from an uncle named Piemans, he was sent to Amsterdam, and placed under the care of Jacob de Backer, a reputable painter, under whom he remained until he was eighteen years of age, and soon after leaving that master, distinguished himself as a very respectable artist. His success in portrait painting was such, as to occasion his paying little attention to the other branches of the art. His merit recommended him to the principal personages of his country, whose portraits he painted. King Charles II., who had become acquainted with his talents during his residence on the continent, invited him to England, and he had the honour of painting that monarch, and several of the nobility. He was a great admirer of the works of Vandyck, and he imitated in his pictures the style of that admirable painter. One of the best performances of De Baan, was the portrait he painted of Prince Maurice of Nassau-Ziegen. [He painted many portraits of distinguished persons of the time, some of which are not inferior to those of Vandyck. Louis XIV., after conquering part of Holland, was desirous of having his portrait painted by De Baan, and sent for him to Utrecht for that purpose; but the painter excused himself by observing, that, in the midst of his country in mourning, he could not think it proper for him to trace the features of her conqueror.] He died at the Hague in 1702.

BAAN, JACOB DE, was the son and scholar of John de Baan, born at the Hague in 1673. When he was twenty years of age he came to England, amongst the attendants of King William. The celebrity of his father, and the favour of the court, procured him immediate employment, and he painted the Duke of Gloucester, and several of the nobility. Notwithstanding this flattering encouragement, his desire of seeing Italy induced him to abandon it; and he visited Florence, on his way to Rome, and was favoured with the protection of the Grand Duke. On his arrival at Rome he applied himself with great diligence in studying the works of great masters, and painted some portraits and conversations, which were much esteemed. He promised to surpass his father in the art, but died at the early age of 27, in 1700.

BABEUR, THEODORE, a Dutch painter of conversations and concerts. He appears to have confined himself to painting half-length figures. He made choice of such subjects as admitted of mirth and conviviality; and his pictures generally represent musical assemblies, card-players, &c., painted in a free, bold manner, in which his drawing is preferable to his colour. [He was born in 1570, and

was a scholar of Peter Neefs; he painted interiors of churches in the manner of that master. He died in 1624.]

BABYLONE, FRANCIS DE, an old engraver, who has sometimes been denominated *the Master of the Caduceus*, from his having marked his plates with a



caduceus. He appears to have flourished about

the year 1550. His manner of engraving is original. His plates are all executed with the graver, with fine strokes, and not much crossed. His drawing of the figure is not very correct. His prints are, however, esteemed for the neatness of their finish, and highly valued on account of their rarity. The following is a list of his prints:

Apollo and Diana; small upright plate.

Three Men bound; the same.

The Virgin Mary and Infant resting on the Stump of a Tree, and St. Joseph leaning his Head on his Hand; a square plate; half-length figures.

The Virgin Mary sitting at the Foot of a Tree, the Infant Jesus standing by her side, Elisabeth is seated near him, and an Angel playing on a musical Instrument; St. Joseph is on the right-hand of the print.

The Wise Men's Offering; a small upright plate.

St. Jerome writing, with a Crucifix before him.

Two small upright plates—One represents a Man carrying a Boat, and the other a Woman with a Child in her Arms. Jerome Hopper has engraved both these subjects on one plate, larger; and has surrounded the Head of the Woman with Stars and a Glory.

A Sacrifice to Priapus; a free subject; copied *after Marc Antonio*.

[Recent discoveries have shown that the artist known as "*the Master of the Caduceus*," has been misnamed *François de Babylone*, and that his real name is JACOB DA BARBARY. Brulliot, in his Dictionary of Monograms, mentions two pictures by this master, one having the letters J A D B with the caduceus, and the other the name *Jac. da Barbary*, with the caduceus and the date 1504. Bartsch is inclined, from the style of his designs, to consider him an Italian; Zani, on the contrary, of Dutch or French origin. Bartsch enumerates twenty-four prints with his mark; and Brulliot mentions four others not described by the former, nor by himself. Ottley, also, speaks of a Holy Family not mentioned by Bartsch.]

BACCARINI, JACOPO. This painter was born at Reggio about the year 1630. He was a scholar of Orazio Talmi, and painted history in the style of that master. Two of his most esteemed pictures are, a *Repose in Egypt*, and the *Death of S. Alessio*, in the church of S. Filippo, at Reggio. He died in 1682, aged about 52.

[BACCI, ANTONIO, a native of Mantua, or Padua, (for authorities differ,) was an eminent flower painter, and flourished about 1663.]

BACCIARELLI, ———, a modern Italian engraver, who flourished about the year 1760. He engraved a few portraits, among which is that of Augustus Stanislaus Poniatowski, king of Poland.

BACCICIO. See GAULI.

BACCIO. See FRA. BARTOLO. PORTA.

BACCIOCHI, FRA. FERRANTE. This painter was a monk, of the order of the Filippini. Some of his works are noticed in Barrotti's account of the paintings and sculpture at Ferrara. One of his best pictures was the *Stoning of Stephen*, in the church of S. Stefano in that city; and in St. Maria del Suffragio, there was a *Holy Family* by this master.

BACHELEY, JAQUES, a French designer and engraver, born at Pont l'Evêque in Normandy, in 1712. We have several prints by him, of landscapes, &c., after the Dutch masters; amongst which are the following:

- View in Italy; *after Bart. Breemberg.*
- View on the Tiber; *after the same.*
- View of the Bridge of Voges; *after the same.*
- View of Rotterdam; *after Van Goyen.*
- The Castle of Ryswick; *after Ruysdael.*
- View near Utrecht; *after the same.*
- A Storm on the Coast of Greenland; *after J. Peeters.*
- The Redoubt of Schenck; *after B. Peeters.*
- The Entrance of the Maes River; *after the same.*
- The View of Havre de Grace; *after his own design.*

He was a member of the academy of Rouen, where he died in 1781, aged 69.

BACHIOCCI, CARLO. According to Averoldi this painter was a native of Milan. That author, in his *Scelte Pitture di Brescia*, mentions several of the pictures of this master in the churches and convents in that city, particularly in the monasteries of S. Giacomo and S. Filippo.

[**BACHMANN, GEORGE**, an eminent Dutch or German portrait painter, who flourished about 1660, and died in 1681.]

BACKER, JAQUES DE. This painter was born at Antwerp in 1530. He was the son of an artist of no great celebrity, from whom he received his instruction in the art. His father dying when he was young, he was taken into the employment of a dealer in pictures, named Palermo; on which account this artist was sometimes called Jacopo Palermo. Whilst in the employment of this person, he gained a great facility of handling, and became an excellent colourist from the practice of copying the works of the great masters. He, however, painted several historical pictures from his own designs, which are highly praised by Karel van Mander; three of which he particularly commends, representing Adam and Eve, and a Charity, and the Crucifixion; and states him to have been one of the most promising young painters of his time. He died in 1560.

BACKER, JACOB DE, a Dutch painter, born at Harlingen in 1608, or according to some authors in 1609. It is not mentioned by whom this artist was instructed, but he is universally allowed to have been a very reputable painter. His chief residence was at Amsterdam, where he distinguished himself as a painter of history and portraits. Such was the extraordinary facility and promptitude of this artist, that Houbraken asserts that he finished the half-length portrait of a lady, dressed in a troublesome drapery and loaded with jewels, in one day. He also acquired great reputation as a painter of history; and his pictures were extolled in the poetry of Vondel, his countryman. Several of the pictures of this master are in Spain. In the cathedral at Antwerp, the altar-piece of the chapel of the family of Plantin is painted by this master, representing the Last Judgment; it is a grand composition, correctly drawn, and finely coloured. He died in 1651. [Zani and Nagler place his death in 1641.]

BACKER, ADRIAN DE. This painter was the nephew of Jacob de Backer, born at Amsterdam in 1643. He was sent to Italy when he was young, where he studied several years, and acquired a taste and correctness of design not very common in the artists of his country, which is discernible in all his works. His most esteemed picture is in the town-house at Amsterdam, representing the Judgment of Solomon; it is an ingenious composition, and is

painted in a good style. He died at Amsterdam in 1686.

[**BACKER, NICOLAS DE**, born at Antwerp in 1648, came to England, and was employed by Kneller as an assistant. He also painted perspective views of English churches. It is said that he died in London in 1689. This is probably the same artist that Nagler calls Johan Jakob Bakker, and was with Kneller in 1690.]

BACKEREEL, WILLIAM and GILES. Mr. Pilkington has been led into an error respecting the painter he has noticed under the name of William Backereel, whom he states to have been a disciple of Rubens, and to have painted history. William Backereel was older than Rubens by seven years, according to the biographers of the Flemish artists, who have been followed by M. Descamps. He painted landscape, and resided principally in Italy. Giles Backereel was contemporary with Rubens, and it is probable may have been of his school, though nearly of the same age, from the resemblance of his manner to that of Rubens. The pictures described by Mr. Pilkington, in the church of the Augustines, at Antwerp, were painted by Giles Backereel; who lived always in the Low Countries, where he decorated the churches with pictures, which justly entitle him to the rank of one of the ablest artists of his country, at an epoch when they were in the zenith of their fame. During a long residence in the Netherlands, the author had an opportunity of examining particularly the works of this admirable painter; and it will not be speaking of him with partiality, to assert that some of his pictures may be compared with the works of Rubens and Vandyck; and this assertion may be made without any detriment to the fame of either of those great masters. In the cathedral at Bruges, is an altar-piece by Giles Backereel, representing St. Charles Borromeo administering the Sacrament to a numerous group of persons attacked by the Plague. The composition of this fine picture is grand and striking; the drawing more correct than Rubens, yet bold and decided; and in colouring, it is equal to the chaste and delicate tinting of Vandyck. In the church of the Augustines, at Antwerp, is an admirable picture by this painter of the Crucifixion. At Brussels, in the church of the Franciscans, is a much admired work of this master, representing the Virgin Mary and infant Saviour, with St. Beatrice and other Saints.

BACKHUYSEN, LUDOLPH, a very celebrated painter of sea-pieces and storms, born at Embden in 1631. He was of a respectable family, and was intended by his parents for a mercantile profession, for which purpose he was sent to Amsterdam. His time was, however, more occupied in the society of the painters than in the counting-house, and he at length became a pupil of Aldert van Everdingen, under whom he remained some time. His fondness for shipping led him frequently to the port of that commercial city, where he made drawings of the different vessels. These designs were admirably executed with a pen, and were ardently sought after by the collectors, who purchased them at liberal prices. This encouragement induced him to attempt the representation of similar objects in painting. His first essays were successful, and his pictures were universally admired. He frequently exposed himself to the greatest danger, by hiring fishermen to take him out to sea in the most tempestuous weather, to observe the forms of the waves mounting to the clouds and dashing against the

rocks; and he has represented that fearful element in its most tremendous agitation, with a fidelity that intimidates the beholder. His pictures of these awful subjects have raised his reputation even higher than that of W. Vandervelde, although the works of the latter, which represent the sea when calm, or in light breezes, are much superior, and are indeed inimitable. In the latter part of his life he amused himself with etching some plates of views of shipping on the Y, a small arm of the sea near Amsterdam. He died in 1709.

[BACKHUYSEN, LUDOLF, grandson of the great marine painter, was born at Amsterdam in 1717, and died at Rotterdam in 1782. He was a good painter of horses and battles.]

[BACLER D'ALBE, LOUIS ALBERT GUILLAIN, BARON DE, a French artist, was born in 1761 at St. Pol, (Pas de Calais,) and died in 1824. He was general of brigade, and held other military and civil offices under Napoleon. He painted several views in Italy during the incursions of the French; the Battle of Lodi, and the Passage of the Po. The latter were painted under the inspection of the general. He afterwards commemorated several other victories of the French armies; he also painted classical subjects, such as the Death of Paris, Œdipus wandering in Greece, and some interesting landscapes.]

[BACON, SIR NATHANIEL, brother of the great Sir Francis Bacon, is merely mentioned as an amateur painter, who practised the art for his amusement. His manner was that of the Flemish school. There are pictures existing by him, it is said, at Gorhambury, the family seat, consisting of a whole-length portrait of himself, a half-length of his mother, and a Cook-maid with Fowls, admirably painted. Several others, elsewhere, are also mentioned. It is clear that he was known to be attached to the art of painting, by his monument in the chancel of Culford church having, in addition to his bust, a palette and pencils.]

BACQUOY, MAURICE, a French engraver, who flourished about the year 1720. He engraved a set of vignettes for the History of France, by Pere Daniel, from the designs of *Boucher*. We have also by him a set of landscapes and views, and a naval combat, *after P. D. Martin*, one of the four battles engraved at Paris for the Czar Peter.

BACQUOY, JOHN, was the son of the preceding artist, born at Paris about the year 1730. Among other book plates he engraved a set of vignettes for the edition of Ovid's *Metamorphoses*, published by *Basan*, which are executed in a neat, finished style.

BACQUOY, PETER CHARLES. This artist is the son of John Bacquoy, and was born at Paris in 1760. Besides a variety of book plates, which are very neatly executed, we have several prints by him, after the modern French painters, among which are the following:

The Portrait of Charles Gravier, Count de Vergennes.

Four Landscapes; *after J. B. Benard*.

La ruse d'Amour; *after Ant. Borel*.

La Ruine; *after Watteau*.

BADALOCCHIO, SISTO. According to Malvasia, the family name of this painter was Rosa. He was born at Parma in 1581, and was educated in the school of Annibale Caracci. He attended that great master to Rome, and assisted him in some of his celebrated works in that city. He was an accomplished designer, possessed an inventive genius, and would probably have proved one of the most reputable painters of that distinguished school,

if he had been permitted a longer career in the art. His principal works were the two pictures he painted in the Verospi palace at Rome, representing Polyphemus seated on a Rock, with Galatea and her Nymphs on the Sea; and Polyphemus hurling a Rock on Acis and Galatea; which have been engraved by *John Jerome Frezza*. Sisto Badalocchio etched several plates, in a free and masterly style, which are, in general, more finished than those by Guido Reni, though not quite so elegantly or so carefully drawn. His ordinary mark was *S. B., f.* We have the following plates by him:

The Statue of the Laocoon; *after the antique marble*.

Six plates—Of the Apostles from the Cupola at Parma; *after Coreggio*.

Fifty-one plates, after subjects from the Bible; painted by *Raffaello* in the Vatican, engraved in conjunction with *Lanfranco*, and dedicated to *Annibale Caracci*. 1607.

The Holy Family, with St. John; *after Schidoni*; Sisto Badalocchio, fecit.

He died in the prime of life. [Zani says in 1647.]

BADARACCO, GUISEPPE, called IL SORDO. This painter was a native of Genoa, and a scholar of Andrea Ansaldi, under whose tuition he remained some years. He was called il Sordo, from his difficulty of hearing. After leaving the school of Ansaldi he visited Florence, where he was so struck with the beauty of the works of Andrea del Sarto, that he applied himself with assiduity to the study of the pictures of that admired artist. He proved a very reputable painter of history, and executed several works for the churches and public edifices at Florence, where he died in 1657.

BADARACCO, GIOVANNI RAFFAELLE, was the son and scholar of Guiseppe Badaracco, born at Genoa in 1648. After studying some time under his father he went to Rome, and entered the school of C. Maratti. Aiming at a freer and bolder style, he appears to have preferred the works of P. da Cortona to those of his master. There is great suavity and a fine impasto in his colouring, which a profusion of ultramarine has preserved in all its brilliancy. He was much employed in easel historical pictures. Of his large works, the most important were some pictures in the Certosa at Polcevera. He died in 1726.

BADENS, FRANCIS. This painter was born at Antwerp in 1571. He was the son of an obscure artist, by whom he was instructed in the principles of design, but he had afterwards the advantage of visiting Italy, where he remained four years. On his return to the Netherlands he gave ample testimony of the advantages he had derived from his studies. Van Mander speaks of this artist in very favourable terms, as a painter of history and portraits, and says he excelled in painting what are called conversations, or subjects of gallantry. His style of design partook of the taste he had acquired in Italy, and like most of the painters of his country, he was an excellent colourist.

BADENS, JOHN, was the younger brother of Francis Badens, and was also instructed in the art by his father. He was born at Antwerp in 1576, and following the example of Francis, he went to Italy at an early period of his life, where he resided several years. He afterwards visited Germany, where his works were highly esteemed, both in historical subjects, and portraits. He was favoured with the patronage of several of the princes of the empire, and acquired in that country both fame and fortune. Returning to his native country, where he purposed to pass the remainder of his life in the

tranquil enjoyment of the fruits of his talents and industry, he was robbed and pillaged by banditti of all he possessed. This unfortunate event threw him into a state of languor and despondency, that occasioned his death in 1613, aged 37. [Balkema, Nagler, and Zani state that he died in 1603, at the age of 27.]

BADIALI, ALESSANDRO, a painter and engraver, born at Bologna in 1626. He was a disciple of Flaminio Torri, and painted several pictures for the churches and public edifices at Bologna. He was accidentally shot when he was forty-five years of age. As an engraver, he etched several plates in a slight, free style, from his own designs and others.

He marked his prints with an A and B, **AB**. We have the following prints by him :

The Virgin Mary seated, with the infant Jesus on her lap; a Bishop and a Monk kneeling; *from his own design.*

The Holy Family; *after Flaminio Torri.*

Christ taken down from the Cross; *after the same.*

The Virgin Mary and infant Christ; half-length.

The Repose in Egypt; *Sirvanus in.*

Another Repose in Egypt, where the Virgin is holding a Linen to cover the Infant lying on her Knee; *Sirvanus in.*

The two last prints are generally attributed to *A. Badiala*. [There is much discrepancy, in regard to the birth of this artist, among the several writers, but they in general agree that he died at the age of 45 or 47.]

BADILE, ANTONIO. This artist was born at Verona in 1480. According to Lanzi, he was the first of the Veronese painters who divested himself entirely of the Gothic manner that prevailed before him, and was superior to his contemporaries in the expression of his heads and the delicacy of his colouring. His pictures of the Raising of Lazarus, in the church of S. Bernardino, and the Virgin and Infant in the Clouds, with several Saints, in S. Nazaro, so highly praised by Rodolfi, are worthy of the instructor of Paolo Veronese and Zelotti. He died in 1560.

[**BADOUX, ROBERT DE**, of Brussels, was a marine painter. There are engravings with his name, and the date 1628.]

[**BAECK, JOHN GEORGE**, an engraver of Augsburg, about the year 1700. He engraved portraits, of which a great part are mentioned by Heineken, and he also engraved after other masters. His mark is *B. fe.*]

BAENER, JOHN ALEXANDER, a German engraver, who flourished about the year 1670. Among other plates, he engraved an emblematical subject, representing a man kneeling at the feet of another man, with a book before him; and a hand, holding a sword, is striking from the clouds at the latter. It is executed with the graver in a coarse, heavy style.

BAERSTRAET, properly **BEERSTRAETEN, JOHN**. This painter, whose works are justly held in great estimation, has escaped the notice of the biographers of his country, and is called by Mr. Pilkington, *Baerstrat*. His name, as signed on his pictures, is *Beerstraeten*, and they are dated about the year 1660. He sometimes painted sea-pieces; but his works the most deserving of notice, are his pictures of Winter, in which he has represented the principal cha-teaux in the neighbourhood of Amsterdam, with a number of figures amusing themselves on the ice, well drawn and neatly touched. These subjects he has treated with infinite art, and they produce a wonderfully natural effect. [He died in 1687.]

[**BAESTEN, MARIA**, whose maiden name was *Onneganck*, painted landscapes and cattle. She was a member of the academy at Antwerp in 1784.]

BAGLIONI, CESARE. This artist was a native of Bologna, the son of an obscure painter, from whom he received some instruction; but he had the advantage of being a contemporary of the Caracci, and without being a disciple of that school, he adopted their style, particularly in landscapes, in which he excelled. He was a universal artist, and painted history, animals, fruit, &c.; all of which, according to Malvasia, possessed considerable merit. The principal works of this master are at Bologna and Parma, where they were highly esteemed. In the church of the Madonna del Soccorso, at Bologna, is a picture of the Ascension, and in S. Giorgio an altar-piece, representing St. Anthony and St. Martha. He died at Parma about the year 1590. [Baglioni was living in 1610, as appears by his being employed in that year by the Duke Ranuzio Farnese to paint the church or oratory of Stirone, dedicated to the Blessed Virgin; the foundation of which was laid in 1599. This is clearly shown by documents preserved by the Canon Treccasali and recorded by Zani.]

BAGLIONI, CAVALIERE GIOVANNI. This painter was a native of Rome, and a scholar of Francesco Morelli. He was employed in many considerable works at Rome during the pontificates of Clement VIII. and Paul V. In the church of S. Maria dell Orto, he painted a chapel in fresco, where he represented the life of the Virgin; and in S. Nicolo, in Carcere, there is a fine picture of the Last Supper. But his most esteemed performance was his picture in St. Peter's, of that Saint raising Tabitha from the dead, for which he was made a Knight of the Order of Christ by Pope Paul V. He was the author of the Lives of the Painters, Sculptors, and Architects, who flourished at Rome, from the Pontificate of Gregory XIII. until that of Urban VIII., from 1572 to 1642.

BAGNACAVALLO, BARTOLOMEO RAMENGHI, called **DA**. The family name of this eminent painter was Ramenghi; but the denomination he is usually known by in the art is Bagnacavallo, so called from the place of his birth, which took place about 1486. He was first a scholar of Francis Francia; but, according to Bumaldi, he went to Rome, and was admitted into the school of Raffaello, and discovered sufficient ability to be employed by that illustrious painter to assist him in some of the important works in which he was engaged. The principal pictures of his own composition are in the churches at Bologna, and it is sufficient to establish their merit, that they were the objects of the admiration and the imitation of the Caracci, and their school. He died in 1542. [Baruffaldi states that he was born in 1484, and died in 1542, and produces documents in proof: other writers had placed his birth in 1493, and his death in 1551.]


BAGNACAVALLO, GIOVANNI BATISTA, was the son and scholar of Bartolomeo, and according to Malvasia, assisted his father in the work he executed in the Cancellaria at Rome. When Primatecchio went to France to undertake his great work at Fontainebleau, he engaged this artist to assist him. On his return to Bologna, he painted several pictures for the churches, and was made chief of the academy in that city in 1575.

BAILLE, ALEXANDER, an obscure engraver, who flourished about the year 1764. He engraved a plate representing a half-length figure of St. Cecilia;

after *Francesco Fernandi*. It is signed with his name, with the above date.

BAILLEUL, F. This artist was a native of France, and resided at Paris about the year 1722, where he engraved part of the plates which were published at that time, representing the ceremonies of the Coronation of Louis XV.

BAILLIE, CAPTAIN WILLIAM. This ingenious amateur acquired a distinguished reputation as an engraver. He was a native of Ireland, born about the year 1736, and passed the early part of his life in the army, from which he retired with the rank of captain of cavalry. On leaving the service Captain Baillie devoted his life entirely to the arts, and was for many years considered as one of the most enlightened connoisseurs of his time. By this gentleman we have several plates engraved in various manners; but his most admired productions are those he executed in the style of Rembrandt, and his charming copies after the prints of that master. The work of Captain Baillie consists of about a hundred plates, of which the following are the principal, some of which are signed with his name,

and some marked with the cipher .

Bust of an Old Man, with a gold chain, in the manner of Rembrandt, two plates with and without the chain.

A Landscape, with a Stone Bridge, engraved 1764; scarce.

A Landscape, with the Ruins of a Temple, in the manner of Claude.

The Portrait of Sofonisba Anguisciola, paintress; *ipsa pinxit*.

A Landscape by Moonlight; after *A. Cuyp*.

The Pencutter; after *Ger. Douw*.

The Lacemaker; after the same.

The Mother of G. Douw; after the same.

Susanna justified by Daniel; after *Ger. van Eeckhout*.

Four Officers, two playing at Trietrac; after *Gerrards*; scarce.

The Portrait of Francis Hals, painter; *F. Hals, pinxit*.

The Portrait of Francis Mieris; after himself.

Peasants saying Grace; after *Molenaer*.

A Musical Assembly; after the same.

James, Duke of Monmouth, on Horseback; after *Net-scher*.

The Interior of a Dutch Chamber, with Peasants regaling; after *A. Ostade*. 1767.

Another Interior, with Peasants Smoking and Drinking; after the same. 1765.

Christ healing the Sick, commonly called the Hundred Guilder Print. The original plate by Rembrandt, purchased by Captain Baillie in Holland, and admirably retouched by him.

Beggars at the Door of a House; after *Rembrandt's print*.

The Gold-weigher; finely copied from *Rembrandt's print*.

The Three Trees; Landscape; after the same.

An Old Man, half length, with a Beard and Cap; in the manner of Rembrandt, W. Baillie, 1765; after *Rembrandt*.

The Entombing of Christ; two plates varied.

An Old Man, half length, with a large Beard, and his Hands in the Sleeve of his Robe. 1771.

A Landscape, with a Horse lying; after *Rembrandt's print*.

The Holy Family; after *Schedoni*.

The Interior of an Alehouse, with Figures regaling; after *Teniers*; fine.

A Student sitting before a Table with a Globe and Books; after *Terburg*.

William, Prince of Orange, on Horseback; after *Terburg*.

Soldiers quarrelling, half length; after *Valentin*.

Three Sea-pieces; after drawings by *W. Vandevelde*.

BAILLI, DAVID, a Dutch painter, born at Leyden in 1584. He painted portraits, and perspective views of the interiors of churches and temples. His portraits were esteemed for their correct likeness,

and they were extremely well coloured. His church pieces are much admired, though inferior to those of Steenwyck, or P. Neefs. He died in 1638.

BAILLU, or BAILLIU, an engraver, born at Antwerp about the year 1614. After having learned the first principles of engraving in his own country, he visited Italy for improvement, where he engraved some plates. He returned to Antwerp about 1635, and engraved several of the works of the most celebrated of the Flemish masters, particularly Rubens and Vandyck. Although by no means equal to Vostermans, Bolswert, or Pontius, his prints are held in considerable estimation. The following are his principal works:

PORTRAITS.

Louis Pereira, Envoy at the Peace of Munster.

Claude de Chabot; *the same*.

John Leuber; *the same*; *A. van Woesbergen, exc.*

Pope Urban VIII.; *P. de Baillu, exc.*

Jacob Backer, Dutch painter; *se ipse, del.*

John Bylert, painter, of Utrecht; *se ipse, pin.*

Albert, Prince and Count of Arenbergh; *Ant. Vandyck, pin.*

Lucey, Countess of Carlisle; after the same painter.

Anthony of Bourbon, Comte de Morel; after the same.

Honoré Urphee, Comte de Novi Castelli; after the same.

SUBJECTS AFTER VARIOUS MASTERS.

Heliodorus driven from the Temple by two Angels; after a drawing by *P. de Lint*, after *Raffaelle*; *P. de Baillu*; rare.

A dead Christ on the Knees of the Virgin Mary; after *Carracci*; scarce.

St. Michael vanquishing the Demon; after *Guido*.

The Reconciliation of Jacob and Esau; after *Rubens*.

Christ praying in the Garden; after the same.

Magdalene dying, supported by Angels; after the same.

The Combat of the Lapithæ; after the same.

The Holy Family; after *Theodore Rombout*.

The Crucifixion; after *Vandyck*.

The Virgin Mary in the Clouds; after the same.

Rinaldo and Armida; after the same.

Susanna and the Elders; after *Martin Pepyn*.

The Scourging of Christ; after *Diepenbeck*.

Christ crowned with Thorns; after the same.

The Discovery of the true Cross by St. Helena; after *P. van Lint*.

Theodosius carrying the true Cross before St. Ambrose; after the same.

Christ bound to the Pillar, with Angels holding the Instruments of the Passion; after *J. Thomas*.

St. Anastatius reading; after *Rembrandt*.

BAILLU, or BALLIU, sometimes written **BALEAU, BERNARD.** This engraver was a native of the Netherlands, born about the year 1625. His plates are entirely executed with the graver; they consist chiefly of portraits, with some historical subjects. He engraved several of the plates for the collection of portraits of Cardinals; entitled *Effigies Cardin. nunc viventium*, published at Rome, besides which we have by him the following prints:

The Cardinal Ursini, afterwards Pope Benedict III. 1672.

Canute, King of Denmark; after *C. Panig*.

The Saviour between St. d'Alcanta and St. Mary Magdalene of Pazzis; *Lazarro Baldi, pinz.*; *B. Baillu, sc.*

St. Mary Magdalene of Pazzis, with the Virgin raising her Veil; after the same.

The Virgin Mary appearing to St. Peter of Alcantaro; after the same.

St. Louis Bertrandus; *Ciro Ferri, pin.*; *B. van Baleu*.

Five of the Saints canonized by Clement X.; *Cyrus Ferrus, inv.*; *Franciscus Bruneis, del.*; *Bernard de Baleu, sculp.*

BAILLY, J. The name of this artist is affixed to some spirited etchings, after *Callot*, in which the neat style of that master is imitated with considerable success.

BAILY, J., an English engraver, who flourished about the year 1790. He engraved some landscapes and views, in aquatinta, which possess much merit.

BAJARDO, GIOVANNI BATISTA. This painter was born at Genoa about the year 1620. It is uncertain under whom he studied, but he was a reputable painter of history, and executed several works for the churches and public edifices at Genoa, which are deservedly esteemed, particularly in the portico of S. Pietro, and in the cloister of S. Agostino. His compositions are judicious, his design graceful, and he possessed great facility of execution. According to Soprani, he fell a victim to the plague, which visited Genoa in 1657, when he was in the prime of life.

BAKER, JOHN, an English painter of flowers and fruit, born about the year 1736. Mr. Baker was one of the original members of the Royal Academy. A very creditable specimen of his talents is in the council-chamber in Somerset House.

BAKKER, BAPTIST DE. This artist was a native of Holland, and flourished about the year 1770. He engraved several plates, representing portraits, landscapes, and views, which are executed in a neat finished style.

[BAKKER, N., a native of Antwerp in 1648, was a scholar of Godfrey Kneller in London, where he died in 1689. He painted historical subjects and portraits, and was considered a good designer and a fine colourist.]

BALASSI, MARIO. This painter was born at Florence in 1604. He was first a scholar of Jacopo Ligozzi, and after the death of that master, he successively studied under Roselli, and Cav^o Domenico Passignani. He assisted the latter in the works he executed at Rome by order of Pope Urban VIII. He copied the Transfiguration of Raffaele for the family of Barberini, who placed it in the church of the Conception, or the Capuchins, at Rome. In the church of S. Andrea is a picture of his own composition, of St. Bernard, and in the Stigmata, another of St. Francis. He died in 1667.

BALDI, ANTONIO, a designer and engraver, born at La Cava, in the kingdom of Naples, about 1692. After having passed some time under Solimani he became a pupil of Magliari, to learn the art of engraving. He chiefly resided at Naples, where he engraved several plates, principally from his own designs, amongst which are :

The Emperor Charles VI. ; oval.
 Don Carlos, King of the Two Sicilies ; oval.
 Nicholas Cyrillus ; *S. Cyrillus, p.*
 Maria Aurelia Caracioli, a Nun ; oval.
 St. Ignatius of Loyola ; oval ; *Ant. Baldi ex Prototypo.*
 The Monk Raffaele Manca, with an Angel ; oval.
 The Communion of St. Mary of Egypt ; *A. Baldi, in. et sc.*
 St. Philip of Neri in Heaven ; inscribed *Cui nomen dedit, &c.*
 St. Emigdeo interceding for the Neapolitans ; *Divo Emigdo in terra, &c.*
 St. Gregory, with the subjects of his Miracles, 1738 ; *Ant. Baldi, fec.*

[According to Zani he was living in 1760.]

BALDI, LAZARO. This painter was born at Pistoja in 1623. He went to Rome when he was very young, and became a scholar of Pietro da Cortona. Under so able an instructor he became a very eminent artist, and painted several pictures for the churches and public edifices at Rome, which are particularly described by the Abate Titi. In the pontifical palace at Monte Cavallo, there is a fine picture by this master, representing David and

Goliah, and in the church of St. Luke an altar-piece of the Martyrdom of St. Lazaro. He died in 1703.

BALDINI, BACCIO, a Florentine goldsmith, born about the year 1436, who, according to Vasari, was instructed in the art of engraving by Maso Finiguerra. The history of this old artist is not more accurately ascertained than that of others of his contemporaries. What appears most certain respecting him is that he was the engraver of nineteen plates for Dante's *Inferno*, after the design of *Sandro Botivelli*, printed at Florence by *Niccolo Lorenzo della Magna* in 1481. He died at Florence in 1515.

BALDINI, FRA. TIBURZIO. This painter was a native of Bologna, and flourished about the year 1611. It is not said under whom he studied ; but according to Averoldi, he painted several pictures for the churches and convents at Brescia, of which the most esteemed were the Marriage of the Virgin with St. Joseph, and the Murder of the Innocents in the Chiesa delle Grazie. [His taste reminds us of the excellent school that flourished in 1500 ; magnificence in the architecture, great copiousness of composition, and clearness of effect ; but in the general tone of his tints, and of his flesh, somewhat cold.]

BALDINI, PIETRO PAOLO. According to the Ab. Titi, this artist was a native of Rome, and was a disciple of Pietro da Cortona. He painted history with considerable reputation ; and that author describes several of his works in the public edifices at Rome, which are deservedly admired. Among others, are some pictures in the churches of S. Niccolo di Tolentino, and S. Maria di Loreto ; but above all he commends an altar-piece representing the Crucifixion, in the church of S. Eustacchio, which is finely composed, and designed with great care and correctness.

BALDINI, VITTORIO, an Italian engraver on wood, who, according to Papillon, flourished about the year 1599. Among other prints, he executed the wooden cuts for the frontispieces to the acts of the play of *Aminta*, written by Tasso, published in 1599.

BALDOVINETTI, ALESSIO, an old Florentine painter mentioned by Vasari, who says he was born in 1425. He painted history and portrait, in oil and in fresco, in the dry Gothic style, usual at his time. He died in 1499. [Zani, on the authority of Francesco Albertini, says, that Baldovinetti was born in 1368, and died at the age of 80 in 1448, in which Vasari concurs. Bottari followed the statement of *D. Manni*, as given in the text ; but Zani thinks Albertini is the more entitled to credit, as his work was printed in 1510.]

BALDREY, J., a modern English engraver, who flourished about the year 1790. He engraved a few portraits, and other subjects, in the chalk style ; among which are the following :

The finding of Moses ; *after Sal. Rosa.*
 Diana and her Nymphs ; *after C. Maratti.*
 The Benevolent Physician ; *after Penny.*

BALDRIGHI, GUISEPPE. This painter was born at Pavia in 1722. After studying for some years at Florence, under Vincenzo Meucci, he was invited to the court of Parma, where he was appointed principal painter to the Duke. He established a school of painting in that city, which was respectably frequented. One of his most admired productions is a picture of Prometheus, in the saloon of the academy at Parma ; and he painted a large

picture of the Portraits of the Family of Filippo, Duke of Parma, which gained him great reputation. He died at Parma in 1802, aged 80.

BALDUCCI, GIOVANNI, called **COSCI**. According to Baldinucci, this painter was a native of Florence, and was a scholar of Batista Naldini. He afterwards went to Rome, where he was taken under the protection of the Cardinal de Medici, afterwards Leo XI., by whom he was employed for some time. Several of his works are at Rome, and at Florence. Towards the latter end of his life he visited Naples, where he painted some pictures for the churches, and died there in 1600.

BALDUNG, JOHANSEN, or **HANS**, a German painter and engraver, born towards the end of the fifteenth century at Gemund in Suabia. In the cathedral at Friburg, there are some of his paintings, which are much in the style of the pictures of Albert Durer, with whom he was contemporary. One of these is signed *Johan. Baldung, Cog. Grien, Gamundianus Deo et Virtute Auspibus faciebat*, 1516. This artist is sometimes called Baldung Grün. As an engraver, he worked only on wood, and his blocks are executed in a bold style, and possess great merit. [Bartsch, Brulliot, and Zani are of a different opinion; they all agree that he did engrave on copper. Bartsch mentions two, and Brulliot alludes to several. Zani maintains that *Baldung* and *Bresang* are one and the same artist. See **BRESANG**.] Although his drawing is not very correct, there is a good expression in his heads. His prints are usually marked with one of these ciphers,

HB or **IGB**. We have the following prints by him :

- Adam and Eve in Paradise, Eve plucking the Apple.
- The Fall of Adam; inscribed on a Tablet, *Lapsus humanis generis*. 1511.
- Christ and the Twelve Apostles. 1514; in thirteen plates.
- The Crucifixion, with St. John supporting the Virgin, and Mary Magdalene behind the Cross; fine, in chiaro-scuro.
- Bacchus drunk, near a Tun, a Cupid making water on him.
- An Incantation; in chiaro-scuro. 1510.
- Two Landscapes; very scarce.
- A Man with a Horse, large upright; no date.
- Four small upright prints—Solomon's Idolatry; Samson and Dalila; David and Bathsheba; and Aristotle and Phryne. Very fine.
- The Holy Family, with St. Elizabeth and St. Catherine; half length. 1512.
- Two prints of Horses in a Forest; marked **BALDUNG**. 1534.

BALECHOU, JOHN JAMES, a very celebrated French engraver, born at Arles in 1715, and died at Avignon in 1764. This artist carried the handling of the graver, as far as regards the clearness of the strokes and brilliancy of colour, to a higher perfection than any engraver of his country that had practised the art before him, and if neatness of execution was the greatest merit of a print, few artists would have an equal claim to distinction; but if the excellence of the plate is to express the effect produced by the painter, to give the true design, and, if it may be so expressed, the colour of the picture, his pretensions to superiority will be considerably diminished. Notwithstanding the fascination of his execution, it will be admitted by every judicious observer, that his flesh appears like marble, and that the deficiency of his drawing incapacitates him from giving the true effect of the style and character of the painter. This defect, it must be confessed, is most discernible in his historical prints

and some of his portraits; and it will be admitted that his three plates after Vernet are among the fine productions of the graver, although they have been so much surpassed by our own incomparable Woollet. The following are his most considerable works :

PORTRAITS.

- Anne Charlotte Gauchier; after *Aved*.
- Madame Aved; after the same.
- Jacques Gabriel Grilloit; after *Autrean*.
- Charles Henri Friso, Prince of Orange; after *Aved*.
- Don Philippe, Infant d'Espagne; after *Viatky*.
- Charles Porree, Jesuit; after *Neilson*.
- Jean de Jullienne, celebrated amateur; after *de Troy*.
- Madame Jullienne; after the same.
- Charles Rollin, &c.; after *C. Coypel*.
- Charles Coypel, painter; after himself.
- Prosper Jolyot de Crebillon; 1751; after *Aved*; fine.
- Henri, Comte de Bruhl; after *L. Sylvestre*; fine; but it must be before the name of Balcchou, as it was ill-retouched.
- Auguste III. Roi de Pologne; after *Rigaud*; very fine; but only the first impressions are so; the plate was much altered afterwards.

SUBJECTS AFTER VARIOUS MASTERS.

- Infancy and Youth; two fancy subjects; after *D. Bardon*.
- Five fancy subjects; after *E. Jeaurat*.
- La Force; the Portrait of Elisabeth of France; after *Nattier*.
- St. Genevieve; after *C. Vanloo*.
- The Storm; after *Vernet*.
- The Calm; after the same.
- The Bathers; after the same.

BALEN, HENRY VAN, a very eminent Flemish painter, born at Antwerp in 1560. He was instructed in the art by Adam van Oort, who was also the master of Rubens. On leaving that school he went to Italy, where he studied some years, and painted several pictures which were greatly admired. On his return to Antwerp, he was so much employed that it was with difficulty he could satisfy the demand for his works. Henry van Balen may be ranked among the excellent artists of his country. He was one of the first of the Flemish painters that succeeded in the purity of colour, which was afterwards carried to such perfection by Rubens and Vandyck. In his cabinet pictures, he generally made choice of very agreeable subjects, and frequently represented the Metamorphoses of Ovid, in figures of a small size, well drawn, and admirably coloured; in which the landscapes were generally painted by John Brengel, [some of his landscapes are painted by *Kierings*.] His works of this description were extremely popular, and were placed in the choicest collections. He did not, however, confine himself to works of a small size, but painted many esteemed pictures for the churches. In the cathedral at Antwerp there is a fine altar-piece by Van Balen. The centre piece represents the Virgin Mary, with the infant Saviour and St. John; and on the two folding doors a choir of angels: it is an excellent picture. For another altar in the same church, he painted St. John preaching in the Wilderness, with a number of figures; well composed and admirably coloured. Van Balen was the first instructor of Vandyck. He died in 1632.

BALEN, JOHN VAN. He was the son of Henry van Balen, born in 1611, and was instructed by his father. After having made considerable progress in the art, his father sent him to Italy, where he had himself derived such advantage from his studies. He remained some years at Rome, and appears to have attached himself to the works of Francesco Albano, whose charming style he has imitated with-

out attending to his purity of design. In all his pictures the taste of his country is discernible; and although his colouring is excellent, and his pencil free and flowing, we have always to regret his want of taste, and his inattention to the correctness of contour. He generally painted cabinet pictures, although he sometimes attempted larger works, in which he was less successful.

BALESTRA, ANTONIO. This painter was born at Verona in 1666. It is not known under whom he first studied the art, but at the age of twenty-one he went to Venice, and became the scholar of Antonio Belucci. After passing a short time with this master he went to Bologna, where he remained some time, and afterwards visited Rome, where Carlo Maratti was then in high reputation. He attended the academy of that master, and became a very reputable artist, gained the prize at the academy of St. Luke in 1694, and was employed to paint several pictures for the churches and palaces at Rome. His style bears some resemblance to that of Carlo Maratti, and without being entitled to the character of a great painter, his works are held in considerable estimation. In the church of S. Ignazio at Bologna, is a picture by this master, representing the Virgin and Infant, with S. Ignatius and S. Stanislaus. He etched some plates from his own designs, in a free masterly style, which he sometimes marked with his name at length, and sometimes with the cipher **AB**. We have by him:

The sketch of the Head of a Warrior.

Two Soldiers; one standing, and the other sitting down. The Virgin Mary and Infant in the Clouds, with St. John; inscribed *Mater pulchra dilectionis; Antonius Balestra, inv. et fec. 1702.*

The Three Angels, with Abraham.

A Vignette, with Two Figures holding a Flag; *Verona Adels.*

Portrait of an Architect, Michele St. Michele.

[Balestra selected the best from every school, uniting variety of beauties in a style of his own, which partakes least of all of the Venetian, though he taught in Venice. He promoted the reputation of that school both by his lectures and example, and left two excellent imitators in his scholars Mariotti and Nogari. He died in 1740.]

[BALLI, SIMONE, a Roman artist, who not being duly appreciated in his own city, went to Genoa and practised under Pazzi. His style resembled that of Andrea del Sarto, and he also painted small pictures on copper. He flourished about 1600.]

[BALLINI, CAMILLO, the son of an eminent jeweller at Venice, flourished, according to Zani, about the latter part of the sixteenth century: he was both a painter and engraver. Lanzi says he painted in Venice in the age of the Mannerists; but Zani speaks of him as an artist of talent, and Ludovico Dolce commends him for his application and assiduity.]

BALTEN, PETER, a Flemish painter, born at Antwerp in 1540. He painted landscapes, village festivals, and fairs, in the style of Peter Breughel. His small figures are correctly drawn and neatly touched, and his landscapes are like those of P. Breughel, views of Flanders, painted with great precision. He was received into the academy at Antwerp in 1579, and died in 1611.

BALTESYS, F., an obscure English engraver, who flourished about the year 1600. There is a portrait by him of Sir William Brog, colonel of a Scotch regiment serving in Holland.

[BALTZ, J. GEORGES, a painter of miniature

portraits and landscapes on porcelain, was born at Strasbourg in 1760. He is mentioned because many of these are found in cabinets in France, Russia, and England, and hereafter it may be interesting to the possessor to know by whom they were painted.]

BALZER, JOHN, a German engraver, born at Kukus, in Bohemia, in 1738. He chiefly resided at Prague, where he carried on a considerable trade in prints. In conjunction with his brother, Matthew Balzer, he engraved and published several works; amongst which are the following:

A set of fifty plates of Landscapes, Battles, and Conversations; *after Norbert Grund*, an old German painter.

Two sets of Portraits of Artists and literary Characters of Moravia and Bohemia; published at Prague in 1773 and 1775.

The Portrait of Francis, Edmund Weirotter; 1791; fine.

BAMBINI, GIACOMO. This painter was a native of Ferrara, and a scholar of Domenico Mona. There are many of the works of this master in the churches and other public edifices in his native city. In the cathedral are three altar-pieces, representing the Annunciation, the Flight into Egypt, and the Conversion of St. Paul. A particular account of his other works will be found in the *Pittura e Scolture de Ferrara*. He died in 1622.

BAMBINI, NICOLO, was born at Venice in 1651, and first studied under Giulio Mazzoni at Venice; but afterwards went to Rome, where he became a scholar of Carlo Maratti. According to Lanzi, he was a correct and elegant designer, with a chaste and simple principle of colouring. Sometimes he designed in the taste of the Roman school, as in his picture of S. Stefano, painted soon after his return from Rome; and at others, he imitated the style of Cav^{te} Liberi, particularly in the beauty of his female heads. He had two sons, *Giovanni* and *Stefano Bambini*, who painted in the style of their father.

BAMBOCCIO. See PETER DE LAER.

[BAMESBIER, JAN, a portrait painter, was a disciple of Lambert Lombard; he was born in 1500, and died in 1598.]

[BANCK, JAN VANDER, a Dutch portrait painter, who resided a considerable time in London and painted numerous portraits there; some of which were of distinguished persons, and showed great facility in the execution. Too often, however, they seemed to have been hurried, and neglected in the finishing. He flourished about 1740 or 1750.]

BANCK, PETER VANDER. This engraver was of Flemish extraction, but was born at Paris in 1649. He was a scholar of Francis de Poilly, under whose instruction he became an eminent artist. About the year 1674 he came to England with Henry Gascar, the painter, and engraved many portraits of the most eminent persons of his time. His chief merit is his great neatness and the laboured finish of his execution. From his having engraved so many portraits interesting to the history of England, his works will always be esteemed, independent of their real merit as engravings. The following are his principal prints:

PORTRAITS.

Charles II.; *after Gascar.* 1675.

The same; *after the same.* 1677.

The Princess Anne.

The Princess Mary.

James II., large plate; *after Kneller*

Mary, his Queen; *after the same.*

The same; *after Wissing.*

King William; *after Kneller*.
 The same; *after Wissing*.
 Queen Mary; *after the same*.
 Prince George of Denmark.
 Archbishop Tillotson; *after Mrs. Beale*; the face has been effaced, and re-engraved by *R. White*.
 Archbishop Tenison; *after the same*. 1695.
 Thomas, Earl of Ossory.
 Alexander, Earl of Moray. 1686.
 George, Viscount Tarbatt. 1692.
 Sir William Temple; *after Lely*. 1679.
 Thomas Lamplugh, Archbishop of York; fine.
 James, Duke of Monmouth.
 Richard, Lord Maitland. 1683.
 William, Lord Russell; *after Kneller*.
 Lady Litchfield; *after Verelst*.
 Sir George Mackenzie.
 Archibald, Earl of Argyre.
 Frederick, Duke of Schomberg.
 Robert, Earl of Yarmouth.
 Sir Thomas Brown, M. D.
 John, Earl of Strathnaver, or Earl of Sutherland.
 William, Duke of Queensberry.
 George, Lord Dartmouth.
 Sir Edmundbury Godfrey.
 Sir Thomas Allen; large plate.
 James, Earl of Perth. 1683.
 John Smith, writing master; *after Faithorne*; fine.
 George Walker, who defended Londonderry.
 Thomas Dalziel, a Scotch General; scarce.
 John Locke.
 Edmund Waller. Æt. 23.
 The same. Æt. 70.
 John Cotton Bruce; large plate.

VARIOUS SUBJECTS.

The Virgin and Infant, with St. Elizabeth and St. John; *after S. Bourdon*.
 Christ praying on the Mountain; *after the same*.
 The Naval Triumph of Charles II. from the ceiling at Windsor, painted by *Verrio*, in two sheets.
 Mercury in the Air, bearing the portrait of Charles II. from the ceiling at Windsor; *by the same*.

He also engraved a set of heads for *Kennel's History of England*, from the designs of *Lutterel*. He died in 1697.

BANDIERA, BENEDETTO. According to Padre Orlandi, this painter was a native of Perugia, and from the resemblance of his works to those of Federigo Barocci, it is supposed he was a disciple of that master. He painted history, both in oil and in fresco, and his pictures were in considerable repute. [He was born in 1557, and died in 1634.]

BANDINELLI, BACCIO. This artist was born at Florence in 1497. He was a very distinguished sculptor; and though he was not so successful as a painter, he is yet entitled to our notice, from the greatness of his design, although he did not equally succeed as a colourist. He was extremely jealous of the fame of Michael Angelo, and was ambitious of excelling in both arts, in imitation of that great master. But it is seldom that human nature is endowed with the faculties of that illustrious artist, and it is probable that whatever merit Bandinelli possessed as a painter, was deprived of the tribute to which it might be entitled, by being brought into the lists against so gigantic an adversary. His principal works, as a painter, were the Murder of the Innocents, and the Martyrdom of St. Lawrence. He died in 1559, aged 62. [Both Lanzi and Zani say he was born in 1487, and that he died at the age of 72.]

BANNERMAN, ALEXANDER, an English engraver, born at Cambridge, about the year 1730. He engraved several of the portraits for Lord Orford's Anecdotes of Painting, in England, and some plates for Boydell's collection, among which are:

Joseph interpreting Pharaoh's Dream; *after Spagnolet*.

The Death of St. Joseph; *after Velasquez*.
 Children dancing; *after Le Nain*.

BANNOIS, ———. Mr. Strutt mentions this artist as the engraver of a portrait of Queen Elizabeth.

BAPTIST, J. This artist resided at Amsterdam about the year 1720. He engraved part of the plates for a collection of prints published at Amsterdam in that year, entitled *Figures de la Bible*, from the designs of *Picart* and others. They are executed in a very indifferent style.

BAPTIST. See **MONNOYER**.

BAPTIST, J. See **GASPARS**.

BARA, or BARRA, JOHN, an engraver, born in Holland, about the year 1572. He was in England in the year 1624, and published some plates, dated 1624 and 1627. In his style he appears to have imitated the works of the *Sadelers*, but he by no means arrived at their excellence. He made no use of the point, but worked entirely with the graver, in a stiff and laboured manner. We have the following prints by him:

PORTRAITS.

Christian II. Elector of Saxony; *J. Bara, fec. et exc.* 1605.

Prince Maurice of Nassau-Orange.

Joachim, Count of Ortenbourg.

Lodowick, Duke of Richmond and Lenox. 1624.

VARIOUS SUBJECTS.

Bust of a Man, with two figures representing Painting and Literature. Dated 1622.

A Landscape, with Phaëton demanding of Apollo the conduct of his Car; *J. Bara, inv. et sc.*

Four Landscapes, in three of them the History of Tobit, and in the other Christ and his Disciples going to Emmaus.

A Landscape, with Susanna and the Elders; *Joh. Barra, fecit, Londini*, 1627.

A Landscape, with two Men carrying the Trunk of a Tree. Susanna and the Elders; *H. Goltzius, inv.; Barra, sc.* 1598; scarce.

Bathsheba bathing; after a painter whose initials are *G. W.*

The Parable of the Sower; *Ab. Bloemart, inv.; Jo. Bara, sc.*

Herodias, with the Head of St. John; *after John van Aken*; inscribed *Quid mater mali, &c.*

Some grotesque Ornaments, from *Nicasius Rousseel*, marked *John Barra, sculp. Londini*.

BARABE, ———, a French engraver, who flourished about the year 1760. He engraved some prints of architectural subjects, from the designs of *G. M. Dumont*.

BARABBINO, SIMONE, was born near Genoa, about the year 1585, and was a distinguished scholar of Bernardo Castello. His extraordinary talent alarmed the jealousy of his instructor to such a degree, that he expelled him from his academy. He soon afterwards painted a picture of S. Diego, for the Nunziata del Guastato, which Soprani goes so far as to put on a level with his master. Not meeting with the encouragement he merited at Genoa, he established himself at Milan, where he received the tribute due to his ability, which his fellow citizens had denied him. One of the finest works of this painter is the dead Christ with the Virgin, S. Michele, and S. Andrea, in the church of S. Girolamo. [Lanzi says he quitted his profession and turned to merchandise, in which he did not succeed, and that he died in jail. He must have been aged when he died, as Zani says he was living in 1664.]

BARATTI, ANTONIO, an Italian designer and engraver, born at Florence, about the year 1727. He engraved several plates for a volume of prints, from the collection of pictures belonging to the

Marquis Gerini, published at Florence, in 1759. He also engraved a portrait, John Bettini Cignarolli; *after Rosa*.

BARAUDIE, LE. This artist was a native of Florence, and flourished about the year 1638. He engraved several plates of designs and ornaments for gardens, which were published at Paris by Michael Van Lochon, in 1638.

BARBALUNGA, ANTONIO RICCI, called. This painter was born at Messina, in 1600. He studied under Domenichino, at Rome, and was a successful follower of the admirable style of that master. He painted two pictures at Rome for the church of the Theatines, representing S. Gaetano, and S. Andrea Avellino, which are worthy of the school of Zampieri. [He returned to Messina, which city he ornamented with his works, and is considered as one of the best painters of Sicily. He formed a school there, and left several eminent scholars; among whom were D. Marolli, O. Gabriello, and Agostino Scilla.]

BARBARELLI. See **GIORGIONE**.

BARBASAN, LOUIS. According to Florent le Comte, he was a monk of the Abbey of Premontre, and engraved the plan and perspective view of that monastery, from a design of *F. Bayette*, another ecclesiastic of the same order.

BARBATELLI, BERNARDINO, called **POCETTI**. This painter was born at Florence, in 1542. He was a scholar of Michele Ridolfo del Ghirlandaio. He painted history, but was more employed in ornamental works of fruit and flowers, and sometimes animals, which he designed with great spirit. He was more successful in fresco than in oil painting, and executed some considerable works for the palaces at Florence, where he died, in 1612. [**BARBATELLI**, better known as **POCETTI**, was a very eminent artist. After quitting the school of Michele, he went to Rome and studied the works of Raphael and other great masters there. He subsequently returned to his native place, not only a pleasing and graceful figurist, but rich and learned in his compositions; hence he was enabled to adorn his historical subjects with beautiful landscapes, with sea-views, with fruit and flowers, not to mention the magnificence of his draperies and tapestries, which he imitated to admiration. Very few of his pictures on panel or canvass, but many of his frescos, remain in Florence; nor does he yield to many Italian masters in the art. Pietro da Cortona used to express his astonishment that he was in his time less esteemed than he merited; and Mengs never visited Florence without going to study him, diligently searching after his works. It is recorded that he was of a whimsical disposition, and preferred associating with the lower orders of society, and assuming their habits and manners; while he treated the higher with insolence, or contempt. According to the Canon Moreni, he was in his forty-third year in 1591; consequently he was born in 1548.]

BARBAULT, a painter and engraver, who resided at Rome about the year 1760. As a painter he is little known, but according to Basan, he engraved a set of prints of the Antiquities of Rome, and a few etchings, amongst which is the Martyrdom of St. Peter; *after Peter Subleyras*. [Nagler calls him **JOHANN**, and says he was a native of Paris.]

BARBE, a Flemish engraver, born at Antwerp, about the year 1585. It is thought he was instructed in engraving in the school of the Wiericxes, from the great similarity in their style. He went to Italy, to improve himself in drawing, which may account for his being more correct in his design

than many of his countrymen. On his return to Antwerp, he engraved several small and middle-sized plates, in a very neat and agreeable manner. Vandyck painted the portrait of this artist, which is engraved by *Bolswert*.

SUBJECTS FROM HIS OWN DESIGNS.

The Annunciation; inscribed *Spiritus sanctus*.
The Nativity; inscribed *Peperit filium*.
The Virgin Mary and St. Joseph arriving at Bethlehem; inscribed *Et reclinavit eum, &c.*
The Virgin suckling the Infant Jesus in a Garland of Flowers; inscribed *Beatus venter, &c.*
Christ on the Mount of Olives; *in diebus, &c.*
Christ and the Disciples at Emmaus; *Et aperti sunt, &c.*
The Crucifixion; *Prohe filii, &c.*
St. Ignatius kneeling before an Altar.
Four Emblematical Subjects of the Christian Virtues.

AFTER VARIOUS MASTERS.

The Repose in Egypt; St. Joseph presenting an Apple to the Infant; *after J. B. Paggi*.
The Holy Family, with the Infant Jesus embracing St. Joseph; *after Rubens; fine and scarce* before the name of Rubens.
Twenty-six plates of the Life and Miracles of Father Gabriel Maria, founder of the Annunciades; entitled *Theatrum vitam, virtutes, &c.*, with his Portrait; *after Ab. von Diepenbeck*.
The Virgin seated on a Throne, holding the Infant, with a Bird; *after Franciscus Franck*.

[**BARBELLO, GIO-GIACOMO**, born at Cremona in 1590, died in 1656, is highly extolled by Pasta for his pictures in various churches at Bergamo; and particularly for an altar-piece in San Lazzaro, representing the titular Saint, remarkable for its dignity of character and decision of hand.]

BARBIANI, ANDREA. This painter was born at Ravenna about the year 1680, and is supposed by Lanzi to have studied under P. Cesare Pronti. He painted history in the style of that master, and there are several of his works in the churches and public edifices at Ravenna and Rimini, which prove him to have been an artist of considerable ability. Among his most esteemed productions are the Four Evangelists, in the vault of the cathedral at Ravenna. He died in 1754, aged about 74.

BARBIANI, GIOVANNI BATISTA, was a native of Ravenna, and flourished about the year 1635. It is not said under whom he studied, but from his manner it is probable that he was a scholar of Bartolomeo Cesi. He distinguished himself by several public pictures at Bologna. His most reputable works in oil are his two pictures of S. Andrea and S. Giuseppe, at the Franciscans; and his S. Agata, in the church of that name. His best work in fresco is the Assumption of the Virgin, in the dome of the chapel of our Lady del Sudore at Ravenna, which Lanzi says may be looked at with pleasure, even after seeing the Cupola, by Guido, in that city.

[**BARBIER-WALBONNE, JACQUES LUC,** a French historical and portrait painter, was born at Nismes in 1769. He was a pupil of David. He painted several subjects from Roman history, and others of a less heroic kind; also portraits of the distinguished generals of France.]

BARBIERE, DOMENICO DEL. This painter and engraver was born at Florence, about the year 1506. He was a disciple of Il Rosso, and accompanied that master to France, when he was invited by Francis I. to ornament the palaces of Fontainebleau and Meudon, in which works he was much aided by Domenico del Barbieri. He was also employed after the death of Primaticcio to execute some fresco paintings, after the designs of that master. His

merit as an engraver is not very considerable. His plates are sometimes executed entirely with the graver, in a stiff and clumsy style; and his etchings are not more deserving of commendation. They are however valued from their scarcity, and find their place in the portfolios of the curious. This engraver has been sometimes confounded with another artist, called Domenico Barriere, from some resemblance in their names; but the style of the latter is so different from that of Barbieri, that the mistake will easily be discovered. He sometimes signed his plates with his name, "*Domenico del Barbieri Fiorentino*," and often marked them with the cipher

B and sometimes D. F. We have the following prints by him:

An Angel standing on a Globe, holding two Trumpets; inscribed *Domenico del Barbieri Fiorentino*.

The Repose in Egypt, with some Angels; marked D. F. The Stoning of Stephen; *Domenico Fiorentino*.

Christ taken down from the Cross; *after Salviati*, without the name of the painter marked with his cipher.

Amphiar raising a Storm against Æneas; *after Primaticcio*, without the name of the painter; inscribed *Amphiaro*.

Venus, Mars, and Cupid; *after il Rosso*; marked D. F. A Banquet; *after Primaticcio*; signed *Dom. Fiorentino*.

BARBIERI, FRANCESCO, called **DA LEGNANO**. This painter was born in a fortress called Legnano, in the vicinity of Brescia, in 1623. He was first intended for the profession of arms, but having discovered a great desire of becoming a painter, he was placed under Bernardino Gandini. He did not long continue with that master, but became a scholar of Pietro Ricchi, who had studied under Guido Reni. Under this painter he became a very reputable artist. He painted history and landscapes, both in oil and in fresco; and in all his works showed a ready invention, and a wonderful facility of operation. He died at Verona, according to Orlandi, in 1698.

BARBIERI, GIOV. FRANCESCO. See **GUERCINO**.

BARBIERI, PAOLO ANTONIO. This painter was the brother of Gio. Francesco Barbieri, called Guercino. He was born at Cento, a village near Bologna, in 1596. The subjects of his pictures are flowers, fruit, and game. He particularly excelled in painting fish, which are represented by him with astonishing fidelity. He died in 1640.

BARBIERI, LUCA. According to Malvasia, this painter was a native of Bologna, and a scholar of Alessandro Tiarini. He painted architectural views and landscapes: and in conjunction with Francesco Carbone, (who painted the figures,) executed some considerable works for the palaces and public edifices at Bologna.

[**BARCA**, (or **BARCHI**), **CAY. GIAMBATISTA**, a native of Mantua, but who became a citizen of Verona, flourished about 1650. He is noted by Lanzi and Zani as an artist of great ability. It is uncertain whether he was instructed by D. Feti, for his style was various, but he abounds with pictorial grace and beauty.]

BARCA, DON VICENTE CALDERON DE LA, a modern Spanish painter, born at Guadalaxara, in 1762. He was a scholar of Don Francisco Goya, and distinguished himself as a painter of history and portraits, particularly the latter, in which he excelled. His best historical picture is the Birth of St. Norbert, in one of the colleges at Avila. He died in 1794, aged 32.

BARCO, ALONSO DEL, a Spanish landscape painter, born at Madrid, in 1645. He was a scholar

of Antolinez, and according to Palomino Velasco, painted landscapes with great reputation, many of which were in the palaces and private collections at Madrid, where he died, in 1685.

[**BARDIN, JEAN**, a French historical painter born at Montbar in 1732, was a pupil of Lagrenée, the elder; and afterwards studied at Rome. He became a popular artist in France, and was admitted into the academy in 1795. His subjects are partly historical, partly poetical, and sometimes religious. He was the instructor, in the elements, of David and Regnault. He died in 1809.]

[**BARDON, MICHEL FRANÇOIS D' ANDRE**, an historical painter and engraver, born at Aix in Provence in 1700, and died at Marseilles in 1783. He was a scholar of Vanloo. Heineken mentions several prints engraved by and after him.]

BARDUCCI, V. The name of this engraver is affixed to a portrait of Pascal Paoli, the Corsican General. It is dated 1768.

BARDWELL, THOMAS, an English portrait painter, who died about the year 1773. He painted some portraits of the principal characters of his time, and published a book entitled "*The Practice of Painting and Perspective made easy*."

BARENTSEN, DIRCK. This painter was born at Amsterdam, in 1534. He was the son of an artist of little celebrity, who taught him the rudiments of design. When he was twenty-one years of age, he went to Italy, and visited Venice, where he had the good fortune to be admitted into the school of Titian, who conceived for him a particular regard, and bestowed on him many marks of friendship. After passing seven years under that great master, he returned to Holland, and met with great success as a portrait painter; and was also employed in some works for the churches. The style he had acquired by a minute study of the works of Titian, was peculiarly favourable to him in his portraits, and in that branch of the art he was reputed the ablest artist of his country at the time in which he lived. One of his principal historical works, was an altarpiece he painted for the great church at Amsterdam, representing the Fall of Lucifer. This picture was destroyed during the religious troubles of his country. According to Van Mander, he died in 1592.

[**BARENT DE DOWE, BERNARD**, called **Il Sor-do**; and *Dietrich*, or *Theodore, Barent*, his son. There is some confusion respecting these painters, if in reality there were two of the name, flourishing at the same time, and so nearly related. Both names are applied by Italian writers to a favourite disciple of Titian, whose portrait he painted; and the dates are equally unsatisfactory, as the father is said to be living in 1535, and the son to have been born in 1534, and died in 1592. The same date is again applied to the father, and it is said that he died at Amsterdam. The probability is, that it is one and the same person whose works they describe, and that he returned to his own country at the death of Titian, and resumed his baptismal name.]

BARGAS, A. F., a Flemish designer and engraver, who lived at the beginning of the last century. He etched a set of six landscapes, from his own designs, *A. F. Bargas inv. et fec.*; and a set of four landscapes, *after Peter Bout*, which are sometimes with the name of *Bargas*, and sometimes without it. Mr. Strutt supposes there were two engravers of this name, one M. Bargas, and the other A. F. Bargas; but he has been led into the mistake by supposing the M. Bargas, in Basan, was meant as

his Christian name, whereas it is merely the initial of Monsieur, often used by Basan.

BARNONE, GIACOMO. This painter was a native of Genoa, and studied under Andrea and Ottavio Semini. He became one of the most promising artists of his country. His drawing was remarkably correct, his execution free and prompt, and the contour of his figures was extremely graceful. The possession of such talents excited the jealousy of a contemporary artist, Lazzaro Calvi, who, as Soprani relates, after inviting him to a repast, mixed a stupefying drug in a goblet of wine, from the effects of which this unfortunate victim never recovered, but thus perished in the prime of life.

BARKER, SAMUEL, according to Lord Orford, this artist was a relation of John Vanderbank, by whom he was instructed in the art, but who, having a talent for painting fruit and flowers, imitated Baptist, and would have, probably, excelled in that branch, but he died young, in 1727.

[**BARKER, ROBERT,** inventor and painter of Panoramic Views. The first picture of the kind was a View of Edinburgh, exhibited by him in that city in 1788, and in London in 1789, when it did not attract much attention. This picturesque mode of exhibiting on a large scale, however, soon became popular, and is continued by his son to this day. He died in 1806.]

BARLOW, FRANCIS, an English painter and engraver, born in Lincolnshire, about the year 1626, and was the pupil of Shepherd, an indifferent portrait painter. He excelled in representing animals, birds, fish, &c., which he designed with great accuracy; and if his colour and touch had been equal to his drawing, he would have ranked amongst the most eminent painters of those subjects. The landscapes he introduced into his pictures are very pleasing. Hollar engraved a set of thirteen plates, after his designs, entitled "*Several ways of Hunting, Hawking, and Fishing, invented by Francis Barlow, engraved by W. Hollar, 1671.*" These will establish his claim to accuracy in drawing. Part of the plates for Edward Benlow's divine poems, called "*Theophilus*," published in 1652, were engraved by Barlow. He published a translation of Æsop's Fables, in 1665, with 110 plates, etched from his own designs. There is a print by him representing an eagle in the air, with a cat in his talons, from a circumstance he witnessed in Scotland. He frequently signed his plates F. B., sometimes enclosed in a circle.

[**BARNEY, ———,** an English flower painter, living about 1830, painted fruit and flowers with considerable skill, well grouped and tenderly coloured, but somewhat deficient in vigour. He also painted scriptural subjects of a small size.]

BARNUEVO, DON SEBASTIAN DE HERRERA, a Spanish painter, sculptor, and architect, born at Madrid, according to Palomino Velasco, in 1611. He was the son of Antonio Herrera, a sculptor, who instructed him in his art, but his genius leading him also to painting, he was placed under the tuition of Alonso Cano, and distinguished himself as a very reputable artist, in painting, sculpture, and architecture. There are many of his works in the churches and convents at Madrid, amongst which, his principal productions as a painter, are the Beatification of St. Augustine, in the great chapel of the Augustine Recolets, and the Nativity, in the church of St. Geronymo. He died at Madrid, in 1671.

BAROCCIO, [or BAROCCI,] FEDERIGO. This

admired painter was born at Urbino, in 1528. He was the son of Ambrogio Baroccio, a sculptor of some eminence, and was placed under the instruction of Battista Venetiano, with whom he studied, until he had reached his twentieth year, when he visited Rome. He was favoured with the protection of the Cardinal della Rovere, who received him into his palace, where he painted some pictures in fresco, and the portrait of his patron. After passing four years at Rome, he returned to his native city, where his first work was a picture of St. Margaret, painted for the Confraternity of the Holy Sacrament. This performance gained him great celebrity; and he was invited by Pope Pius IV. to assist in the ornaments in the Belvedere palace, where he painted the Virgin Mary and infant Saviour, with several saints, and a ceiling in fresco, representing the Annunciation. Having finished these, and other works, he returned to Urbino, where he painted a fine picture for the cathedral of St. Lorenzo, at Perugia, of the taking down from the cross. He again visited Rome, during the pontificate of Gregory XIII., when he painted two admirable pictures for the Chiesa Nuova, representing the Visitation of the Virgin Mary to Elizabeth, and the Presentation in the Temple, which are considered his best productions, and for the Chiesa della Minerva, a fine picture of the Last Supper. In the works of Baroccio, we admire an elegant taste, and there is great amenity and harmony in his colouring. He seems to have adopted the manner of Correggio, as the model of his imitation; and although he has succeeded in giving a graceful air to his figures, his style must be allowed to partake of something approaching to affectation, and can never be put in competition with the beautiful and touching simplicity of that inimitable painter. We are indebted to Baroccio for some engravings, which, although not very commendable for the delicacy of their execution, possess the higher qualifications of correctness of design and beauty of expression. He has left us the following plates:

The Virgin holding the Infant Saviour; a small plate, of which the lower part is left unfinished.

The Virgin in the Clouds, with the Infant Jesus; marked F. B. V. F.

The Annunciation; on the left of the print a Cat sleeping; fine.

St. Francis receiving the Stigmata.

The Virgin and our Saviour appearing to St. Francis; a large plate, arched. This is his principal plate.

He died at Urbino, in 1612.

BARON, BERNARD, an eminent French engraver, born at Paris, about the year 1700. He was instructed in engraving by Nicholas Henry Tardieu, whose style he followed. He engraved several plates for the Crozat collection, and afterwards came to England, where he resided the remainder of his life, and died in London, in 1762. His plates are executed in a coarse manner, but are not without considerable merit. The following are his principal works:

PORTRAITS.

King Charles I. on Horseback, with the Duke d'Epernon; after *Vandyck*. 1741.

Charles I. and Queen, with the two Children; after the same.

The Nassau Family; after Earl Cowper's picture; by the same.

The Pembroke Family; after the picture at Wilton; by the same.

Henry VIII. granting the Charter to the Surgeons Company; after *Holbein*.

The Family of Vandyck; after the Earl of Pembroke's picture.

Robert, Earl of Caernarvon, *after Vandyck*; in the same collection.
 Anna Sophia, Countess of Caernarvon: *after the same*; *ibid.*
 George, Prince of Wales, on Horseback; *after Adolph. Cornelius Tromp*, Vice-Admiral of Holland; *after J. Vanderbank.*
 Doctor Mead; *after A. Ramsay.*
 The Lord Chancellor Hardwick; *after the same.*
 The Chief Justice Reve; *after J. Amiconi.*
 The Cornaro Family; *after Titian*; the picture is in Northumberland House.
 Dr. Benjamin Hoadly, Bishop of Winchester; *after Hogarth.* 1743.

SUBJECTS AFTER VARIOUS MASTERS.

Nine plates of the Life of Achilles, with the titles; *after Rubens*; dedicated to Dr. Mead.
 Belisarius; incorrectly called *after Vandyck.*
 Charles I. escaping from Hampton Court; *after J. d'Angelis.*
 Jupiter and Antiope; *after Titian*; for the Crozat collection. This is considered his best performance.
 Pan and Syrinx; *after Nic. Bertin.*
 The Card-players; *after D. Teniers.*
 The Temptation of St. Anthony; *after the same.*
 The Italian Comedians; *after Watteau.*
 The Companion; *after the same.*
 The Two Cousins; *after the same.*
 Soldiers plundering a Village; *after the same.*
 The Peasants revenged; *after the same.*
 St. Cecilia; *after Carlo Dolci.*
 Moses exposed on the Nile; *after le Sueur.*

BARON, JOHN, or BARONIUS, a French engraver, who is sometimes called Tolosano, from his having been born at Toulouse, in 1631. He resided the greater part of his life at Rome, where he engraved several plates of historical subjects and portraits. They are executed entirely with the graver in a neat, but dry manner, and are not very well drawn. The following are his best works:

PORTRAITS.

John de Planter et de la Pause, Bishop of Loudun.
 The Cardinal Aquaviva.
 Leonardo Alberti, architect.
 Vito de Bramante, architect.
 Giovanni Francesco Rustici, sculptor.
 Marc Antonio Raimondi, engraver.
 Raffaele d'Urbino.
 Leonardo da Vinci.

SUBJECTS AFTER VARIOUS MASTERS.

The Stoning of Stephen; *after Nicolo dell Abate.*
 The Martyrdom of St. Andrew; *after the same.*
 St. Peter and St. Paul in the Clouds; *after Ann. Carracci.*
 The Virgin in Adoration; *after Guido Reni.*
 The Virgin; a small plate; *after Bernini.*
 St. Romualdo, and Monks; *after Andrea Sacchi.*
 The Plague; *after N. Poussin.*

BARONI, GIUSEPPE, an Italian engraver, who resided at Venice about the year 1720. He engraved some large plates from the paintings of the Venetian masters; among which is a print representing the Crucifixion, with Angels in the air, and St. John and Mary Magdalene at the foot of the Cross. It is executed in a coarse, displeasing style, and the drawing is very incorrect.

[BARRA, or BARA, JOHN, a Dutch painter and engraver. His works are dated from 1598 to 1632, and some of his prints have the word *Londini*, where he died, according to Walpole, in 1634. His initials, preceded by the cross of Lorraine, are found on prints engraved after *Nicolas Roussel*, which represent arabesques. Heineken describes several of his prints.]

BARRAS, SEBASTIAN, an engraver, born at Aix in Provence in 1680. According to M. Heineken, the first edition of the collection of *Boyer d'Aiguilles*

contained twenty-two plates in mezzotinto, scraped by this master, and they were replaced in the second edition by plates engraved by Coelemans. These are very scarce. There is a portrait of Lazarus Maharkysus, a physician of Antwerp; marked *Ant. van Dyck, pinx., S. Barras, sc.*

BARRET, GEORGE, an eminent painter of landscapes, was born at Dublin in 1728, and received his first education in the art in the drawing academy of Mr. West, in that city. Having been introduced by his protector, Mr. Burke, to the patronage of the Earl of Powerscourt, he passed great part of his youth in studying and designing the charming scenery around Powerscourt Park; and he soon after gained the premium offered by the Dublin society for the best landscape. Mr. Barret came to England in 1762, and two years afterwards gained the fifty pounds premium given by the Society for the Encouragement of Arts, &c. He had the merit of greatly contributing to the establishment of the Royal Academy, of which he was one of the earliest members. He was a chaste and faithful delineator of English landscape, which he viewed with the eye of an artist, and selected with the feeling of a man of taste. His colouring is excellent, and there is a freshness and dewy brightness in his verdure, which is only to be met with in English scenery, and which he has perfectly represented. The landscapes of this estimable artist are to be found in several of the collections of the nobility; but the principal works of Mr. Barret are in the possession of the Dukes of Portland and Buccleugh, and the great room at Mr. Lock's, at Norbury Park, a performance which will ever rank among the most celebrated productions of the art. He died at Paddington in 1784. We have a few spirited and picturesque etchings by him as follow:

A View of the Dargles near Dublin.
 A set of six Views of Cottages near London.
 A large landscape, with Cottages.
 A View of Hawarden Castle; dated 1773.

BARRETT, RANELAGH. This artist is mentioned by Lord Orford as a noted copyist, who, being countenanced by Sir Robert Walpole, copied several pictures of his collection, and others of those of the Duke of Devonshire, and Dr. Meade. He succeeded greatly in copying Rubens. He died in 1768.

BARRI, GIACOMO, a Venetian painter and engraver, who flourished about the year 1650. He etched some plates from his own designs, and in 1651 published a book of some reputation, entitled *Viaggio Pittorresco d'Italia*. There is a slight free etching by him of the Nativity, *after Paolo Veronese.*

BARBIERE, DOMINIQUE, an ingenious French engraver, born at Marseilles about the year 1622. His principal residence was at Rome, where he engraved a considerable number of plates, in a very agreeable style, after Claude and other landscape painters, as well as other subjects. They are neatly etched in the manner of Stephen della Bella. He sometimes signed his plates with his name, *Dominicus Barriere Massiliensis*, and sometimes with the cipher **B**, which is the mark used by Domenico del Barbieri, which has frequently occasioned mistakes, although their styles are extremely different. Among others we have the following by him:

Portrait of John de la Valette; marked D. B.; scarce.
 A set of six Landscapes; *Rossi, etc.*
 A set of twelve Landscapes; dedicated to *Lelio Orsini*. 1651.

Seven Views of the Villa Aldobrandini, 1649; *Dominicus Barriere Massiliensis*.

A Landscape, with the Zodiac; inscribed *Vim profert ubi, &c.*

A View of Frascati.

Pantana maggiore nel Giardino di Tivoli, with his cipher.

Eighty-four Views and Statues of the Villa Pamphili; *Rossi, exc.*

Four; entitled *Catalfalco e aparato nella chiesa, &c.*

Sepulchral Monument of N. L. Plumbini; *Dominicus Barriere Gallus, in. exc. del. et scul.*

Hercules, after a basso relievo in the Medicean Garden.

A large plate; entitled *Circum Urbis Agonalibus, &c.*; with many Figures, 1650; *Dominicus Barriere, Mass. del. et scul.*

Several plates of the History of Apollo; after the pictures by *Domenichino* and *Viola*.

There are several other prints by this artist.

BARRODUCCEO, A. Mr. Strutt mentions this artist as the engraver of some small plates, representing the liberal arts and sciences. They are executed with the graver, in a dry, stiff style, and the drawing is very incorrect.

BARROSO, MIGUEL, a Spanish painter, born at Consuegra in 1538. According to Palomino, he was a scholar of Gaspar Becerra, and distinguished himself as an architect, as well as a painter. He was employed by Philip II. in the Escorial, where he painted, in the principal cloister, the Resurrection, Christ appearing to the Apostles, the Descent of the Holy Ghost, and St. Paul preaching. His compositions are copious, and his design correct, with great intelligence of light and shadow. [Bermudez and Quilliet say that he failed sometimes in vigour and a knowledge of chiaro-scuro; but that his colour was that of Barocccio, and his forms those of Correggio.] He died at Madrid in 1590.

BARRY, JAMES. This eminent artist of the British school was born at Cork in 1741. He was the son of a ship-master who traded from Cork to England, and was intended by his father to succeed him in that calling, but his decided inclination for drawing induced his parents to permit him to follow the bent of his genius; and he was educated at the academy of Mr. West at Dublin, where, at the age of twenty-two, he gained the premium for the best historical work, by his picture of St. Patrick's Arrival on the Coast of Cashel. His merit procured him the patronage of Mr. Burke, by whose kindness he was enabled to travel, and to visit Italy, where he remained four years. During his residence abroad he was made a member of the Clementine Academy at Bologna, on which occasion he painted for his picture of reception, Philoctetes in the Isle of Lemnos. He returned to England in 1770, and the year afterwards exhibited with the Royal Academy, his picture of Adam and Eve, and the following year produced his Venus Anadyomene, a picture which received the meed of general admiration, and has been favoured with the liberal denomination of *the least ill executed production of his life*. Whatever may have been the singularities or infirmities of Mr. Barry, it is to be wished that the art of painting may never be more degraded by the productions of eccentric absurdity than it has been by this original and daring artist. In 1775, he published an inquiry into the real and imaginary obstruction to the acquisition of arts in England, in answer to the conceited and bigoted criticism of the Abbé Winkelman, who has taken upon him to assert that the English (that nation which has produced a Newton, a Shakspeare, and a Milton) are incapable of attaining any great excellence in

the art, from *their natural deficiency of genius, and the unfavourable temperature of their climate*; an absurdity, which the actual state of painting in England, and the distinguished rank our present excellent artists hold over those of every other nation in Europe, has rendered futile and contemptible. He soon afterwards made his proposal to the Society for the Encouragement of Arts, Manufactures, and Commerce, to paint, gratuitously, a series of pictures, allegorically illustrating the culture and progress of human knowledge, which now decorate the great room of the Society. This immense work he accomplished, without assistance, in the short space of three years, and it is sufficient to prove the capacious stretch of his mind, and the abundance of his invention. In 1777, Mr. Barry was made a Royal Academician, and on the death of Mr. Penny, in 1782, he was elected Professor of Painting. It is to be regretted that this artist's undoubted genius, and loftiness of mind, were accompanied by a fiery and turbulent nature, which frequently hurried him into the most imprudent and outrageous intemperance of conduct. This unfortunate disposition produced many unpleasant dissensions with his co-academicians, particularly with the late lamented and estimable president, and finally occasioned his expulsion from the Academy in 1792. The principal works of Mr. Barry were his pictures in the Adelphi, his Venus before mentioned, his Pandora, and a picture of King Lear for the Shakspeare Gallery. He has engraved many of his works, which may be regarded as the productions of a painter, inattentive to that beauty and delicacy of execution which are looked for in the productions of a professional engraver. He died in 1806.

BARTOLET. See **BART^r FLAMEEL.**

BARTOLI, PIETRO SANTE. This artist is sometimes called *il Perugino*, from his having been born at Perugia, about the year 1635. In the early part of his life he practised painting, but abandoned it, to devote himself entirely to engraving, in which he greatly distinguished himself, not only by the merit of his plates in point of execution, but by the number and variety of the works he has left us. His plates are chiefly etched, and his point is extremely free and masterly. He sometimes marked his works with the initials of his name, with an *F.* for *fecit*, as *P. B. F.* and more frequently with an abbreviation of his name, as *Petr. Ss. Bart., sc. Romæ.* The number of his prints is very considerable, of which the following list comprises his principal plates:

VARIOUS ANTIQUITIES.

Admiranda Romanorum Antiquitatum ac veteris Sculpturae Vestigia; eighty-three plates.

Romanæ magnitudinis Monumenta; one hundred and thirty-eight plates.

Veteres arcus Augustorum triumphis insignes; fifty-two plates.

Colonna di Marco Aurelio, &c., the Antonine Column; seventy-eight plates.

Colonna Trajana, di Alfonso Ciacconi; one hundred and twenty-eight plates.

Sepolcri antichi Romani ed Etruschi trovati in Roma; one hundred and twenty-three.

The Aqueduct that brings the Water from Civita Vecchia; four large plates.

The Sepulchral Urn, in the Court of the Capitol.

The Antique Painting, called the Noce Aldobrandini; two sheets.

Le Pitture antiche delle grotte de Roma, &c.; assisted by F. Bartoli; ninety-four plates, 1680 and 1706.

Le antiche Lucerne sepolchrali in Roma, 1691 and 1704; one hundred and nineteen plates.

Antiquissimi Virgiliani Codicis fragmenta et picture.

SETS OF PRINTS AFTER VARIOUS MASTERS.

- A set of friezes, subjects from the Bible; *after Raffaele*; twelve plates.
 Another set of friezes from the same; *after the same*; fifteen plates.
 Another set of friezes; *after the same*; inscribed *Leonis X., &c.*; fifteen plates.
 A set of ornaments and figures; *after the same*; inscribed *Parerga atque ornamenta in Vaticanis, &c.*; forty-three plates.
 Four—Of Jupiter, Mars, Mercury, and Diana.
 A set of friezes; *after Giulio Romano*.
 Jupiter fulminating the Giants; *after the same*; nine plates.
 A set of several plates of the Life of St. Peter; *after Lanfranco*.

SINGLE PRINTS AFTER VARIOUS MASTERS.

- The Adoration of the Magi; *after Raffaele*; in three sheets.
 Jupiter nursed by Amalthea; *after Giulio Romano*.
 Hylas carried off by Nymphs; *after the same*.
 Sophonisba before Massinissa; *after the same*.
 The Contenance of Sæpio; *after the same*.
 St. John preceding Christ in the Wilderness; *after P. F. Mola*.
 The Birth of the Virgin; *after Albano*.
 The Marriage of the Virgin; *after Nicolo Berrettoni*.
 Daniel in the Lions' Den; *after P. da Cortona*.
 The Virgin and infant Christ in the Clouds, with Saints; *after L. Caracci*.
 The Family of Coriolanus at his Feet; *after Ann. Caracci*.
 St. Charles Borromeo led by an Angel; *after the same*.

SUBJECTS FROM HIS OWN DESIGNS.

- St. Stephen with the Crown of Martyrdom.
 St. Bernard enchaining the Devil.
 Theatre erected in St. Peter's for the Canonization of two Saints.
 The sepulchral Monument of Pope Urban VIII.; *Petr. Sancti. Bartol., del. et scul.*
 An ancient Mausoleum; *after a design by P. da Cortona*.
 [For a very copious list of his works, see Nagler, *Kunstler Lexicon*.]

[BARTOLO, DOMENICO, the nephew and disciple of Taddeo, painted in 1436, and greatly improved and aggrandized his manner. His pictures, compared with those of former artists, display much freedom from the old dryness; his design and perspective are better, his compositions more scientific, with great richness and variety, common with the artists of his school. From pictures painted by him, in the Pilgrims' hospital, Raphael and Pinturicchio, while painting at Sienna, took many notions of national costume, and, perhaps, of some further particulars.]

[BARTOLO, TADDEO, a painter of the Siense school, flourished in the early part of the 15th century. The chief merit of his works lies in the dignity and originality of the invention. Some of his pictures still exist in good preservation, at Pisa, Volterra, and at Padua. Some of his small pictures do him still greater honour than his larger works, and show an imitation of Ambrogio, his great prototype, and also the subdued and agreeable style of the Siense school.]

BARTOLOMEO. See BREEMBERG.

BARTOLOMEO, FRA. See PORTA.

BARTOLOZZI, FRANCESCO. This ingenious and celebrated designer and engraver was born at Florence in 1730. He was instructed in drawing by Hugfort Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Ricci, F. Zuccarelli, and others, engraved whilst he was in the employment of Wagner. But the

theatre destined for the display of his talents was England, where he arrived in 1764. Few artists have reached so distinguished a rank in their profession as M. Bartolozzi, and that, in every species of engraving. His etchings, in imitation of the drawings of the most eminent painters, represent admirably the fire and spirit of the originals, and he was not less successful in the exquisitely finished plates he has produced in the various styles he practised. Indefatigable in the exercise of his art, M. Bartolozzi has left us a prodigious number of plates, and the only embarrassment we experience, is in selecting as copious a list of his works as our limits will permit, without omitting many objects truly worthy of notice. [He died at Lisbon in 1813.]

PLATES WITHOUT THE NAME OF THE PAINTER, SOME FROM HIS OWN DESIGNS.

- Abraham and the Angels; an etching.
 The Miracle of the Manna; the same.
 Job abandoned by his Friends.
 Charity, an oval; inscribed *Ipse fecit*.
 The Origin of Painting. 1787.
 The Virgin and Infant; circular.

PLATES AFTER VARIOUS MASTERS.

- St. Francis of Sales triumphing over Heresy; *after Amiconi*.
 Rebecca hiding the Idols of her Father; *after P. Cortona*.
 Laocoon attacked by the Serpents; *after the same*.
 St. Luke painting the Portrait of the Virgin; *after Cantarini*.
 The Bust of Michael Angelo.
 The Portrait of Annibale Caracci; *after a drawing by himself*.
 Roland and Olimpia; *after An. Caracci*.
 Clytie; circular; *after the same*.
 The Adulteress before Christ; *after Agost. Caracci*.
 Prometheus devoured by the Vulture; *after M. Angelo*.
 The Parting of Achilles and Chriseis; *after Cipriani*.
 Hector taking leave of Andromache; *after the same*.
 Chriseis restored to her Father; *after the same*.
 The Death of Dido; *after the same*.
 Jupiter and Juno on Mount Ida; *after the same*.
 Venus presenting the Cestus to Juno; *after the same*.
 Venus attired by the Graces; *after the same*.
 Tancred and Herminia; *after the same*.
 Tancred and Clorinda; *after the same*.
 Shakspeare crowned by Immortality; *after the same*.
 The Virgin and Infant; *after Carlo Dolci*.
 Socrates in Prison; *after Anselica Kauffman*.
 Penelope lamenting Ulysses; *after the same*.
 Telemachus and Mentor in the Isle of Calipso; *after the same*.
 Paulus Emilius educating his Children; *after the same*.
 Coriolanus appeased by his Family; *after the same*.
 The Interview of Edgar and Elfrida after her Marriage with Athelwold; *after the same*. This plate was begun with the unfortunate *Mr. Ryland*, and was finished by *M. Bartolozzi* for the benefit of his widow.
 King John ratifying Magna Charta; *after Mortimer*; the companion engraved under the same circumstances.
 The Portrait of Carlo Cignani; *after C. Maratti*.
 The Portrait of Pietro da Cortona; *after the same*.
 Cornelia, Mother of the Gracchi; *after Mr. West*.
 Mary, Queen of Scots, and her Son; *after Zucchero*.
 A collection of Gems, designed by various artists, engraved by *Bartolozzi*.
 A set of eight subjects; *after Ben. Castiglione*.
 A set of thirteen plates from the paintings by *Domenichino*; in the cloister of Grotta Ferrata.
 Twenty-three plates, making a part of eighty-one, from drawings by *Guerzino*; in the King's collection.
 A set of Portraits of illustrious Persons of the time of Henry VIII.; *after drawings by Holbein*.
 Two Portraits of Henry and Charles Brandon, sons of the Dukes of Suffolk; after two miniatures by *Holbein*, executed in colours; very fine.
 A set of six plates; after original drawings by the *Caracci*; in the King's collection, in imitation of the drawings.

A large plate of the Death of Lord Chatham; *after Mr. Copley.*

[For a more copious list see Nagler, *Künstler Lexicon.*]

BARTOLINI, GIOSEFFO MARIA. This painter was born at Imola, in 1657, and studied at Bologna under Lorenzo Pasinelli. He painted history with considerable reputation, and there are several of his works in the public edifices at Imola, which are highly esteemed, particularly a picture representing a Miracle wrought by S. Biagio, in the church of S. Domenico. He was living in 1718.

BARTSCH, ADAM, a modern German engraver, born at Vienna in 1757. He is keeper of the imperial collection of prints, and has engraved several plates, some of which are after his own designs. Among them are some etchings. [He died at Vienna in 1820, according to Brulliot (Nagler says in 1821); he was principal keeper of the imperial and royal gallery at Vienna, and author of that very elaborate, correct, and useful work '*Le Peintre Graveur*,' which may be safely pronounced the best account of prints ever published. He also published a Catalogue of the Etchings by Rembrandt and his scholars, which, like the former, is a wonderful instance of accuracy and perseverance. For the former of these works he etched a series of *fac similes* of unique or extremely rare etchings by Dutch and Flemish artists, in which the touch and spirit of the originals are admirably copied. His son, *Frederic de Bartsch*, published, in 1818, a Catalogue raisonné of all the prints by his father; they amount to 505 pieces.]

PORTRAITS.

Adam Bartsch.

John Christian Brand, painter.

A young Lady in a Nightcap, 1785.

Michael Wolgemut, painter.

Antonio Allegri, *Coreggio*; *after Carlo Maratti.*

Madame Tscida.

A Girl reading by Candlelight, said to be *after Guido.*

The Marriage of Alexander and Roxana; *after Parmegiano.*

A set of thirty-nine plates, in imitation of the drawings of several masters, in the Imperial collection.

Twelve studies of Animals; *after J. H. Roos*; four on each plate.

A Traveller passing a Forest, with a Boy holding a Lantern; engraved in the manner of *Rembrandt.*

The Obsequies of Publius Decius Mus, large plate; *after Rubens.*

BARTSCH, or BARTASCH, GODFRID, a German engraver, by whom we have a small collection of prints from the pictures in the gallery at Berlin. He also engraved the following plates:

The Holy Family; *after Vandyck.*

Meleager presenting the Head of the Boar to Atalanta; *after Rubens.*

BARY, HENRY, an eminent Dutch engraver, born about the year 1626. He appears from his style to have been either a scholar of Cornelius Vischer, or to have formed himself on his manner. We have several plates by him of portraits and various subjects, executed very neatly with the graver, which have great merit, although by no means equal to the works of Vischer. He generally marked his plates with his name, H. Bary, and sometimes H. B. By him we have the following:

PORTRAITS.

Dirk and Walther Crabeth, glass-painters.

Adrian Heerebord. 1659.

Hieronimus van Bivernink.

Desiderius Erasmus.

William Joseph Baron of Ghent, admiral of Holland.

Rombout Hagerbeets.

Anitius Manlius Severinus Boetius.

Jacobus Taurinus.

Count John de Waldstein.

The Duchess de la Valiere: marked *H. B.*, *fec.*

The above are without the name of the painter.

Hugo Grotius; *after M. Mirevelt.*

Cornelius Ketel, painter; *se ipse, pinx.* 1659.

Jacob Backer, painter; *G. Terburg, pinx.*; oval.

John Schellhammer, pastor; *Esopus, del.*

John Zaa, pastor; *Chr. Pierson, pinx.*

Jacob Balthere, Predicant; *Westerbaem, pinx.*

Arnold Gesteramus, Predicant; *Westerbaem, pinx.*

Michael Ruyter, admiral; *after F. Bol.*

Admiral Vlugh; *after B. Vander Helst.*

Leo Aitzema, historian; *after John de Baan.*

George de Mey, theologian; *after C. van Diemen.*

SUBJECTS AFTER VARIOUS MASTERS, AND AFTER HIS DESIGNS.

Neptune, emblematical; *H. Bary, fec.*

Allegorical title for the work of *Leo van Aitzema*; *H. Bary, fec.*

A Mother suckling her Child, without the name of the painter.

Two Drolleries; *after Brower*; *H. Bary, fec.*, without the name of the painter.

A Peasant Family; *after Peter Aertsen*; *Hendrich Bary, sc.*

Summer and Autumn, in one plate, represented by two Children, one holding a handful of Corn; *after Vandyck.*

A young Woman leaning on a Table sleeping, and a young Man laughing; *after the same.*

A young Lady sitting at a Table, with a Hat and Feathers; *after Terburg.*

BAS, or BASSE, MARTIN, a Dutch engraver, who flourished about the year 1600. From the style of his plates, it is very probable that he was brought up in the school of the Wierixes, his engravings are evidently in imitation of their manner. He was chiefly employed in portraits. We have by him the portrait of Edmund Genungs, Jesuit, prefixed to his *Memoirs*, published 1591. The portrait of *Philip Bosqueri*, marked *Mart. Basse*, and a small frontispiece of St. Peter and St. Paul, dated 1622.

BAS, JAMES PHILIP LE, a celebrated French engraver, who has left a considerable number of plates, executed in an excellent manner. He was born at Paris in 1708, was instructed in the art of engraving by N. Tardieu, and was one of the most ingenious artists of his time. He excelled in landscapes and small figures, which he touched with infinite spirit and neatness. He availed himself much of the freedom and facility of etching, which he harmonized in an admirable manner with the graver and dry point. The popularity of his works procured him a number of scholars, whose talents were employed in advancing the plates which he afterwards finished and published with his name. He is however entitled to an honourable rank among the ingenious artists of his country. The number of his plates is very extensive; the following are his most esteemed works:

The Portrait of Robert de Lorraine, sculptor; engraved for his reception into the Academy in 1741.

The Portrait of P. J. Cazes, painter; *the same.* 1741.

Four—Of the Times of the Day; *after Berghem.*

The Embarkation; *after the same.*

The Environs of Groninguen; *after Ruysdael.*

The Environs of Guelder; *after the same.*

David Teniers and his Family; *after Teniers*; fine.

The Works of Mercy; *after the same.*

The Prodigal Son; *after the same*; ditto.

A large Flemish Festival, with Teniers and his Family;

ditto.

The last four prints are of a superior execution, and are among his best works. His prints after

Teniers are more than a hundred, and he appears to have copied that master with uncommon success.

The Italian Chase; *after Wouvermans.*
The Milk-pot; *after the same.*
The Boar-hunt; *after the same.*
Four large Huntings; *after Van Falens*; fine.
The Port of Messina; *after Claude Lorraine*; fine.
An Italian Landscape; *after the same*; fine.
An Italian Sea-port; *after Vernet.*
Fishermen going out; *after the same.*
Thirteen of the Ports of France; *after Vernet*, the etchings are by Cochin.

[He died in 1782.]

BASAITI, MARCO. This painter was a native of the Frioul, born of Greek parents, and flourished about the year 1510. He was a competitor of Giovanni Bellini, and if he did not equal that master in every respect, there are some in which he surpassed him. He was happier in his compositions, and understood better how to unite his grounds with his figures. In the Chiesa di S. Giobbe, at Venice, is a fine picture of Christ praying in the Garden, painted in 1510; but, according to Ridolfi, his principal work is at the Certosa, representing the Vocation of St. Peter and St. Andrew to the Apostleship. At Sesto, is a taking down from the Cross, which is favourably mentioned by Lanzi.

BASAN, FRANCIS, a French engraver, born at Paris in 1723. He was a pupil of Stephen Fessard and John Daule. He was principally occupied as a printseller, and published a *Dictionnaire des Graveurs* in 1767. He engraved the following plates:

Louis XV., with Diogenes; *after Le Moine.*
Cardinal Prince de Rohan.
Christophe Lemenu de St. Philibert; *after Le Fevre.*
Carle Vanloo.
An Ecce Homo; *after Caravaggio.*
St. Maurice; *after L. Giordano.*
Bacchus and Ariadne; *after the same.*
Christ breaking the Bread; *after Carlo Dolce.*
The Card-players; *after Teniers.*
Au Incantation; *after the same.*
The Gothic Songster; *after A. Both.*
The Female Gardener; *after Fras. Mieris.*

He also engraved several copies after the scarce prints of Rembrandt.

[**BASCHENIS, EVARISTO,** a native of Bergamo, born in 1607, or 1617, (for authorities differ,) was a painter of the Venetian school. He was among the first to introduce in Italy what is now termed painting of still-life. He painted musical instruments with much effect; arranging them on tables covered with the most beautiful tapestries, and mingled with various other objects. From these materials he produced pictures with so much skill as quite to deceive the spectator. He died in 1677.]

BASILLI, PIER ANGILO. This painter was a native of Gubbio, born about the year 1550. He was first a scholar of Felice Damiani, but afterwards studied under Christofano Roncalli, whose manner he followed, though in a more delicate style. His fresco paintings in the cloister of S. Ubaldo are much esteemed; and in the church of S. Mazziale is a picture in oil, of our Saviour preaching, with a great number of figures. He died in 1604, aged about 50.

BASIRE, JAMES, an engraver, born in London in 1740; little is known of the circumstances of his life. He engraved the following plates:

Captain Cook; *after Hodges*; *J. Basire, sc.* 1777.
Lady Stanhope, as the Fair Penitent; *after B. Wilson.*
1772.
Lord Camden; *after Reynolds.*
Orestes and Pylades before Iphigenia; *after West.*
The Field of the Golden Cloth, or the Interview between

Henry VIII. and Francis I., after the picture at Windsor, engraved in 1774. The largest print that has been engraved on one plate, about twenty-seven inches by forty-seven inches.

BASSAN, or BASSANO. See PONTE.

BASSANO, CESARE, a painter and engraver, born at Milan about the year 1584. We have no account of his works as a painter, but he engraved the following plates:

The Portrait of Gaspar Assellius; *Bassanus, fec.*
A Funeral Frontispiece of Fran^{co} Piccolomini; same mark.

The Nativity; no mark.

BASSELLI, DANIELLO. This artist is mentioned by Mr. Strutt as the engraver of a print representing Daniel in the Lions' Den; *after P. Caton.* It is etched and retouched with the graver in a very slight style.

[**BASSEN, B. VAN,** flourished about the middle of the 17th century. He was a Flemish painter of the interiors of churches and other public buildings, which he executed in a very skilful manner, both with regard to perspective truth and lively colouring. The figures in his pictures are frequently by eminent painters of his day, to whom he returned the compliment by supplying their architectural wants. His works have been too much neglected when called by his name, (to many unknown,) but held in esteem when ascribed to artists of reputation. Neither the date of his birth or death is recorded.]

BASSEPORTE, FRANCES MAGDALENE, an ingenious French lady, who distinguished herself by painting subjects of natural history in water colours. She also engraved some plates for the Crozat collection and others. We have by her,

The Martyrdom of St. Fidelio de Sigmaringa; *after P. A. Robert.*
Diana and Endymion; *after a design of Sebastiano Conca.*

There are also three books of flowers, drawn from nature, by *Mad^{me} Basseporte*, engraved by *Avril*. She flourished about the year 1729. [She died in 1780.]

BASSETTI, MARC ANTONIO. This painter was born at Verona in 1588, and was a scholar of Felice Riccio, called Brusasorci. He afterwards visited Venice, and studied the works of the excellent colourists of that school, particularly Tintoretto, whose style he preferred. On leaving Venice, he went to Rome, where he remained for a considerable time. On his return to Verona, he was employed in painting some pictures for the public edifices in that city. For the church of S. Tommaso, he painted a picture of St. Peter and other Saints. In St. Anastasia, the Coronation of the Virgin. These, with other works particularly specified by Ridolfi, had acquired him the reputation of an eminent historical painter, when he was cut off in the prime of life by the plague, which visited Verona in 1630. [His works were highly prized, but he left very few, as his maxim was, that painting ought not to be pursued by journeymen as a mechanic art, but with the leisure that is bestowed on literature for the sake of the pleasure it affords.]

BASSI, ANTONIO. In the description of the pictures and sculpture of Ferrara, are mentioned several of the works of this painter. In the church of St. Giovambatista are two pictures by him, one representing the Holy Family reposing in Egypt, the other, our Saviour and the Samaritan Woman; and in the church of St. Clemente, the Virgin Mary, St. Ann, and St. Joachim.

BASSI, FRANCESCO, THE ELDER, was born at

Cremona in 1642. He acquired the name of *il Cremonese da Paesi*, from his eminence in painting landscapes, which he touched with great spirit, and were at the same time sufficiently finished. He decorated them with figures and animals, tolerably drawn, and neatly painted. The private collections at Venice possess many of his pictures. He died about the year 1700.

BASSI, FRANCESCO, THE YOUNGER. This painter was born at Bologna in 1664, and was a scholar of Lorenzo Pasinelli. Although he died at the age of twenty-nine, he left some works of great merit in the public edifices at Bologna. In the church of S. Antonio, is a picture by Bassi, of that Saint taken up to Heaven by Angels, which is greatly admired. He died in 1693. [He was a distinguished copyist and imitator of *Guercino*.]

[**BASTI, DOMINIC DE**, born at Ghent in 1782, was an amateur painter of landscapes and cattle, and also of marine subjects, in which he was considered to excel, in consequence of his having made many voyages by sea as a merchant. His pictures are chiefly to be seen in Ghent in private collections; one was purchased by the commissioners for the encouragement of the fine arts, in that city, in 1822.]

[**BASTARNOLO, IL, OR FILIPPO MAZZUOLI**, a Ferrarese painter, who died about 1590, is described by Lanzi as a learned, graceful, and correct artist. He was not so well skilled in perspective as in other branches, and he injured his reputation, at first, by designing some figures in too large proportion. In his second manner, however, he became more elevated in design, and more studied in his colouring. The foundation of his taste is drawn from the *Dossi*; in force of *chiaro-scuro*, and in his heads, it would seem that he owed his education to Parma; in the natural colour of his flesh he approaches Titian; and from the Venetians would seem to have derived those varying tints and golden hues introduced in his draperies. The church of Gesù contains an Annunciation and a Crucifixion by him, both very beautiful altar-pieces. The Ascension at the Cappuccini is a magnificent piece; and an altar-piece of the titular saint, with half figures that seem to breathe, at the Zittle of S. Barbara, is extremely beautiful. The artist was drowned while bathing: he deserves to be known, more generally, beyond the limits of his own country.]

BASTARO, GIUSEPPE DEL. This painter was a native of Rome, and, according to Baglioni, flourished during the pontificate of Urban VIII. There are several of his works in the churches at Rome. One of his most admired productions, is the picture he painted for the church of S. Maria Maggiore, representing the Assumption of the Virgin. In the church of S. Girolamo is a Descent from the Cross, and the Death of St. Jerome.

BASTON, T., an English painter of sea-pieces and shipping, who flourished about the year 1721. Several of his pictures have been engraved by Kirkall, Harris, &c. He etched a few plates from his own designs, among which is a print representing the Royal Anne, with other ships.

BATHON, ———. The name of this artist is affixed to a portrait of Francis Mieris, the painter. [This is a mistake; the artist's name was **HIBBERT**, he practised at **BATH**.]

BATLEY, ———, an English engraver in mezzotint, who flourished about the year 1770. He was chiefly employed in engraving portraits.

[**BATTEM, GERHARD VAN**, a Dutch landscape painter, who flourished about the year 1650, and

lived nearly to the end of the century. It is supposed that he was a pupil of Rembrandt, as some of his pictures bear a resemblance to that master's manner. His subjects are mountainous landscapes with handitti, travellers, and stag-hunts. He painted between 1650 and 1700.]

BATTONI, [OR BATONI,] POMPEO. P. Battoni was born at Lucca in 1702. It is not said under whom he studied, nor do his works exhibit any proof of his having bestowed much attention on the theory of the art. Without possessing much genius or academic learning, his pleasing style of colouring, and a certain agreeable character in the airs of his heads, rendered his pictures exceedingly popular, and his works were held in considerable estimation all over Europe. It was fortunate for the reputation and success of Battoni, that he lived at a period when the arts had fallen to a very low ebb in Italy. Mengs, his only rival, and his superior, was chiefly employed in Spain, and he was the only painter of his time at Rome that possessed the least pretension to merit, and he consequently met with great employment. He was more occupied in painting portraits than historical works, although there are several of his pictures in the public edifices at Rome. In the church of S. Maria Maggiore there is an altar-piece of the Annunciation; in the pavilion at Monte Cavallo are five pictures by P. Battoni, one of which is considered as his best performance, representing Christ giving the Keys to St. Peter; and in the church of S. Girolamo, there is a Madonna, with several Saints and Angels. He died at Rome in 1787. [Lanzi and Nagler give the date of his birth in 1708.]

BAUDET, STEPHEN, an eminent French engraver, born at Blois about the year 1620. He received his first instruction in the art at Paris, and afterwards went to Rome, and appears to have adopted the manner of Cornelius Bloemaert in his earliest plates, which are executed entirely with the graver. He afterwards on his return to Paris altered his manner, and calling in the assistance of the point, he executed his best prints, which bear a strong resemblance to the manner of John Baptist Poilly. He made an excellent choice in the subjects of his plates, which are from the works of some of the most distinguished masters of Italy and France. He was a member of the Royal Academy of Paris, where he died in 1691. The following are his principal works:

PORTRAITS.

- Pope Clement IX.
- Charles Perrault; *Carol. Le Brun, pinx.*, 1665; *Stef. Baudet, sc. Acad. Reg. Piet., &c.*
- Louisa, Duchess of Portsmouth, as Venus caressing a Dove; *H. Gascar, pinx.; St. Baudet, sculpt.*
- Bust of the Emperor Adrian, from the antique; *S. Baudet, sc.*, 1678.
- Bust of a Roman Lady; *S. Baudet*, 1680.

SUBJECTS AFTER VARIOUS MASTERS.

- The Virgin teaching the infant Jesus to read; *after Albano*.
- The Woman of Samaria; *after the same*.
- Four plates of the Loves of Venus and Adonis; *after the same*, engraved at Rome in 1672.
- Four circular prints of the Four Elements; *after the same*; dated 1695.
- The dead Christ on the Knees of the Virgin Mary; *after Ann. Caracci*.
- The Stoning of Stephen; *after the same*. 1677.
- Adam and Eve; *after Domenichino*; very fine.
- The Nativity; *after J. Blanchard*.
- The Holy Family; *after S. Bourdon*; round.
- Six Landscapes; *after the same*.

Six—Of the great Staircase at Versailles; *after Le Brun*; that of the ceiling is engraved by *C. Simonneau*.
 The Tribute Money; *after Valentine*.
 The Communion of the Primitive Christians; *after C. de la Fosse*.
 Moses treading on the Crown of Pharaoh; *after N. Poussin*.
 Moses striking the Rock; *after the same*.
 The Worshipping the Golden Calf; *after the same*.
 The Holy Family; *after the same*.
 Venus reposing; *after the same*; dated 1666.
 Four Grand Landscapes; *after the same*; dedicated to the Prince of Condé. Dated 1684.
 Four other Grand Landscapes; *after the same*; dedicated to the King of France.

BAUDOQUIN, S. R. This amateur engraver was an officer in the French guards, who amused himself with the point. He etched a set of plates from his own designs, representing the military exercise of the French infantry. He also engraved some prints of battles, after the pictures of *Charles Parrocel*, and a set of small landscapes, after *Michau* and others.

BAUDUINS, ANTHONY FRANCIS. This artist was born at Dixmude in Flanders in 1640. He first studied painting under F. A. Vandermeulen, but afterwards devoted himself entirely to engraving. His plates are chiefly after the pictures or designs of Vandermeulen, and are etched in a bold free style, producing a good effect. He died at Paris in 1700, aged 60. His works are as follow:

Six Landscapes, with Figures; middle-sized plates.
 Six Large Landscapes; dedicated to *Ph. de Champagne*.
 Eight Landscapes, with Buildings.
 Two Stag-hunts; one dedicated to the *Marquis de Louvois*.
 A large Landscape, with the march of the King to Vincennes; dedicated to *Ch. le Brun*.
 A large Landscape, with the Queen going to Versailles; dedicated to the *Duke de Noailles*.
 Six Views of Towns in France.
 Two Views of Versailles; as it was, and as it is.
 View of the Castle of Vincennes.
 View of the Palace of Fontainebleau; two sheets.
 Two Views of Gardens in Italy; *after A. Genoels*.

BAUGIN, J., a French engraver, who flourished about the year 1660. He engraved several portraits, among which is that of H. de la Mothe.

BAUR, JOHN WILLIAM, a painter and engraver of some eminence, born at Strasburg in 1600. He studied painting under Frederick Brendel, and it was not long before he surpassed his instructor. On leaving that master he went to Italy, and passed some years at Rome, where he painted views of that city and environs, with small figures, neatly touched, which were greatly admired. The Prince Giustiniani favoured him with his protection; and he was also patronized by the Duke di Bracciano, who accommodated him with apartments in his palace. In 1637 he left Rome, and went to Venice, where his works were equally admired. He afterwards visited Vienna, and was taken into the employment of the Emperor Ferdinand III., in whose service he died, in 1640, aged 40. His pencil is very neat and spirited, and his colouring warm and glowing. It is to be regretted that he was not more correct in his design. As an engraver, he acquired considerable celebrity, and executed a great number of plates from his own designs, the best of which are those taken from the *Metamorphoses of Ovid*. They are slightly etched, and finished with the graver. They are very spirited, and resemble the manner of Callot. He marked his plates sometimes with his name, and sometimes with the cipher **WB**. The following are his principal works:

Portrait of Don Paolo Giordano II., Orsino Duca di Bracciano; oval; dated 1636; scarce.
 A set of Habilliments of different Nations, with his Portrait; eighteen prints.
 A set of Battles; entitled *Caprici di varie bataillie*; fifteen prints.
 Another set of Battles; fourteen prints, with the title.
 A set of Landscapes, among which are the Four Elements; twelve prints.
 Twenty of Battles, for the History of the Belgic War; by F. Strada.
 The *Metamorphoses of Ovid*; one hundred and fifty prints, published at Vienna after his death, in 1641.

[BAUR, NICOLAS, born at Harlingen in 1767, was the son of Antony Baur, a portrait painter. He painted landscapes and views of cities, and many houses in Holland are embellished by his works. He also painted moonlight and winter scenes; and was particularly successful in marine subjects. Two of the latter were purchased by the king of Holland, in 1807, and placed in the Museum. He is considered one of the best of the modern Dutch marine painters. He died at Harlingen in 1820; but the catalogue of the pictures at the Museum at Amsterdam says 1822.]

BAUSA, GREGORIO, a Spanish painter, born at Mallorca, a town in the vicinity of Valencia, in 1596. He was a scholar of Francisco Ribalta, and was a reputable painter of history. The principal altarpiece in the church of S. Philippe of the Carmelites at Valencia is by this master, representing the Martyrdom of that Saint. There are also several pictures by him in the monastery of Los Trinitarios Calzados in that city. He died in 1656.

BAUSE, JOHN FREDERICK, a modern German engraver, born at Halle, in Saxony, in 1738. He is stated to have learned the art of engraving without the instruction of a master, and to have formed his manner by an imitation of the admirable prints of J. G. Wille. His plates are chiefly executed with the graver, which he handled with great purity and firmness. His work is of considerable extent. The following are his principal plates, except his portraits, which are chiefly of German characters of little celebrity.

The Good Housewife; *after G. Dow*; dedicated to J. G. Wille.
 The Old Confidante; *after Kupetsky*.
 Artemisa; *after Guido*.
 Venus and Cupid; *after Carlo Cignani*.
 Michael Ehrlich; *after B. Denner*; a mezzotinto.
 Three Apostles; *after Caravaggio*; etching.
 Damon and Musidoro, subject from Thomson; *after Bach*.
 A Moonlight; *after the same*.
 The Repentance of St. Peter; *after Dietrichy*.
 The Sacrifice of Abraham; *after Oeser*.
 The Head of Christ; *after Guido*.
 The Magdalene; from a drawing by *Bach*, *after Battoni*.
 Bust of a Girl; *after Greuze*.
 Bust of a Girl, with a Basket of Roses; *after Netscher*.
 La petite Rusée; *after Reynolds*.
 Cupid feeling the Point of an Arrow; *after Mengs*.

[He died at Weimar in 1814. A list of his works may be found in Nagler and Heineken.]

BAYEU Y SUBIAS, DON FRANCISCO, a modern Spanish painter, born at Saragossa, 1734. He was first instructed by an obscure painter of his native city, and having gained the premium at the Academy, he was allowed a pension, to enable him to visit Madrid, where he entered the school of Antonio Gonzales Velasquez. His merit recommended him to the protection of Charles III., who employed him in the Pardo, and in the palaces at Aranjuez, and in Madrid. He also painted several pictures for the churches. In 1765, he was received into the Academy

at Madrid; and in 1788 was made painter to the king. At the Carthusians are some pictures of the life of St. Bruno, which are considered among his best works. He died in 1795. [It should be mentioned to the credit of *Raphael Mengs*, the principal painter to the king of Spain, that it was owing to his discernment and liberality this artist received the royal notice. Bayeu profited much by the advice and instruction of Mengs. A list of the public places where his principal works are, may be seen in *Bermudez*.]

BAYEU, DON RAYMON, was the brother of the preceding artist, born at Saragossa, in 1746, and was instructed in the art by Francisco. He is principally to be noticed as an assistant to his brother in his fresco works. He died in 1793.

BAZIN, NICHOLAS, a French engraver, born at Troyes, in Champagne, in 1636, he was a pupil of Claude Mellan, and established himself at Paris as an engraver and printseller. He worked principally with the graver, in rather a stiff, dry manner, and published several plates, executed by himself and others, chiefly engraved by the young artists he employed. His plates are portraits and historical subjects, of which the following are the principal:

PORTRAITS.

Madame Helyot, an abbess; *Bazin, del. et scul.* 1686.
Madame Guyon, a celebrated visionary.
John du Houssay de Chaillot, a hermit.
Father Emanuel Magnan.
Father Anthony Verjus, a Jesuit; *J. P. Cany, pinx.*
John Crasset, a Jesuit.
St. Francis Xavier.
St. Ignatius de Loyola, founder of the Jesuits.
Louis XIV., on horseback; *N. Bazin, sc.* 1682.
Louis, Dauphin of France; *after Martin, N. Bazin.* 1686.

VARIOUS SUBJECTS.

The Portrait of the Virgin.
The Annunciation.
Christ crowned with Thorns.
The Crucifixion.
St. Jerome and St. Peter, two plates; *after Lichery.*
St. Francis receiving the Stigmata; *after Barocccio.*
St. Isabella, foundress of the Abbey of Longchamps; *after Ph. de Champagne.*
St. Ann teaching St. Elisabeth to read; *after Le Brun.*
St. Mary, of Egypt, and St. Zoizima; *after the same.*
The Virgin Mary suckling the Infant; *after Coreggio.*
Two Ladies, one going into a Bath; *after J. Dieu.*

BAZZANI, GIUSEPPE. This painter was born at Reggio in 1701, and was a scholar of Giovanni Canti. He possessed a genius superior to his master, which was cultivated by the acquirement of considerable erudition. According to Lanzi, he studied the works which Rubens had painted at Mantua, whose style he followed. Many of his fresco paintings are at Mantua, and in the neighbouring convents, which are composed in a style that does honour to his genius, and painted with great spirit and freedom. He was director of the academy at Mantua when he died, in 1769. [Zani gives 1690 as the date of his birth.]

[**BAZZIACALUVE**, or **BEZZICALUVA**, ERCOLE, an eminent engraver of Florence, or Pisa, (for he is described as of both,) flourished about the year 1640. Bartsch describes seven of his prints, and Brulliot others which had escaped the notice of that accurate writer.]

BEALE, MARY. This lady was an eminent paintress of portraits. She was born in Suffolk, in 1632, and was the daughter of a clergyman. Having shown a great propensity for the art, she was placed under Sir Peter Lely, and soon became a

proficient. She copied several portraits by Vandyck, by which she acquired a purity and sweetness of colouring by which her portraits are distinguished. Being of an estimable character, and very amiable manners, she was countenanced and employed by many of the most distinguished persons of her time, and lived in great respectability. Her husband was also a painter, but of no celebrity. Mrs. Beale died in 1697.

BEARD, THOMAS. This engraver was a native of Ireland, and flourished about the year 1728. He worked in mezzotinto, principally portraits; among others are the following:

The Archbishop of Armagh; *after P. Ashton.* 1728.
The Countess of Clarendon; *after Kneller.*
John Sterne, Bishop of Clogher; *after Carlton.*

BEATRICE, NICCOLO, an eminent engraver, born at Thionville, in Lorraine, about the year 1500. He went to Rome at an early period of his life, where he must have resided from 1532 to 1562, as appears from his plates. From the style of this artist, it has been conjectured that he was a scholar of Agostino Veneziano, called de Musis. His works are however inferior to those of that master, and are more indebted to the subjects he has selected, than to the merit of their execution, for the estimation they are held in. A number of prints marked with

a B on a dye, thus, **B** have been frequently attributed to this master; but it is much doubted whether they are by him, as they are executed in a very superior style to those prints known to be his.

He usually marked his plates **NB**, or **NBL**, the letters N. B. L. F. The number of his prints is considerable, the most of which are comprised in the following list:

PORTRAITS.

Bust of Pius III., inscribed *Nicolaus Beatricus Lotaringus, &c.*
Pope Paul III., an oval, inscribed *Paul III. Pont.*
Pope Paul IV.; dated 1558.
Pope Pius V.
Henry II. King of France; **NB** *Lot. f.* 1558.
Another Portrait of Henry II.; dated 1556.
Hippolita Gonzago.
John Valverduz, Spaniard.
Don Juan of Austria, an oval, on a monument; inscribed *Generale della Legha.*
The Genealogy of the twelve first Emperors and Emperresses, with their Portraits, from medals; two sheets.
The Kings of Poland, in medallions; inscribed *Reges Poloniae.*

SUBJECTS OF SACRED HISTORY.

Cain killing Abel; inscribed *Fratricidium Abelis, A. S. ez.* 1540. *N. B. F.*
Joseph explaining the Dream; *after Raffaele*; marked **NBF.**, and his name; *one of his best plates.*
The Nativity of the Virgin; *after Baccio Bandinelli*; inscribed *Nicolaus Beatricus restituit et formis suis ez.*
The Annunciation; with the names of *M. Angelo and Beatrici.*
The Adoration of the Magi; *after Parmegiano, N. B. L. F.*
The Holy Family, with St. John; *Jerom. Mutian, pinx.*
Nicolaus Beatricus Lotharingus, incidit, &c.
The Good Samaritan; *Michele Angelo, inv.*
Christ on the Mount of Olives; *after Titian, marked N. B. F.*
The Crucifixion, with the Virgin, Magdalene, and St. John; with the Sun and Moon on each side; *Mucianus Brixianus, inv. Nicolaus Beatricus, &c. ez.*
The Mater Dolorosa; *after Michele Angelo, N. B. Romae.* 1547.

The taking down from the Cross; *after Circignani*; marked *B. Romæ*.
 Christ delivering the Souls from Purgatory; with the names of *Raffaëlle and Beatrix*.
 The Ascension; *after Raffaëlle*, with his cipher. 1541.
 The Conversion of St. Paul; *M. Angelo, pinx.*, &c., marked N. B.
 St. Michael overcoming the Evil Spirit; *after Raffaëlle*; marked N. B. L.
 The Virgin seated on a Throne, distributing Rosaries; inscribed *Nicolaus Beatrixius, &c. exc.*, oval.
 The Cross worshipped all over the world; arched plate, marked **NBF** and inscribed *Cruz illustris, &c.*
 MDLVII.
 The prophet Jeremiah; *after M. Angelo*; with names of painter and engraver.
 St. Jerome kneeling before a Crucifix; *after Titian*; marked N. C. L. F.
 St. Elizabeth, Queen of Hungary, relieving the distressed; *after Mutiano*.
 The Last Judgment; *after M. Angelo*. Dated 1562. In nine sheets.

SUBJECTS OF PROFANE HISTORY.

The Sacrifice of Iphigenia; on the altar is inscribed *Iphigenia*; it is marked N. B. L. F.
 Ganymede; *after M. Angelo*; inscribed *Ganimedes juvenis, &c.*
 The Fall of Phaëton; *after Michael Angelo*; retouched by *Beatrix*.
 Titius devoured by a Vulture; *after the same*; *Ant. Salamancha, ex.*
 Silenus carried by Children; *after the same*; *N. Beatrix, fec.*
 The Dream of Human Life, emblematical subject; *after the same*.
 Shooting at a Target; *after the same*.
 Vertumnus and Pomona; *after Puntormo*.
 Reason combating Love; *after B. Bandinelli*; with his cipher.
 A Combat between five Men and five Wild Beasts; *after Giulio Romano*. 1532.
 The Battle of the Amazons; *after a basso relievo*; inscribed *Amazonum pugna, &c.* 1559.
 The Battle of the Dacii; *after the basso relievo* of the Arch of Constantine; marked N. B. and inscribed *Tabula Marmora, &c.*
 The Emperor Trajan triumphant; *after a basso relievo*. 1560.
 The Pantheon of M. Agrippa; marked N. B. F.
 The Temple of Fortune; *after a drawing by Raffaëlle*; marked **NBF**.
 The great Circus; marked *N. Beatrix Lotaringia*; two sheets.
 The Front of the Farnese Palace; *after the design of M. Angelo*. 1548.
 Statue of Moses; *after M. Angelo*; inscribed *Moyseus ingens, &c.*
 Statue of Jesus Christ; *after M. Angelo*; with his name.
 Equestrian Statue of M. Aurelius. 1558.
 Statue of a Philosopher reading; inscribed *Anaximenes, &c.*; the plate was afterwards retouched, and the Philosopher changed into St. Paul.
 The Castle of St. Angelo.
 The Siege and taking of Thionville; *Nic. Beatrix Lotaringas, incidet.* 1558.

M. Heineken has inserted in his Dictionaire des Artistes, after the prints known to be by this artist, the list of those marked with a dye, as before mentioned, which have been attributed to him, but are more probably by Bartel Beham, under whose article they will be found.

BEAU, PETER ADRIAN LE, a French engraver, born at Paris, in 1744. He has engraved several portraits, and other subjects, after different masters, among which are :

Louis XVI. King of France.
 Marie Antoinette, Queen of France.
 Louis Philippe, Duke of Orleans.
 Hyder Ali; *after J. Year*.
 Mad^{lle}. de Raucour, actress.

Abbé Terray, comptroller of finance under Louis XV.
 A. R. J. Turgot, comptroller under Louis XVI.
 Necker, director of finances under Louis XVI.

BEAUMONT, CAV^{RE} CLAUDIO, was born at Turin in 1694. After studying some time in his native city, he went to Rome, and applied himself to copying the works of Raffaëlle, the Caracci, and Guido. He appears to have had little respect for the Roman painters of his time, except Trevisani, whose manner he imitated, in the vigour of his tints. On his return to Turin, he was employed in decorating the royal palace, where he painted in fresco, in the library, various symbolical subjects, relative to the Royal Family of Sardinia; and in the other apartments he represented the Rape of Helen, and the Judgment of Paris. In the Chiesa della Croce is a fine picture of the Descent from the Cross. The King of Sardinia conferred on him the order of knighthood, in whose service he died, in 1766.

[BEAUMONT, GEORGE HOWLAND, was an English Baronet, and an amateur painter. He was a liberal patron of artists, and was fond of their society. He was a great admirer of Wilson and Claude; and painted in a respectable manner scenes at Coleorton and the groves at Charnwood. He was born in 1753, and died in 1827.]

BEAUMONT, PETER FRANCIS, a French engraver, born at Paris about the year 1720. He has published some plates, after J. Breughel and Ph. Wowermans.

Three Views in Flanders; *after Breughel*.
 The Angel appearing to the Shepherds; *after Wowermans*.
 The Thirsty Traveller; *after the same*.
 Running at the Ring; *after the same*.
 The Swimmers; *after the same*.
 Cavalry defiling; *after the same*.
 Halt of Cavalry; *after the same*.
 The Blacksmith; *after the same*.
 Four Hunting Pieces; *after N. N. Coypel*.

BEAUVAIS, NICHOLAS DAUPHIN DE. This artist was born at Paris about the year 1687. He learned the art of engraving under John Audran, and his works are held in considerable estimation. It is probable that he passed some time in England, as he engraved a part of the Dome of St. Paul's, after Sir James Thornhill. We have also by him :

The Virgin with the infant Jesus, upon a Pedestal, with several Saints below; *after Coreggio*.
 St. Jerome; *after Vandycck*.
 Mary Magdalene in the Desert; *after B. Lutti*; for the Crozat collection.
 Bacchus and Ariadne; *after N. Poussin*.
 Cupid stealing Jupiter's Thunder; *after Le Sueur*.
 The Burning of Æneas's Ships, and their Metamorphoses into Nymphs; *after Coypel*.
 The Companion, a subject from the Life of Æneas; *after the same*.
 The Resurrection; *after P. J. Cazes*.
 The Four Seasons; *after the same*; four plates, engraved conjointly with *Desplaces*.
 The Descent of the Holy Ghost; *after J. André*.
 All Saints; *after the same*.
 Monument in honour of William, Earl Cowper.

BEAUVAIS, CHARLES NICHOLAS DAUPHIN DE, the son of the preceding artist. He was born at Paris in 1764, and was instructed in the art of engraving by his father. He has engraved the following plates :

The Portrait of Pope Benedict XIV., oval.
 Portrait of Justus Aurelius Meissonnier, architect.
 A subject; *after F. Boucher*; *C. Beauvais*.

BEAUVARLET, JAMES FIRMIN, a celebrated modern engraver, born at Abbeville, in 1733. He

went to Paris when young, and was instructed in the art by Charles Dupuis and Lawrence Cars. His first manner was bold and free, and his plates in that style are preferred by some to the more finished and highly wrought prints that he afterwards produced; although it must be confessed, that they are executed with great neatness and delicacy. The following are his principal works :

PORTRAITS.

The Abbé Nollet; *after La Tour*.
Edme Bouchardon, sculptor; *after Drouais*. 1776.
John Baptist Poquelin de Moliere; *after S. Bourdon*.
The Marquis de Pombal; *after Roslin and Vernei*.
Catherine, Princess of Galizin; medallion.
Prince Ferdinand of Brunswick; &c.

SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; *after Luc. Giordano*.
Susanna and the Elders; *after the same*.
Perseus combating Phineus, shows the Head of Medusa; *after the same*.
Acis and Galatea; *after the same*.
The Judgment of Paris; *after the same*.
The Rape of Europa; *after the same*.
The Rape of the Sabines; *after the same*.
Susanna and the Elders; *after Guido Cagnaci*.
The Sewers; *after Guido*; very highly finished.
The Incredulity of Thomas; *after Calabrese*.
Venus lamenting the Death of Adonis; *after A. Turchi, called Veronese*.
La Rusée; *after C. Vega*.
The Double Surprise; *after Ger. Dow*.
The Fisherman; *after H. Carré*.
The Tric-trac Players; *after Teniers*.
The Bagpiper; *after the same*.
The Burgomaster; *after Ostade*.
Diana and Acteon; *after Rottenhammer*.
The Bathers; *after Boucher*.
The Trap; *after the same*.
The Dreamer; *after the same*.
Cupid chained by the Graces; *after the same*.
The Children of the Count de Bethune; *after Drouais*.
Le Colin Maillard; *after Fragonard*.
The Chastity of Joseph; *after Nattier*.
Susanna and the Elders; *after Vien*.
The Offering to Venus; *after the same*.
The Offering to Ceres; *after the same*.
A Subject from an Antique Painting of the Herculaneum.
Cupid holding his Bow; *after C. Vanloo*.
La Confidence; *after the same*.
The Sultana; *after the same*.
Lecture Espagnole; *after the same*.
Conversation Espagnole; *after the same*.
Telemachus in the Island of Calipso; *after Raoux*.
The Toilet, and the Return from the Ball; two companions; *after De Troy*.
Seven prints of the History of Esther; *after J. F. de Troy*.

BECCAFUMI, DOMENICO, called MICARINO. This eminent artist distinguished himself as a painter, a sculptor, and an engraver. He was born at Siena in 1484, and when a boy was employed in watching sheep. Having discovered some disposition for the art, he was taken from that humble situation, and placed under the tuition of an indifferent painter, called Capanna. He afterwards studied under Giovanni Antonio Vercelli, after which he went to Rome, where he applied himself with great assiduity, in studying the works of Michael Angelo and Raffaele. On his return to Siena, he produced several works, both in sculpture and painting, which gained him great reputation, and commenced his celebrated work executed in mosaic, the pavement of the cathedral at Siena, which has been engraved by *Andrea Andreani*. He also painted several pictures for the churches, both in oil and distemper. As an engraver, we have by him some excellent wooden cuts; and he engraved some plates, both etched and with the graver only, which show the hand of a great master, although they may not

be so pleasing to those who are accustomed to look for neatness of handling. He sometimes marked his prints with his name, *Micarino, fec.*, and sometimes with a B, divided in the middle, thus **B**.

We have the following prints by him :

Paulus III. Pontifex Maximus; without a name. 1515, a plate.
An Old Man standing, and a Young Mau lying down; *Micarino, fec.*; a plate.
Three Academy Figures; without a name; a plate.
The Nativity; *after Titian*; a wooden cut, fine.
The Virgin embracing the infant Jesus; a wooden cut, three tints.
St. Peter holding a Book and the Keys; a wooden cut, in *chiaro-scuro*.
St. Philip holding a Book and a Cross; *the same*.
St. Andrew, with his Cross; *the same*.
A Philosopher, with a Cloak, sitting; *the same*.
St. Jerome kneeling before a Crucifix; a wooden cut.
Ten subjects of Alchymy, on the first is inscribed *Mecarimus de Sinis inventor*.

He died in 1549. [Zani denies that he ever engraved on wood; and says (as does Lanzi) that he was living in 1551.]

BECCARUZZI, FRANCESCO. This painter was born at Conigliano, in the Frioul, and was a disciple of Pordenone, whose manner he followed, and painted with considerable reputation, both in oil and in fresco. Many of his works are in the churches and convents at Trevigi, which are described by Ridolfi. One of his best performances, according to that author, was the picture he painted for the church of the Franciscans at Conigliano, representing St. Francis receiving the Stigmata, with several Saints.

BECCERRA, GASPAS, a Spanish artist of great celebrity, was born at Baiza, in Andalusia, in 1520. He excelled as a painter, a sculptor, and an architect. The patronage bestowed on the arts by Charles V. induced Becerra to visit Rome, for improvement, at a time when Michael Angelo was in the zenith of his fame; and it is said by Palomino, that he had the advantage of studying under that great master. On his return, he was taken into the protection of the emperor, and executed some works in fresco, in the palace at Madrid, which attracted general admiration. He was one of the first reformers of the Spanish school, by introducing a superior style, founded on the great gusto of Buonaroti. Many of his works are in the public edifices at Madrid, Astorga, and Zamora. He died at Madrid, in 1570, aged 50. [It was Philip II. who patronized Becerra, and not Charles V. The designs of Becerra are very rare, and are much esteemed for the great care he bestowed on them; for he justly considered design as the foundation of painting. For a full account of his works in the public buildings, see Bermudez.]

BECHON, J. This artist was a native of France, and flourished about the year 1670. He engraved several plates of landscapes, which are executed in a clear, neat style.

BECKET, ISAAC. This artist was one of the earliest engravers of mezzotinto in England. He was born in Kent, in 1653, and was bred to the business of a calico printer; but becoming acquainted with Lutterel, who had made some progress in scraping mezzotinto, he learned from him the process, and executed several plates in that way, of which many are portraits. We have the following by him :

PORTRAITS.

Sir Godfrey Kneller; from a picture by *himself*.
Charles II.; *after Kneller*.

James, Duke of York; *after the same*.
 Henry, Duke of Grafton; *after T. Hawker*.
 The Duchess of Grafton; *after Wissing*.
 Charles Melford; *after the same*.
 Sir Peter Lely; *Seipse, pinx.*
 George, Prince of Denmark; *after Riley*.
 Henry, Lord Bishop of London; *after the same*.
 Christopher, Earl of Albemarle; *after Murray*.
 George, Duke of Buckingham; *after Verhelst*.
 John Maitland, Duke of Lauderdale; *after Riley*.
 Henry, Duke of Norfolk; *Becket, fecit et exc.*
 Thomas Cartwright, Lord Bishop of Chester; very scarce.
 Lady Williams; full length.
 Adrian Beverland, drawn from a statue.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary and St. Joseph, with the infant Jesus asleep, with two Angels; without the name of the painter.

Time cutting the Wings of Love; the same, *J. Becket, exc.*

A Landscape, with a Shepherd and Shepherdess; *J. Becket, exc.*

The Dutch Schoolmaster; *after Hemskerk*.

The Village Barber Surgeon; *after J. Lingelback*.

[BEDUSCHI, ANTONIO, a native of Cremona, born in 1576, was a scholar of Campi, whose manner he imitated. He is mentioned by P. Carasi, and two pictures painted by him in his 26th year, are commended for the promise they give of future excellence: one is the Martyrdom of Saint Stephen, and the other a Pietà for S. Sepolcro in Piacenza. The time of his death is not stated, but he was living in 1607.]

[BEECHHEY, WILLIAM, an English portrait painter, born in 1753, was a native of Burford in Oxfordshire. He became an Academician; was patronized by George the Third, and shared in that of the nobility with the most eminent of his contemporaries in the portrait line. He painted, in 1798, a Review of the Horse Guards, in which the portraits of George the Third and the Prince of Wales were introduced, and for which he was knighted. He at one time attempted fancy subjects, but whether that he found his mind was not suited to the regions of poetry, or that the painting of good likenesses of common nature was more profitable, he did not pursue it with any great ardour. He died in 1839.]

[BEECK, JAN, was born at Looz, and was a monk of the convent of St. Lawrence, near Liege, of which he became the abbot in 1509. He is considered, after the brothers Van Eyck, to be the most distinguished among the ancient painters of Liege. He painted the greatest number of the pictures in the church of his convent. He died in 1516.]

[BEECK, PETER VAN, a Dutch marine painter, living in 1681.]

BEEK, DAVID. According to C. de Bie, this eminent portrait painter was born at Delft, 1621. Others of the Dutch biographers assert, that he was a native of Arnheim, in Guelderland. He had the advantage of being a scholar of Vandyck, and became one of his ablest disciples. He was at least the most successful. King Charles I. favoured him with his patronage, and he was appointed to instruct the Prince of Wales and Duke of York in drawing. This artist is said to have painted with unusual promptitude and facility, which being remarked by the king, when sitting to him, occasioned that monarch to tell him pleasantly, that he believed he could paint if he was riding post. After passing some years in England, he visited Sweden, where he was received with distinction by Queen Christina, who appointed him her principal painter and chamberlain. Notwithstanding the flattering protection he

received from the queen, his desire to revisit his native country prompted him to solicit permission to return to Holland, which he with difficulty obtained, under a promise to return. His attachment to his country prevented his fulfilling his engagement, and he died at the Hague in 1656.

BEELDEMAKER, JOHN, a Dutch painter, born at the Hague, in 1636. It is not said by whom he was instructed, but he excelled in painting Huntings of the Boar and Stag. His pictures of these subjects are treated with great ability, and are painted with a suitable fire and spirit. [They are chiefly of small dimensions, and are frequently seen in England.]

BEELDEMAKER, FRANCIS, was the son of John Beeldemaker, born at the Hague, in 1669, and was first instructed by his father, but his genius inclining him to a different department of the art, he was placed under the tuition of William Doudyns, an historical painter of some celebrity. Under this master he soon found himself able to venture on travelling, from the resources of his talent, and he determined on visiting Italy. On his arrival at Rome, he was very assiduous in his studies after the great objects of art in that metropolis; and after passing some years in Italy, he returned to Holland, where he met with very flattering encouragement, and was employed in painting historical subjects and portraits, which were much admired. He was admitted a member of the Academy at the Hague. [He died in 1717.]

[BEER, JOSEPH DE, a native of Utrecht in 1550, was a scholar of Francis Floris, and painted historical pictures with some success. He was patronized by the Bishop of Tournay, for whom he painted several pictures that were much admired. He died in 1596.]

[BEERINGS, GREGORY, born at Malines about 1500, and died in 1570. He studied in Italy, and produced some good pictures of landscapes with architectural ruins; but being of dissipated habits, his talents were never fully developed.]

[BEESTEN, A. H. VAN, a Dutch painter of portraits and *bassi rilievi*, in which it is said that he excelled; but being a man of great modesty, he suffered others to turn his talents to their profit.]

BEGA, CORNELIUS. This artist was born at Harlem, in 1620. He was the son of a sculptor, called Peter Begeyn, and he is said to have changed his family name to Bega, on account of some irregularities of conduct, which had occasioned his father to disown him. Bega was a scholar of Adrian Ostade; and though his pictures are not equal to the admirable productions of that master, they have sufficient merit to rank him amongst the most interesting artists of his country. His pictures, like those of Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. He treated those subjects with a most humorous delineation of character; and his pictures are deservedly placed in the choicest collections. Whatever may have been the impropriety of his conduct in the early part of his life, his death was occasioned by a circumstance which proves that his profligacy had not extinguished the affections of the heart. A young person to whom he was fondly attached, and with whom he was on the point of marriage, was attacked with the plague, which visited Holland in 1664. She was abandoned by every one, from the dreadful effects of the contagion. Bega alone could not be prevailed on to leave her, but continued the most assiduous attention to her,

to the last moment. He caught the infection and died, at the age of 44. As an engraver, he is entitled to particular notice, from the charming etchings he has left us, which are executed with great spirit and ingenuity. They amount to thirty-four or thirty-five plates, among which are the following :

An interior of an Alehouse, with three Peasants, one with a Goblet in his Hand.

A Sketch of two Peasants and a Boy.

The interior of a Dutch Cottage, a Man with a Pitcher in his Hand, with another Peasant with a Woman and a Child; fine.

A Man leaning on a Table, and his Wife suckling a Child.

A Company of five Men and Women regaling.

Another Company regaling, a Woman pouring out a Glass of Liqueur.

An assemblage of eight Peasants, of which two are playing at Cards; very scarce.

[BEGARELLI, ANTONIO, called ANTONIO DA MODENA. This artist is not introduced here as a painter, but rather as a designer and modeller, by whom the most eminent of his time, both in painting and sculpture, profited. He was born at Modena in 1499, and was instructed by Giovanni Abati, the father of Niccolo. He exercised his talents chiefly in Parma, Mantua, and other cities. The limits of this work will not permit a detail of all that relates to Begarelli; let it suffice to say that he was associated with Antonio Allegri in the decorations of the cupola at Parma; that these artists were on the most friendly terms, and mutually assisted each other; that Begarelli made the models from which Antonio painted many of his floating figures, and even instructed his friend in the art of modelling. They were nearly of an age, and there was a similarity in their conceptions of the grand and the beautiful. Begarelli survived his friend Allegri many years, and produced numerous figures, larger than life, of which the monastery and church of the Benedictines preserved a noble collection. Vasari praises him for the fine air of his heads, beautiful drapery, exquisite proportions, and his colour like marble. But this praise becomes common-place and insipid, when the voice of Michael Angelo declares, "If this clay were only to become marble, woe betide the ancient statues." Begarelli was excellent in design, and acted as a master both of that and modelling; hence he greatly influenced the art of painting; and to him we are in a measure to trace that correctness, that relief, that art of fore-shortening, and that grace, approaching nearly to Raphael's, of which the Lombard painters boast so great a share. He died in 1565.]

BEGER, LAURENTIUS. According to Professor Christ, this artist was the nephew of Laurentius Beger, the celebrated antiquary, who was librarian to Frederick William, Elector of Brandenburg. He engraved a set of twelve anatomical plates, taken from the designs in the book on Anatomy, by Vesalius. He is also believed to have executed the greater part of the plates of antiquities, published by his uncle, entitled *Thesaurus Brandenburgicus*.

BEGYN, ABRAHAM, a Dutch painter, born in 1650. He painted landscapes and cattle, in the style of Nicholas Berghem, and his pictures of those subjects are very justly admired. His pencil is light and free, and his colouring is very agreeable. His principal residence was at Berlin, where his works were highly esteemed, and, according to Houbraken, he was principal painter to the Elector of Brandenburg, afterwards king of Prussia. [This is a mistake, it was Adrien Bega who painted at Berlin.] In several of the collections in Holland,

the pictures of this master are placed among the most admired painters, and they are held in considerable estimation in this country. [Unfortunately for the artist's reputation in England, his best works are here ascribed to Berghem, and are frequently altered to give a nearer approximation to his handling.]

BEHAM, BARTEL, a German painter, and very eminent engraver, born at Nuremberg, about the year 1496. He was the elder brother of the celebrated Hans Sebald Beham, and, according to Sandrart and the Padre Orlandi, resided chiefly in Italy, and studied under Marc Antonio Raimondi, at Rome and Bologna. Sandrart mentions several of his paintings, which in his time were in the gallery of the Elector of Bavaria, at Munich, and in the collection of the Prince of Neubourg. He is however more deserving of notice as an engraver than a painter, and may be considered as having been one of the most successful of those that have attempted to imitate the fine style of Marc Antonio. His drawing is masterly and correct, and there is a fine expression in his heads. Many of the plates by this master being without any designating mark, has led occasionally to some difficulty and mistake. The prints that bear his signature are marked BB., and are dated from 1520 to 1533. The following are the prints generally attributed to him.

PORTRAITS.

William, Duke of Bavaria.

Bust of Erasmus Alderman. 1535.

Bust of Leonard Van Eck.

The Emperor Charles V.; marked BB.

Ferdinand I.; same mark.

The two last are entirely in the manner of Marc Antonio.

VARIOUS SUBJECTS.

Adam and Eve, and Death before the Tree.

Judith sitting on the Body of Holofernes. 1525.

The Virgin suckling the infant Jesus; very fine.

A Sibyl reading, and a Boy holding a Torch. BB.

Susanna brought before the Elders; after Giulio Romano.

Lucretia.

Cleopatra. 1520.

The Judgment of Paris.

A Battle-piece; a frieze; inscribed *Titus Gracchus*.

Another Battle-piece; a frieze.

A soldier caressing a Woman.

A Child playing with a Dog; 1525.

A Child sleeping, with a Skull.

A Woman sleeping under a Tree, with a Child and a Lamb near her, and in the background a Wolf with a Sword in his Mouth, pursuing a Goose; inscribed *Der Welt Lauf*.

There are some prints marked with a B on a dye, and sometimes with the dye only, which have been by some attributed to Nicholas Beatrici, but are now with more probability supposed to be by Bartel Beham, as they are every way much superior to the usual style of Beatrici, and are much in the manner of B. Beham. They are as follow :

PRINTS WITH THE B ON THE DYE.

Apollo causing Mærcyas to be flayed; after *Raffaello*.

Christ giving his Charge to St. Peter; after the same.

A Naval Combat.

A Landscape, with Animals lying about a Tree, and at the Top of the Tree a Phoenix setting fire to her Nest.

Four frieses, with Boys playing, and Festoons of Flowers;

RAPH. VRB. IN. *Ant. Laferrii forms*.

PRINTS WITH THE DYE WITHOUT THE LETTER.

Apollo and the Python.

Apollo and Daphne.

BEHAM, HANS, or JOHN, SEBALD, a distinguished German engraver, born at Nuremberg in 1500. He was the younger brother of Bartel Beham, from whom, according to Sandrart, he received his instruction in the art; this probably was only the case previous to Bartel's going to Italy, at an early period of his life, as his manner bears a greater resemblance to the style of H. Aldegrever. Like that artist, he is classed by the collectors among what they denominate the *little masters*, on account of their prints being generally small. John Sebald Beham engraved on copper and on wood, and some few etchings have been attributed to him. He possessed considerable genius, and a ready invention. His drawing of the figure is generally correct, and the airs of his heads and turn of his figures, though rather Gothic, have great merit. His copper-plates are executed entirely with the graver, in an uncommonly neat and delicate manner; and his wooden cuts are remarkably free and spirited. In the early part of his life, he lived at Nuremberg, during which time he marked his plates with a cipher, composed of the three letters, H. S. P., and dated from 1519 till 1530. He afterwards resided at Frankfort, when he changed his mark to a cipher composed of H. S. B., and dated from 1531 to 1549. His works on copper are very numerous, of which the following general list is as detailed as the necessary limit of this work will permit, and it is hoped will be satisfactory.

PLATES WITH THE CIPHER **HSP**,

Engraved at Nuremberg, and dated from 1510 to 1530.

- The Portraits of Sebald Beham and his Wife, and in the middle the Cipher, with a Wreath of Laurel; *this is also engraved by Hollar.*
 Adam and Eve in Paradise; two small plates. 1519.
 St. Jerome, with a Cardinal's Hat and the Lion. 1519.
 The Virgin suckling the infant Jesus. 1520.
 The Virgin, with a Glory, standing, holding the infant Jesus. 1520.
 The Death of Dido; *Reginæ Didonis imago.* 1520.
 St. Anthony, Hermit, writing. 1521.
 St. Sebald seated between two Trunks of Trees, and holding in his right hand the Model of a Church. 1521.
 Two Peasants playing on the Flute and Bagpipe; very small.
 Two Peasants, Man and Woman, dancing. 1522; very small.
 A Triton carrying a Nereid on his shoulders. 1523; very small.
 A Woman sitting on a Lion. 1524.
 A Young Man and Woman embracing. 1526.
 The Death of Cleopatra. 1529.
 A Vase, a Model for a Goldsmith, with a German inscription. 1530.
 Combat of the Greeks and Trojans; very small, friese.
 Combat of Achilles and Hector; same.

PLATES WITH THE CIPHER **HSE**,

Engraved at Frankfort, and dated from 1531 to 1549.

- A Vase, embellished with sculpture, with two Syrens. 1531.
 Adam and Eve, behind them a Stag. 1536.
 Adam and Eve in Paradise, with the Serpent presenting the Apple. 1543; very fine.
 The Emperor Trajan, with his Army, listening to the complaint of a Woman against his Son. 1537.
 Melancholy; inscribed *Melancholia.* 1539; *after Albert Durer.*
 Patience; inscribed *Patientia*; on a tablet is written, *Sebaldus Beham Noricus faciebat.* 1540.
 Fortuna; a Woman holding a Wheel. 1541.
 Infortunium; a Woman stopped by an Evil Genius with a Lobster. 1541.
 A Young Woman, with a Buffoon, presenting Fruit; an etching. 1540.

- Four very small plates of the Four Evangelists, with Wings. 1541.
 Twelve small plates of the Labours of Hercules; inscribed *Aerumnæ Herculis*; dated from 1542 to 1548.
 An Ensign and a Drummer. 1544.
 The Roman Charity, with a German inscription. 1544; fine.
 The Arms of Beham. 1544.
 Bust of Domitia Calvilla, with the Emperor Trajan; *after Antique Medals.* 1546.
 The Twelve Months of the Year, each represented by a Man and Woman dancing; two Months on one plate; six small plates. 1545.
 The Judgment of Paris; *Judicium Paradis.* 1546; fine.
 Death seizing a Young Woman; inscribed *Omnem in homine, &c.* 1547; fine.
 A Man trying to pull up a Tree; inscribed *Impossibile.* 1549.
 The Virgin holding the infant Jesus in her Arms, with a Parrot and an Apple; *S. Maria.* 1549; *after Bartel Beham.*

WOODEN CUTS,

Which are sometimes marked with the one and sometimes with the other of his two ciphers.

- Portrait of Beham; with a Cap. 1546.
 Eight prints of the Passion of our Saviour.
 The Holy Family—St. Joseph plucking the Branch of a Tree.
 The Virgin with the infant Jesus on her Knee.
 St. Jerome with a Book and a Crucifix.
 A Young Man and Woman.
 A Female with Wings, with a Crown and Stars, with a Skeleton at her Feet—a Child with Wings holds a part of her drapery. 1548.
 The Baptism of the Anabaptists; circular; scarce.
 Another of the same subject; large print of four sheets; very scarce.
 A Village Fair, with a Steeple and a Clock; large friese; very scarce.
 A March of Soldiers; large friese, in four sheets; very scarce.
 Biblicæ Historiæ—Comprising three hundred and forty-eight prints, of which the greater part have figures on both sides.

[For a full account of his works see Bartsch, P. G. Tom. VIII.]

BEINASCHI. See BENASCHI.

BEISCH, JOACHIM FRANCIS. This artist was born at Munich, in 1665. He was the son of William Beisch, a painter of little celebrity, who was a native of Ravensburg, in Suabia, but was resident at Munich, from whom he received his instruction in the art. He excelled in painting landscapes and battles. His best works are in the palaces of the Elector of Bavaria, in whose employment he was for several years; among which are several large pictures of the battles fought in Hungary by the Elector Maximilian Emanuel. With the permission of his patron, he visited Italy, and made many designs from the beautiful views in that country. His landscapes exhibit very pleasing scenery, and he appears to have imitated the tasteful style of Gaspar Poussin, in the arrangement of his pictures. He died in 1748, aged 83. As an engraver, he has contributed several charming etchings to the portfolios of the collectors. We have by him four sets of landscapes, with figures and buildings, amounting together to twenty-six plates, etched with great sprit and facility.

[BEISSON, ETIENNE, an engraver, born at Aix, was a scholar of Wille. He engraved several subjects after the Italian masters for the Galerie du Musée, and Susanna at the Bath after Santerre. He died in 1820.]

BEITLER, MATHIAS, a German engraver, who resided at Augsburg about the year 1616. According to Professor Christ, he engraved several small plates of foliage, which are very neatly executed.

He usually marked his prints with a monogram composed of an M and a B, reversed, **M**.

BELBRULE, T., a French engraver on wood, who flourished about the year 1580. Papillon mentions some cuts of ornamental flowers, very delicately executed by this artist.

BELJAMBE, PETER, a modern French engraver, born at Rouen in 1752. He has engraved some plates of fancy subjects, from the contemporary painters of his country, and a few prints for the collection of the Palais Royal. Among others the following:

Portrait of Pilate de Rosier.

Cupid reposing on the Breast of Psyche; *after J. B. Re-naud.*

La petite Jeanette; *after J. B. Greuze.*

The Circumcision; *after Gio. Bellini*; for the Orleans Collection.

The Adoration of the Magi; *after Carlo Cagliari*; the same.

The Holy Family; *after M. Angelo*; the same.

[**BELKAMP, JAN VAN**, a Dutch artist, who passed the greater part of his artistic life in England, where he died in 1653, and was much employed in copying the pictures in the royal collection. Some are still in the royal collection; and at Drayton there were formerly portraits of Henry VII. and VIII., copied from large pictures by Holbein, which were burnt at Whitehall.]

[**BELL, LADY**, the sister of J. Hamilton, R. A., received instructions from her brother and Sir Joshua Reynolds. She delighted in copying the pictures of the latter, and was happy in her transcripts. She also copied some pictures from Rubens in Carlton Palace, among which was a Holy Family that gained great applause. She was widow to Sir Thomas Bell when she died, in 1825.]

BELL, WILLIAM. This artist was a native of Newcastle upon Tyne. He came to London about the year 1768, and was among the first of those who entered as students in the Royal Academy. In 1771 he obtained the gold medal, for a picture representing Venus soliciting Vulcan to forge arms for Æneas. He was much patronized by Lord Delaval, for whom he painted two Views of Seaton Delaval, and the Portraits of the family. He died at Newcastle, about the year 1800.

BELLA, STEFANO DELLA. This ingenious artist was born at Florence, in 1610. He was the son of a goldsmith, and he is said to have been intended for his father's profession, but having shown a genius for drawing, he was placed under Cesare Dandini to learn painting; a decided inclination for the art of engraving, induced his father to permit him to become a pupil of Canta Gallina, who was also the master of Callot. He at first imitated the manner of Callot, but soon abandoned it, and adopted a style of his own. No artist has handled the point with more facility and finesse than Della Bella. His execution is admirable, and his touch spirited and picturesque. He designed his subjects with infinite taste, and his plates produce a clear and brilliant effect. It is not surprising that some of his prints are slightly, though spiritedly etched, when we consider that the number of them exceeded one thousand four hundred. He visited Paris in 1642, where he engraved some plates for Henriet, the uncle of Israel Silvestre. The Cardinal Richlieu employed him to make drawings of the siege and taking of the town of Arras, by the royal army, which he afterwards engraved. On his return to Florence, he was

appointed by the Grand Duke to instruct his son Cosmo in drawing, with a suitable pension. He died at Florence in 1664, aged 54. The following is a list of his principal works:

VARIOUS SUBJECTS.

Portrait of S. Della Bella, in a Persian costume; *after his design.*

Sigismond Boldoni, noble Milanese.

Mount Joie, St. Denis, King at Arms; very scarce.

Horatius Gonzales; oval; very scarce.

Ferdinand, King of the Romans.

Bernardo Ricci on Horseback, Buffoon to Ferdinand II. 1637.

St. Antonine kneeling, in the Clouds; said to be his first plate.

St. Anthony mounted on a Monster with two Heads; inscribed *Super aspidem*, &c.

Jacob and Rachel leaving Laban.

Jacob's Journey to Egypt, to find Joseph.

Battle of the Amalecites.

St. John Baptist, with a Lamb.

St. John Baptist getting Water with his Cup.

The Virgin, with the infant Jesus on her Knee.

The Virgin, with the infant Jesus standing on her Knee.

The Virgin suckling the infant Jesus.

The Virgin suckling the infant Jesus, with St. Elizabeth and St. John.

The Virgin sitting, with the Infant standing on her Knee; oval.

The Virgin suckling the Infant; *Caracci, inv.*

A small plate of the Flight into Egypt, St. Joseph leading the Ass.

A round plate of the Flight into Egypt, with the Heads of Angels.

The Repose in Egypt; a round plate.

The Repose in Egypt, with St. Joseph reading, leaning against a Tree.

The Holy Family, with St. John and St. Elizabeth, with a Flowerpot.

The infant Jesus explaining the Writings to the Virgin and St. Joseph; very rare.

Effigie del glorioso Martyre Sto. Benedetto; very scarce.

The finding of the miraculous Image of our Lady, near Florence. 1633.

The Triumph of the Church.

St. Prospero descending from Heaven; very scarce.

The tyrant Phalaris ordering Perillus to be put into the Brazen Bull; *after Polidoro*. 1634.

A basso relievo, antique; *after the same.*

Lucretia; *after Parmegiano*.

Three Children carrying a Plateau; *after Guido*.

A basso relievo, antique, a Woman stopping a Bull.

Clovis on Horseback, carrying off Clotilda; scarce.

A Seaman, of whom a Beggar is asking Charity.

A Seaman, with his Hand on the Head of his Dog, and other Figures.

A Child teaching a Dog to sit up.

Four Turks, half-length figures.

Three Turks, with a Boy and a Negro.

A Polonese, with his Battle-axe.

A Soldier, with his Musket, and holding a Fowl, and a Woman on Horseback, with a Child.

A Florentine Sportsman, with his Gun, and a Girl spinning.

A Lady holding a Dog; marked twice *S. D. Bella*.

Mount Parnassus; very fine.

An Eagle devouring a Fowl, with its Wings extended, and below two Horses, and a number of Spectators.

The Rock of the Philosophers; fine and scarce.

The Fair, representing a Festival on the Arno; oval.

This plate was a long time attributed to *Callot*.

Perspective View of the Catafalco of the Emperor Ferdinand II., with the Arms of the Medici.

A Thesis, on the Canonization of Francis Solanus. 1639.

Plan of the Siege of La Rochelle; *S. Del. Bella, del. et fec.*

Plan of the Siege of Arras, for the Cardinal Richlieu; marked *Stefano Della Bella, inv. et fec.*

The Reposoir, or Fete Dieu; lengthways. It is seldom a good impression of this plate can be met with.

The View of the Pont-neuf. The first impressions of this plate are without the weathercock on the steeple of St. Germain l'Auxerrois.

View of the Castle of St. Angelo.

VARIOUS SETS OF PRINTS.

Two Landscapes in one, a Peasant carrying a Basket at the end of a Stick; and in the other, a Peasant carrying a Package on his Head.

Two Landscapes, one with a Man leading Dogs; and the other, a Man leading a Horse loaded with Sheep.

Six Views of the Port of Leghorn. 1655.

The Four Seasons; four figures in ovals.

The Four Elements, Landscapes and Marines.

Eight Marines, in the style of Callot; dedicated to *Lo-renzo de Medici*.

Six—Of Vases.

Six Landscapes; circular. 1656.

Four charming Landscapes, with Figures.

Four Views of Roman Ruins.

Three Battle-pieces; large plates. 1622, 1627, 1641.

Eleven—Of Moors, Hungarians, Asiatics, and Africans. Sixteen small square plates—Of Soldiers, Hunters, Fishermen, Peasants, Children, &c., which some attribute to Callot.

Eighteen; entitled *Raccolta di vari capricci*. 1646.

Twenty-four Views of Edifices; published by *Israel Sylvestre*.

Twenty-two sketches, &c., by *Stef. Della Bella*.

The Five Deaths; ovals; the last of his works.

The Sixth Death, plate begun by *Della Bella*, and finished by *J. B. Galestrucci* his scholar, after his death.

BELLANGE, JAMES, a French painter and engraver, born at Chalons about the year 1610. He studied under Claude Henriet, a painter of Nancy, and afterwards went to Paris, where he became a scholar of Simon Vouet. Of his merit as a painter little is known, but as an engraver, he has certainly been treated with unmerited severity by Basan, who says "that he was a bad painter, and a worse engraver." Although he cannot be classed among the ablest artists of his country, his plates, though executed in rather a singular style, possess considerable merit, particularly for their general effect. His point is free and masterly, and he conducted his masses of light and shadow with more than usual intelligence. His drawing is not very correct, and there is an appearance of affectation in the turn of his figures, which is not unfrequently discernible in the works of his countrymen. The following are his principal plates:

The Annunciation.

The Holy Family, with St. Catherine and St. John.

The Adoration of the Magi.

The Resurrection of Lazarus.

Christ bearing his Cross.

The dead Saviour lying on the Knees of the Virgin Mary.

The Three Marys going to the Sepulchre.

The Magdalene, half-length.

St. John the Baptist in the Wilderness.

The Martyrdom of St. Lucia.

The Death of Virginia.

Adonis carrying Diana on his Shoulders.

BELLANGER, J. A. Basan mentions this amateur engraver as having etched some plates from his own designs with considerable taste, intelligence, and correctness, and a few plates after *Raf-faëlle*, among which are the Miracle of the Loaves and Fishes, and the School of Athens.

BELLE, CLEMENT-LOUIS-MARIE-ANNE, born at Paris in 1722, studied under Lemoyne, and afterwards in Italy. His subjects are chiefly of a religious kind, with an occasional representation of the poetical. He was an academician and inspector of the royal manufactories at the Gobelins. He died in 1806.

BELLE, AUGUSTIN-LOUIS, son of the preceding, was born at Paris in 1757, and was probably instructed by his father, whom he assisted at the Gobelins manufactory. He painted many pictures, the subjects taken from sacred and profane history, and the ancient poets: he was living in 1831.

BELLE, NICHOLAS SIMON ALEXIS, an eminent French portrait painter, born in 1674, and died in 1734. He was a scholar of F. de Troy, and had much practice in his day.

BELLEVOIS, a painter of marines, sea-ports, and storms at sea. It is not mentioned by whom he was instructed, but he was a respectable artist in his department, and his works are to be seen in many of the collections in Flanders. [He resided at Hamburg, where he died in 1684. His style of painting indicates that W. Vaudervelde and Back-huyzen were his models.]

BELLI, JAMES. According to Basan, this engraver was a native of Chartres, but he resided chiefly in Italy. He was probably a painter, from the style of his plates, which are little more than etchings, although his pictures are not mentioned. We have some plates by him after *Annibale Caracci*, and the following, supposed to be after his own designs:

Jupiter and Juno.

Venus and Adonis.

Hercules and Omphale.

Diana and Endymion; dated in 1641.

BELLINI, JACOPO, an old Venetian painter, born at Venice about the year 1405. He was a disciple of Gentile Fabriano, and, according to Ridolfi, was one of the most reputable painters of the early period at which he lived. That author mentions several of the works of this master in the public edifices at Venice, particularly in the church of the Confraternity of St. John the Evangelist, representing different subjects from the life of our Saviour and the Virgin Mary, which were held in great estimation at the time. He was also an eminent portrait painter, and left several pictures of the principal personages of the republic and others, one of which is particularly noticed by Ridolfi, that of Jacopo Lusignano, King of Cyprus, who was beheaded at Venice. He died in 1470.

BELLINI, GENTILE CAV^{RE}. This painter was the eldest son of Jacopo Bellini, born at Venice in 1421. His first exertion in the art was assisting his father in some works he was employed in for the government, in which he showed such ability, that he was engaged to decorate the great council-chamber at Venice, for which he painted several large pictures representing the most celebrated achievements of the Venetian republic, of which a particular description is given by Ridolfi. These considerable works gained him great reputation. His next productions were some sacred subjects painted for the Confraternity of St. Marco. Some pictures by Gentile Bellini having been carried to Constantinople by some Turkish merchants, were shown to the Sultan by Mahomet II., who applied to the senate of Venice to permit the painter to visit his court, where he was received with particular favour, and painted the portraits of the Sultan and Sultaness, which were regarded as prodigies by the Turks. He was honoured with the order of knighthood, and presented with a gold chain and medal. On his departure to return to Venice, the Grand Signior gave him letters to the republic expressive of his satisfaction, and the senate bestowed on him an honourable stipend for life. He died in 1501.

BELLINI, GIOVANNI, was the younger son of Jacopo Bellini, and the brother of Gentile, born at Venice in 1422. Having learned the first principles of the art from his father, he for some time worked in conjunction with his brother, and assisted him in the works he was engaged in for the

council-chamber, but he was not long satisfied with the dry and Gothic style, which at that time prevailed in the art, and by a contemplation of the simple effects of nature, he was the first of his countrymen that attempted in some degree to reform it. His design however still partook of the stiffness and formality of his time. Ridolfi states him to have been the first Venetian who painted in oil, and reports him to have learned it from Antonello da Messina. Many of the works of this master are to be seen in the churches at Venice, as he was very laborious, and lived to an advanced age. Some of his smaller pictures are placed in the collections of this country. Gio. Bellini has the credit of having been the instructor of two of the greatest painters of the Venetian school, Giorgione and Titian. He died in 1512, aged 90. [*“ Il Capo maestro della Scuola Venetiana,”* was living, according to Lanzi, in 1516. It would appear that he continued to employ his talents to the last, there remaining in the gallery of Santa Giustina of Padua a Madonna bearing that date. In that year he was visited by Albert Durer, who pronounced him the best painter of the time. Mechel also describes a picture in the imperial gallery at Vienna, in which a young lady almost naked is seated arranging her hair before a mirror. At the lower part of the picture is *Johannes Bellinus faciebat MDXV*. Brandolesi, in his account of the pictures at Padua, mentions another with the date 1516.]

BELLINI, FILIPPO. This painter was a native of Urbino, and flourished about the year 1594. Almost unnoticed in the history of art, he is stated by Lanzi to have possessed uncommon capacity. He was a follower of the style of Federigo Barocccio, and one of the most successful of his imitators; as appears in his picture of the Circumcision in the Basilica of Loreto, and in the Marriage of the Virgin in the dome at Ancona. Amongst his most important works are fourteen pictures of the works of Charity in the Chiesa della Carita at Fabriano, and the Martyrdom of S. Gaudenzio in the Conventuali di M. Alboddo.

BELLINI, GIACINTO CAVALIERE. This painter was a native of Bologna, and a scholar of Francesco Albano. On leaving the school of that master, he was taken under the protection of the Count Odoardo Pepoli, by whom he was sent to Rome with Francesco Caracci, for the advantage of study. He was not long at Rome before he discovered an ability that recommended him to the patronage of Cardinal Tonti, by whom he was employed for some time, and who was so satisfied with his performances, that, according to Malvasia, he procured him the knighthood of the order of Loreto. He painted in the manner of Albano, and his pictures possess much of the graceful style of that esteemed master. [He was living in 1660.]

BELLINIANO, VITTORE, was a native of Venice, and, according to Ridolfi, flourished about the year 1526. He painted history, and several of his pictures are in the Confraternity of St. Mark's at Venice, and in the churches of the neighbouring towns.

BELLIVERT. See BILIVERT.

BELLOTTI, BERNARDO, a modern painter and engraver, born at Venice in 1724. He was the nephew of Antonio Canal, called Canaletti, the celebrated painter of the views in Venice, by whom he was instructed in the art. In imitation of his uncle, he also painted architectural views and perspectives, in a very picturesque manner. He principally resided in Germany, and has etched, from his own

designs, several views in Dresden, Warsaw, and Vienna, and other subjects, as follow :

A set of six Landscapes and Views, engraved at Vienna.
A set of twelve architectural Ruins; the same.
Fifteen Views in Dresden.
Eight Views in the environs of Dresden.
Three Views in Warsaw.

He died at Warsaw in 1780.

BELLOTTI, PIETRO, a Venetian painter of history and portraits, born in 1625. He was a scholar of Girolamo Forabosco, under whom he became an excellent colourist. He painted some historical subjects; but was more employed in portraits, in which he was very successful. He died at Venice in 1700.

BELLUCCI, ANTONIO. This painter was born at Venice in 1654. He was a scholar of Domenico Dfinico, and according to the Padre Orlandi painted several altar-pieces for the churches at Venice and Verona. In the church of the Ascension at Venice, is a fine picture by him of the Nativity. [There are pictures by him in the Dusseldorf Gallery, and several of the landscapes of Tempesta are enriched with figures by Bellucci; he died at Trevisa in 1726.]

[**BELTRANO, AGOSTINO,** and his wife **ANIELLA,** Neapolitan painters and scholars of Massimo, of whom Aniella was the niece. They are mentioned together, as they painted alike, and jointly prepared many pictures which their master afterwards finished. They were both painters of no common merit, as is shown by many cabinet pictures in oil, and altar-pieces. Some, however, belong to Aniella alone, and are highly extolled; her uncle is suspected of having a considerable share in them, as Guido had in those of Gentileschi. At all events her original designs prove her knowledge of art, and her contemporaries, both artists and writers, do not fail to extol her. She was murdered by her husband in a fit of jealousy, in the year 1649, at the age of 36: he survived until the year 1665.]

[**BELVEDERE, L' ABATE ANDREA,** born at Naples in 1646, and died in 1732, was a scholar of Ruoppoli, and excelled in painting fruit and flowers. He quitted painting for the study of literature, in which he held a respectable station.]

[**BEMBO, BONIFAZIO,** a painter of Cremona, who flourished in the 15th century. According to Lanzi he was employed by the court of Milan in 1467. He painted several of the compartments in the Duomo of Cremona, wherein he showed himself an able artist, spirited in his attitudes, magnificent in his draperies, and glowing in his colours.]

[**BEMBO, GIAN-FRANCESCO,** the brother of Bonifazio Bembo, flourished in the early part of the 16th century. He was of the school of Cremona; his pictures contain very slight traces of the antique, and he resembles Fra Bartolommeo in point of colouring, but inferior in the dignity of his figures and drapery. Lanzi quotes an altar-piece by him at the Osservanti with the date 1524, of which he says that he has not observed any thing in a similar taste, either in Cremona or its vicinity. Rosini has given a print of a votive picture, which has much of the grace and dignity of Raphael in the designs.]

BEMMELL, WILLIAM VAN, a Dutch painter, born at Utrecht in 1630. He was the scholar of Herman Zachtleeven, and, like his instructor, excelled in painting landscapes. Not satisfied with the confined scenery of his native country, he went to Italy, and passed some years in designing after the most picturesque views in the environs of Rome. On leaving Italy he travelled through Germany,

and settled at Nuremberg, where he met with great encouragement. The studies he had brought with him from Italy were an excellent resource to him in the composition of his pictures, and his pleasing manner of painting landscapes, with waterfalls, and enriched with ruins and architecture, made his works much sought after. His pictures have rarely found their way to this country, and are chiefly confined to the collections in Germany. He etched six plates of landscapes which are dated in 1654, and show the hand of a master. He died in 1703, aged 73. [Balkema places his birth in 1620; Bruliot, his death in 1708; perhaps they are both typographical errors.]

BEMMELL, PETER VAN. This artist was the grandson of William Bemmell, and was born at Nuremberg in 1689. He painted landscapes; but his pictures are little known, except in his native city. He etched six plates of landscapes lengthways, published at Ratisbon; *J. H. Osterbag, etc.* He died in 1723.

BENARD, J. F., a French engraver, who resided at Paris about the year 1672. He engraved several architectural and ornamental subjects for the work published at Paris by John Berrain.

BENASCHI, or BEINASCHI, GIOVANNI BATTISTA CAV^{RE}, a Piedmontese painter, born in 1684. He went early to Rome, where he became the scholar of Pietro del Po; but afterwards studied under Lanfranco, or at least he formed his style from an imitation of the pictures of that master. The principal works of this artist are at Naples, where he painted several ceilings, and other works in fresco. He possessed an inventive genius, and was an able designer. He died in 1688, aged 54. There is an etching by this painter of a Holy Family, after Domenico Cerini, who was his intimate friend. [Lanzi asserts that he was not born until 1636, and that he was not a scholar of Lanfranco, but admits that he trod in his steps.]

BENASECH, PETER PAUL, an engraver, who is said to have been born in London about the year 1744. He was a pupil of Vivares, and, according to Basan, worked some time at Paris, but returned to England. We have several plates by him of landscapes and other subjects, of which the following are the principal:

Peasants playing at Bowls; *after A. Ostade.*

Fishermen; *after Vernet.*

Return from fishing; *after the same.*

A Calm at Sea; *after the same.*

Morning; *after the same.*

Four large Landscapes; *after Dietricy*; engraved in 1770 and 1771. These are his finest prints.

[**BENAVIDES, D. VINCENTE DE,** a Spanish painter, born at Oran in 1637. He was a scholar of Francesco Rizi, at Madrid; he did not succeed in the figure, but became a good painter in fresco. He was much employed in theatrical decorations; was appointed painter to Charles II. in 1691, and died in 1703.]

BENCOVICH, FEDERIGO. This painter was a native of Dalmatia, but was educated at Bologna, and flourished about the year 1753. He appears to have studied the style of Carlo Cignani, whose firmness of design he approached more than the amenity of his colouring. Correct in his design, vigorous in his light and shadow, and intelligent in the theory of the art, he produced several esteemed works at Bologna, Milan, and Venice. In the church of la Madonna del Piombo at Bologna, is an altar-piece by this master of the Crucifixion of St. Andrew. He was more employed in painting

easel pictures than large works, many of which are in Germany, where he resided some years.

BENEDETTI, DON MATTIA. This painter was a native of Reggio, and a scholar of Orazio Talamini. According to Averoldi, he flourished about the year 1700, and was esteemed as a fresco painter. One of his best performances was the ceiling of the church of S. Antonio at Brescia.

BENEDETTIS, DOMINICO DE. This artist was a Piedmontese, born in 1610. He was sent to Naples when young, where he was placed under the tuition of Fabrizio Santafede, and after studying some time under that master, he went to Rome, where he had the advantage of becoming a scholar of Guido, whose graceful and elegant manner he imitated with success. On his return to Naples, he was favoured with the protection of the king, whose palace he ornamented with several pictures, and painted some works for the churches. Dominican mentions, as his most capital work, the Dome of the Chiesa di D. Regina, where he has represented, in the different compartments, subjects from the life of the Virgin Mary, entirely in the manner of Guido. He died in 1678.

BENEDETTO. See CASTIGLIONE.

[**BENEDICTO, ROQUE,** an historical painter of Valencia, and scholar of Gaspar de la Huerta. The pictures of Benedicto are often mistaken for the work of his master. He was a better colourist than designer. His most distinguished picture is the Miracle of St. Francis de Paul feeding 3000 persons with a small quantity of bread. He died at Valencia in 1735.]

BENEFIAL, CAVALIERE MARCO. This painter was born at Rome in 1684. There are several of his works in that city, which prove him to have possessed very considerable ability. In the academy of St. Luke is a fine picture of Christ and the Samaritan Woman; and in the church of the Stimulate, the Flagellation. In the Palazzo Spada, there is a saloon entirely painted by him, which is considered one of the finest productions of his time, where are also preserved the cartoons for his great fresco work of the dome of the cathedral at Viterbo. He died in 1764.

[**BENET, EL PADRE GERONIMO,** painted portraits, figures of the Virgin and Christ, to which he gave considerable expression. He died at Valladolid in 1700.]

BENFATTO, LUIGI. This painter was born at Verona in 1551, and was the nephew and scholar of Paolo Veronese, under whom he acquired a bold, vague, and vigorous style of painting, and, according to Ridolfi, supported for some time after the death of Paolo the celebrity of the school, and the splendid system of colouring established by that great master. He distinguished himself by many admired works in the public places at Venice. In the church of St. Nicholas is a grand composition by this painter, representing the Ascension of that Saint to Heaven, attended by a Choir of Angels, and figures emblematical of the virtues of Faith, Hope, and Charity. In the Chiesa di S. Marta are several pictures of the life of that Saint. Many other works of Benfatto are mentioned by Ridolfi. He died in 1611.

BENINI, SIGISMONDO. This painter was born at Cremona about the year 1675, and studied under Angelo Massarotti. He excelled in painting landscapes, in which the degradation in the distances was well observed, and the effects of light managed with intelligence. His pictures are highly finished

and very agreeably coloured. His talent was, however, confined to landscape, and when he attempted to introduce figures of his own, it always diminished their value.

[**BENNINGS**, *LIÉVINE*, daughter of Simon Benichius, or Bennings, a miniature painter of Bruges, was instructed by her father. Her remarkable talents, it is said, recommended her to the notice of Henry VIII. of England, who invited her to his court, and procured for her a noble and rich husband. The productions of her pencil were equally admired in the reigns of Mary and Elizabeth; with the latter she was in great favour in 1570. The time of her death is not recorded.]

BENOIST, or **BENOIT**, *WILLIAM PHILIP*, a French engraver, born at Coutances in Normandy, in 1725. He engraved some portraits, and a few other subjects, executed in a neat style. He resided during the latter part of his life in London, where he died about the year 1780. The following plates are by him :

PORTRAITS.

Galilee Galilei; *after F. Villamena*.
The President de Montesquieu.
Alexander Pope.
Rosen de Rosenstein, physician.
Sir Isaac Newton.
Blaise Pascal.
Albert Haller.

SUBJECTS.

Jupiter and Juno; *after Giuliano di Parma*.
Bathsheba bathing; *after Bonnier*.

[**BENOIST**, *MADAME*, whose maiden name was Delaville Leroux, and to whom Desmoustier addressed "Les Lettres sur la Mythologie," under the name of Emilie, was born about 1770. She painted many interesting familiar subjects, and the portraits of several distinguished persons, among which are the Emperor Napoleon, and his wife, Marie-Louise.]

BENSHEIMER, *J.*, a German engraver, by whom we have a set of portraits of the Electors of Saxony. He marked his plates with the initials of his name, J. B.

BENSO, *GIULIO*. This painter was born at Genoa, about the year 1601, and was a scholar of Gio. Batista Paggi. Soprani states him to have been also an eminent architect. He painted history and perspective, was patronized by the house of Doria, and executed some ornamental works in their palace. His most esteemed performance is the Crowning of the Virgin Mary, painted in fresco, in the church of the Nunziata; a very capital work. There are several of his pictures in oil, in the churches at Genoa, of which that of St. Domenico is much admired. He died in 1668.

BENT, *JOHN VANDER*, a Dutch painter, born at Amsterdam in 1650. He was first instructed in the art by Peter Wowermans, but afterwards became a scholar of Adrian Vande Velde. His style of painting, both in his landscapes, his figures, and cattle, bears a much nearer resemblance to the works of Nicholas Berghem, than either of those masters, and may easily be mistaken for those of that painter. His pictures are frequently met with in the collections in this country; and without being ranked with the works of the artists before mentioned, they are nevertheless deserving of estimation. He died in 1690.

[**BENTUM**, *JUSTUS VAN*, a pupil of Godfrey Schalken, born at Leyden in 1670, died in 1727, painted in the manner of his master.]

BENVENUTO, *GIOVANNI BATISTA*, called *L'ORTOLANO*. This painter was born at Ferrara, about the year 1490. After studying some time in his native city, he went to Bologna, and became a scholar of Bartolomeo Ramenghi, called *il Bagnacavallo*. Barotti mentions several of the works of this master in his description of Ferrara, where they are highly esteemed. In the church of S. Nicolo, is a picture by him of the Virgin Mary and infant Jesus, with several Saints, painted in 1520. For S. Maria de Servi, he painted the Nativity, and in S. Lorenzo, he has represented the Adoration of the Magi. He died at Ferrara in 1525.

BERAIN, or **BERRAIN**, *JOHN*, a French engraver, born at Paris, about the year 1636. He has etched several plates, mostly from his own designs, in a very neat manner, though rather stiff and formal; among others are the following :

Twelve plates—Of the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre.

Three plates—Of ornaments invented and engraved by *J. Berain*.

The Mausoleum for the Funeral of Maria Anne Christine Victoire de Baviere.

Devices for a Funeral Ceremony; *Berain, fec.*

BERARDI, *FABIO*, an Italian engraver, born at Siena in 1728. He went to Venice when young, and learned the art of engraving under Joseph Wagner. He has engraved several plates of historical subjects, and others, chiefly after the modern Venetian painters :

St. Seraphinus worshipping the Cross, half length; frontispiece. 1767.

A Woman sleeping, surprised by a Sportsman; *after Piazzetta*.

Isaac blessing Jacob; *after J. B. Pittoni; F. Berardi Vene, scul.*

The Sacrifice of Gideon; *after the same; same inscription.*

Jacob and Rachel; *after J. Varotti*.

Agar and Ismael in the Desert; *after J. Varana*.

Six Views in Venice; *after Canaletti; engraved by Berardi and Wagner. 1742.*

Four Pastoral Subjects; *after Piazzetta*.

BERCHEM. See **BERGHEM**.

BERCHET, *PETER*, a French painter, born in 1659. He was a scholar of Charles de la Fosse, under whom he studied till he was found capable of undertaking some works in the palaces in France. He came to England in 1681, and met with employment in ornamenting the houses of some of the nobility. His best work is the ceiling of the chapel of Trinity College, Oxford, where he has represented the Ascension. He died in 1720.

BERG, *MATHIAS VANDEN*, a Flemish painter, born at Ipres in 1615. According to M. Descamps, his father had the management of Rubens's estates in the neighbourhood of Ipres, who took this artist under his protection, and brought him up in his academy. He was an able and diligent designer, but, whether from a want of genius or from having too long accustomed himself to the servility of a copyist, he was unequal to the arrangement of original composition, and is only known by the excellent copies he left of some of the pictures by Rubens. [Balkema says he died at Alkmar in 1687; Brulliot, following Descamps, that he died at Ypres in 1647; and Zani places his death in 1685.]

BERG, *NICHOLAS VANDER*, a Flemish engraver, supposed to be a native of Antwerp. He etched some plates after Rubens, which he marked *N. V. D. Berg*; among others,

The Portrait of Justus Lipsius; a middle-sized plate.

The Portrait of a devout Person, with a Crucifix; half length.

BERGE, P. VANDER, a Dutch engraver, of no great celebrity. His principal work was a set of plates for a folio volume of prints, published at Amsterdam; entitled *Theatrum Hispaniæ, or Views of the Towns, Palaces, &c. of Spain*. They are etched in a decided manner, but formal and stiff. He also engraved some portraits, one of which is a Jew Rabbi, with a Hebrew inscription; inscribed *P. V. D. Berge ad vivum del. et fec.*, and the *Triumph of Galatea, after A. Coypel*.

BERGEN, DIRK, or THEODORE VAN, a Dutch painter of landscapes and cattle, born at Hærlém, about the year 1645. He had the advantage of being brought up under Adrian Vander Velde, whose charming manner he imitated, and was his ablest scholar. It has been asserted that "his colouring is more glowing than that of his master," with what truth the connoisseur will have little difficulty in deciding. Without approaching in any respect to the exquisite qualities of that admired painter, his works notwithstanding possess considerable merit, and are deservedly placed in the collections of the curious. His cattle, without the correctness of Adrian Vander Velde, are spiritedly touched, and his pencil is free and firm. We regret a blackness in his shadows, which renders the effect of his pictures abrupt and harsh. He died in 1689. [The censure in the last sentence, though in some instances true, is too general. Some of his finest works are little inferior to Adrian Vander Velde, and are often ascribed to that master.]

[BERGEN, NICOLAS VAN, born at Breda in 1670, imitated the manner of Rembrandt; he painted subjects of history, interiors, and conversations. He died at Breda at the age of 29.]

BERGER, DANIEL, a modern engraver, born at Berlin in 1744. He was instructed in the art by his father, who did not arrive at great celebrity. He has engraved several portraits of the Royal Family of Prussia, and other distinguished personages, and also many historical and other subjects, principally after the painters of his country. In 1787, he was appointed rector and professor of engraving of the academy at Berlin. Among others we have by him the following plates:

A Bust of a Man with a gold chain; *after G. van Eckhout*.
The Virgin and Child; *after Coreggio*.
The Virgin Mary; *after Raffaele*.
Servius Tullius; *after Angelica Kauffman*.
The Death of Major de Kleist; *after D. Chodowiecke*.
The Death of Schwerin; *after J. C. Frisch*.

[BERGERET, PIERRE-NOLASQUE, a very distinguished French historical and landscape painter, a native of Bourdeaux and scholar of David. His subjects are of the most interesting kind, whether taken from national histories, or particular facts relating to individuals. Many of his pictures have been placed in the Luxembourg and other royal palaces. The bas reliefs on the column of the Place Vendôme were designed by him; he painted four of the portraits for the hall of the chancellors, and made designs for the medals struck at the Mint. Many of his pictures have been engraved; and some serve as illustrations to the splendid editions of Boileau, La Fontaine, and other French classics. As his death is not recorded, it will be for some one of his countrymen to do justice to his merits when it occurs; but it would be reprehensible to omit in this Dictionary the name of a man so eminent for his fine taste and talents, and who has done so much to commemorate others.]

BERGHEM, sometimes called BERCHEM, NICHOLAS. The family name of this admirable painter was Van Hærlém; he was the son of Peter van Hærlém, a painter of little notoriety, and was born in 1624. He received his first instruction from his father, but was afterwards a scholar of John van Goyen, and lastly of John Baptist Weeninx. The circumstance by which he acquired the name of Berghem, is thus related by the Dutch biographers. During the time he studied under Van Goyen, his father (probably for some indiscretion) pursued him, with an intention of chastising him, into the house of his master, who, perceiving his father's purpose, and being desirous of sheltering his favourite pupil, called out to his other scholars *Berg hem*, which in Dutch signifies *hide him*, and his fellow students afterwards called him by that name. His genuine signature on his pictures, drawings, and etchings is generally *Berg hem*. The pictures he painted in the early part of his life have some resemblance to the works of Weeninx, although touched with more delicacy; and, like the pictures of that master, they represent sea-ports and embarkations. He afterwards formed to himself a different and a more interesting manner, representing landscapes of most delightful scenery, enriched with architectural ruins, and decorated with charming groups of figures and cattle. His pictures of those subjects are superior to any painter of his country, except his contemporary John Both, and there appears to have been some degree of rivalry between those celebrated artists. M. Vanderhulk, the Burgomaster of Dort, a great encourager of art, engaged Berghem and Both to paint each a picture, for which he stipulated to pay them a liberal remuneration, and a certain sum, as a premium, to the artist whose work should be esteemed to be preferable. Berghem, animated by emulation, exerted the utmost effort of his art, and painted a picture of extraordinary beauty, representing a grand mountainous landscape, richly embellished with figures and cattle of every description. The effort of Both was no less successful, and he produced an admirable Italian scene, glowing under the clear atmosphere of that delightful country, and painted with all the charm of pencilling for which he is so distinguished. The competitors produced their works, and their patron pronounced his judgment in terms as honourable to his liberality, as they were creditable to the talents of the artists. He assured them that their admirable performances had deprived him of the possibility of preference, and that, as they had both reached the perfection of the art, they were both entitled to the premium, the prize of fame. The style of Berghem is excellent; he painted with surprising facility, yet his pictures have all the finish that could be wished. Extremely happy in the choice and arrangement of his compositions, he has given a singular grace and beauty to his figures, without departing from the propriety of costume. The distribution of his masses, and his conduct of light and shadow, are masterly and intelligent; and the delicate degradation of his aerial perspective, the light floating of his skies, and the transparency of the water, have never been surpassed by any painter of his country. This celebrated artist has also amply contributed to the portfolios of the curious collector, by the numerous exquisite drawings and etchings he has left us. Of which the latter are executed in a much more finished manner than we are led to expect from the point of a painter. There is a descriptive catalogue of the etchings of

Berghem, by Henry de Winter, published at Amsterdam in 1767. The following list comprises his principal plates :

SETS OF PRINTS ETCHED BY BERGHEM.

- Six plates of Cows, with the title, called the Milkmaid ; *C. Berghem, fec. et exc.* 1634 to 1644.
Six of Sheep ; in the title print, a woman sitting on a stone.
Six of Goats ; in the title print, a man sitting with a dog.
Eight of Sheep ; in the title print, a woman standing near a rock.
Eight of Sheep and Goats ; in the title print, a man.
Five larger plates upright, one dated 1652 ; all marked *Berghem, fec.*
Four smaller plates of different animals, lengthways ; marked *N. B.*
Six of the Heads of Sheep, Goats, &c. ; small ; scarce.

SINGLE PRINTS ETCHED BY BERGHEM.

- A Cow drinking ; *Berchem, fec.* 1680.
A Cow watering ; *C. P. Berghem, inv. et fec.* ; fine and rare.
A Landscape, with two Cows lying, and one standing ; *Berghem, fec.*
A Landscape, with Cows, and a man riding on an Ass ; *N. Berghem, fec.*
A Landscape, with a Woman bathing her Feet in a Brook, and a Man behind leaning on a Stick, with Animals and Figures, and a Ruin in the distance.
A Boy riding on an Ass, speaking to another Boy, who is playing on the Bagpipes, called the Bagpiper ; fine.
A Landscape, with a Man playing on the Flute, and a Woman sitting ; scarce ; without a mark.
A Landscape, with a Man standing, and a Woman seated suckling a child ; without a mark ; very scarce.

Berghem died in 1683. [The family name was Claas, or Klaas, and his father was called *Pieter Claas van Haarlem*, that is, *Peter Claas of Haarlem*, probably to distinguish him from another painter of the same name elsewhere. With regard to Berghem, or rather *Berchem*, it is difficult to say with certainty how it originated. On his best pictures, where the signature is genuine, it is *Berchem*

it is the manner of joining the letter *e* to the *h* (it being carried down and returned with a loop like a *g* in writing) that has given rise to the mistake. Mr. C. I. Nieuwenhuys, against whose knowledge and judgment of the merits and history of the Dutch and Flemish painters and their works there is no appeal, is decidedly in favour of BERCHEM. (See his account of the lives and works of some of the most eminent painters.) If the dates on the six plates of Cows be correct, he must have commenced etching in his tenth year ; and it may be observed that they are signed *C.* (that is, Claas) Berghem.]

[BERGMULLER, JOHN GEORGE, was born at Dirkheim in Bavaria, in 1688, and studied under Andrew Wolff. He painted history and portraits ; some of his works are to be seen in the churches at Augsburg, where he resided. He is chiefly known by his engravings, which he made from his own designs.] Among others we have the following :

Four ; the Baptism of Christ, the Transfiguration, the Resurrection, and the Ascension.

The Conception.

The Virgin Mary caressing the infant Christ.

The Death of St. Joseph ; inscribed *S. Joseph moriens.*

Christ on the Mount of Olivets.

Sancta Catherina Victrix.

St. Sebastian, Martyr.

The Virgin and infant Jesus presenting the Rosary to St. Dominick.

St. Francis kissing the Foot of the infant Jesus.

An emblematical subject on the Misfortunes of the Times ; inscribed *Tumultum adduxit tempus.*

Justice and Peace ; inscribed *Iustitia et Pax, &c.*

The Four Seasons. 1730.

Four of the Signs of the Zodiac ; I. G. B. 1730.

Five figures of Women, emblematical of the Virtues.

[He died in 1762.]

BERGUNZONI, LORENZO. This painter was born at Bologna in 1646, and was first a scholar of Gio. Batista Bolognini, but he afterwards studied under Guercino. His first attempts were in historical subjects, in which he had some success ; but having painted the portraits of some persons of distinction at Bologna, he met with such encouragement, that he devoted himself entirely to that department of the art, in which he excelled.

BERKHEYDEN, JOB, a Dutch painter, born at Haerlem in 1643. It does not appear that he had any instructor, but by a natural inclination for the art, he employed himself, when young, in making sketches of the environs of Haerlem, and the commendation bestowed on his first essays encouraged him to adopt it as a profession. His genius led him to paint landscapes, and views of the Rhine, which he represented in a very pleasing manner, and his attentive observance of nature enabled him to give an appearance of air and sunshine to his pictures, which produces a very agreeable effect. He decorated his landscapes with small figures, tolerably correctly drawn, and very neatly touched. He sometimes painted village feasts and merry-makings, which are not without considerable merit. In company with his brother, who is the subject of the following article, he travelled through Germany, and was for some time in the employment of the Elector Palatine, for whom he painted several pictures, and was presented with a gold chain and medal. He returned with his brother to Holland, where he met with great encouragement. In the year 1698, he had the misfortune to fall into a canal at Amsterdam, and was drowned.

BERKHEYDEN, GERARD. He was the younger brother of Job Berkheyden, born at Haerlem in 1645. The success of his brother encouraged him to the attempt of becoming a painter, and he was assisted by his instruction. These artists appear to have been bound to each other by the most affectionate attachment, their pursuit of the same profession, instead of producing jealousy or ill-will, seems only to have inspired them with a laudable emulation, and a desire of contributing to each other's celebrity. The pictures of Gerard Berkheyden are faithful representations of select views of the interior of the principal towns in Holland and Germany, painted with great neatness, and well coloured. They are sometimes ornamented with figures by Job Berkheyden, who surpassed his brother in that branch of the art. He died at Amsterdam in 1693.

BERKMANS, HENRY, a Dutch painter, born at Clunder, near Williamstadt, in 1629. His first master was Thomas Willeborts Boschart, under whom he studied some time. He afterwards became a scholar of J. Jordaens. On leaving that master, he painted some historical pictures with reputation, but the encouragement he met with in painting portraits, induced him to forsake a path which promised to lead him to celebrity. Such was the desire of possessing his portraits, that it was with difficulty he could fulfil his engagements. He painted the Count of Nassau, the Admiral de Ruyter, and many of the most distinguished personages of his country. His most capital work is a large picture of the Company of Archers, in the town-house at Middleburg, [where he died in 1690.]

BERLINGHIERI, CAMILLO, called IL FERRA-

RESINO. This artist was born at Ferrara, about the year 1596. He was the scholar of Carlo Bononi, and proved a very reputable painter of history. His works are chiefly at Ferrara and at Venice, where he was called *il Ferraresino*. In the church of S. Niccolo, at Ferrara, is a fine picture, by him, of the Miracle of the Manna, and in S. Antonio Abate, the Annunciation. He died at Ferrara in 1635.

BERNABEI, PIER ANTONIO, called *DELLA CASA*. This painter was a native of Parma, and flourished about the year 1550. He was not a scholar of Parmegiano, as has been asserted, but was rather a follower of the style of Coreggio. Although Orlandi contents himself with styling this excellent artist *Pittor non ignobile*, his great work of the Cupola of la Madonna del Quartiere, proves him to have been one of the ablest fresco painters of his time in Lombardy. It represents a Multitude of the Blessed, a grand composition, copious without confusion; the figures designed in a Coreggiesque style, with great relief, and a vigour of colouring which has still preserved its original freshness. There are other considerable works by this master at the Carmelites, and in other public places at Parma.

[**BERNAERTS, NICAISE,** was born in Antwerp, according to Nagler, in 1608, and was a scholar of Francis Snyders. The subjects of his pictures are the same as those of his master, and bear a great resemblance to them; indeed some writers affirm that they are very little inferior in execution. It is certain that they have been sold as the genuine productions of Snyders. He died, according to Nagler, in 1678. Zani places his birth in 1593, and his death in 1663; thus both make him of the age of 70.]

[**BERNARD,** ———, a Neapolitan painter, born in 1680, was a scholar of Solimena, whose manner he studiously followed. He died in 1734.]

BERNARD, B. The name of this engraver is affixed to several plates of biblical subjects, engraved from the designs of Bernard Picart, published at Amsterdam in 1720. They are executed in a very indifferent style.

[**BERNARD, JAN,** a copyist of Paul Potter and Berghem, born in 1765, died in 1833. He was a member of the Institute, and of the Academy of Fine Arts at Amsterdam.]

BERNARD, OF BRUSSELS. See *VAN ORLEY*.

BERNARD, SOLOMON, or LITTLE BERNARD, a French engraver, born at Lyons in 1512. He acquired the name of Little Bernard, according to Sandrart, from his diminutive size, but it is reported by others, with more probability, to have been given him on account of the small size of his prints. He executed a number of wooden cuts for the booksellers, which are well designed, and cut with great spirit and neatness. His best prints are those he executed for the Bible which was published at Lyons, at different times, from 1550 to 1580. Besides which we have by him the following :

A set of prints for the *Metamorphoses of Ovid*; published at Lyons, in 1557.

A set of Medals for the *Epitome of the Antiquities of Giacomo Strada*, of Mantua; published at Lyons, in 1553.

Thirty-four of the *History of Psyche*; with Italian verses. Eighteen of *Baths*; printed at Lyons, in 1572.

A set of prints for the *Golden Ass of Apuleus*; published at Lyons, in 1558.

A set of vignettes for the French Translation of *Virgil*; printed at Lyons, in 1560.

The Seven Planets, represented by the Figures of Hea-then Divinities.

Twenty-two of *Theatrical Decorations*.

A set of oval prints, for a Book of Hymns; printed at Lyons, in 1560.

[According to Brulliot he must have been living in 1598.]

BERNARD, SAMUEL, a miniature painter and engraver, born at Paris in 1615. He was a scholar of Simon Vouet, and made some attempts at fresco painting, but not succeeding to his expectation, he for some time painted miniature, but finally devoted himself entirely to engraving. He engraved several plates, both with the point and in mezzotinto, of which the following are the principal :

ETCHINGS.

Charles Louis, Duke of Bavaria; *after Vandyck*; *S. Bernard*. 1657.

Louis Garnier, sculptor and painter.

Philip, Count of Bethune.

Anne Tristan de la Beaume de Luze, Archbishop of Paris; *after de Troy*.

The Apparition of St. Peter and St. Paul to Attila; *after Raffaele*.

The Young Astyanax discovered by Ulysses in the Tomb of Hector; *after Bourdon*.

The Crucifixion; *after Ph. de Champagne*.

The Virgin Mary, with the dead Christ; *after the same*.

The Ascension; *after the same*.

An allegorical subject of Concord.

The Flight into Egypt; *after Guido*.

MEZZOTINTOS.

The Portrait of Louis XIV.; oval.

Sebastian, le Prestre de Vauban; *after F. de Troy*.

The Nativity; *after Rembrandt*.

A Herdsman driving Cattle.

An Ox Market; *after B. Castiglione*.

The Repose; called *La Zingara*; *after Coreggio*.

Basan, and after him Mr. Strutt, have been led into an error, in respect to this artist, in consequence of his having used the point as well as mezzotinto, and have divided his plates between two artists of the name of Bernard; M. Heineken, and M. Huber, however, very satisfactorily prove them to have all been by this engraver.

BERNARDI, FRANCESCO. According to Averoldi, this painter was a native of Brescia, and painted history with reputation. His principal works were in the churches of Santa Croce and S. Giovanni, in his native city. [He was called Bigolaro, was a native of Verona, and a disciple of Domenico Feti.]

[**BERNASCONI, LAURA, or LUCIA,** a Roman lady, who was a scholar and imitator of Mario Nuzzi, better known as Mario da Fiori. Her works, like those of her preceptor, have lost much of their original beauty, owing to the use of some seductive, but treacherous vehicle that gave brilliancy at first, but in the lapse of years has changed to opacity, giving them a black and squalid appearance. The date of her birth is not exactly stated, but she was living in 1674.]

BERNAZZANO, a Milanese painter, who flourished about the year 1536. He painted landscapes, animals, and fruit, in which he excelled, particularly as a colourist. The figures in his landscapes are generally painted by Cesare da Sesto, a scholar of Leonardo da Vinci. [Wonderful things are related of this artist, parallel with the stories told of Zeuxis, Protogenes, Apelles, and other painters of antiquity.]

BERNIGEROTH, MARTIN, a German engraver, born at Ramelsbourg in the county of Mansfeld, in 1670. He resided at Leipsic, where he engraved a

great number of portraits, executed with the graver, in a tolerably neat manner, among which are,

Prince Leopold of Anhalt-Dessau, on Horseback, with a Battle in the background.

Frederick August. II. King of Poland.

He died at Leipsic, in 1733.

BERNIGEROTH, JOHN MARTIN. He was the son and pupil of Martin Bernigeroth, born at Leipsic in 1713. He engraved several plates for the booksellers, but he is most known as an engraver of portraits, which are neatly executed in the style of his father; the principal of which are,

Frederick Augustus III. King of Poland.

Frederick Christian, Prince Reg. Pol.

John Adolphus, Duke of Saxe Weissenfeld. 1745. This is esteemed his best plate.

Sebastian Felix, Baron von Schwannenberg.

Christianus, Prince of Denmark.

John Gottfried Richter, Antiquary.

He died at Leipsic in 1767, aged 54.

BERNYNCKEL, JOHN, an engraver, whose works are little known. There is a small oval print by him, of the Adoration of the Shepherds, after *John van Achen*, which is not without merit.

[**BERRÉ, JEAN BAPTISTE,** born at Antwerp in 1777, painted subjects in the manner of Weenix. He settled at Paris, where he painted objects of a higher order. His pictures are esteemed for their great finish and fine execution, and are sought for by amateurs who delight in that style of painting, and obtain large prices. They are to be found in several rich collections. He died in 1828, (according to Balckema,) but Gabet mentions him as living in 1831.]

BERRÉS'YFN, C. V., a German engraver, who flourished about the year 1650. He engraved some plates of landscapes, among which is one representing a woody scene, signed with his name and the above date. It is very scarce.

BERRÉTINO, PIETRO. See **CORTONA.**

BERRETONI, NICOLÒ. This painter was born at Montefeltro, near Macerata, in 1627. He was the ablest scholar of Carlo Maratti, and painted history with some reputation. One of his best pictures is an altar-piece, in the church of S. Maria de Montesanto, at Rome, representing a subject from the life of St. Francis. He was received into the Academy of that city in 1675, and died in 1682, aged 55.

BERRUGUETTE, ALONSO, an eminent Spanish painter, born, according to Palomino, at Parados de Nava, in Castile. When he had made some progress in the art, the fame of the great Michael Angelo induced him to visit Italy, and he had the advantage of studying under that sublime master. He was the contemporary and friend of Andrea del Sarto, and made such improvement during his stay in Italy, that he returned to Spain an eminent proficient in both painting and sculpture. He also excelled as an architect. The Emperor Charles V. took him under his immediate protection, appointed him one of his painters, and employed him in many considerable works at Madrid, in the palace of the Pardo, and in the Alhambra of Granada, which established his reputation, and for which he was honourably remunerated by his munificent patron. He died at Madrid in 1545. [Berruguette was born in 1480. He was one of the most distinguished and fortunate artists of his day. He was patronized for his merits, both by Charles V. and his son Philip II. He lived respected by his contemporaries, and died rich, at Alcalá, in the year 1561, and was buried with the greatest magnificence at the expense of his sovereign.]

BERTANI, GIO. BATISTA. See **GHISI.**

BERTAUD, MARIE ROSALIE, a French female engraver, born at Paris, about 1760. She was instructed in the art by St. Aubin and Choffard, and has engraved several plates, the best of which are those after the pictures of Vernet, entitled,

Orage impétueux; an oval plate.

La Pêcheurs à la ligne.

Le Rocher percé.

La Barque mise à flot.

La Pêche au clair de la Lune.

Les Pêcheurs Italiens.

[**BERTAUX, DUPLESSIS,** a French engraver, somewhat in the manner of Callot. His etchings are numerous, and many of them illustrate Choiseul's Travels in Greece and Italy, and the work on Egypt. He died in 1813.]

BERTELLI, CRISTOFANO, an old Italian engraver, a native of Rimini, in the duchy of Modena, about 1525. We have by him a few plates, executed with the graver, in rather a stiff manner.

The Portrait of Ottavio Farnese, Duke of Parma.

The Conversion of St. Paul; marked *Per me Christofano Bertelli.*

The Virgin and Infant, with St. Sebastian, St. Francis, and St. Roch; after *Coreggio.*

The Virgin and Infant, with St. Augustine, St. Sebastian, and St. Helena, with St. Joseph sleeping; inscribed *Per me Christofano Bertelli.*

The Virgin and Child, with St. George and other Saints; inscribed the same.

The different ages of Man; *Christofano Bertelli, sc.*

BERTELLI, FERRANDO. This old engraver was born at Venice, about the year 1525. He engraved some plates after the Venetian painters, and others. By him we have :

A print, entitled *Omnium fere gentium, &c. Ven. 1569.* Christ curing the sick. *Farinati, pinx. F. Bertelli, ec. 1566.*

The Crucifixion; after *Giulio Romano.*

Venus and Cupid; after *Titian*; etched by *F. Bertelli. Nic. Bertelli, ecc. 1566.*

Spechio della vita humana. In Venezia per *F. Bertelli. 1566.*

BERTELLI, LUCAS. This engraver was probably a relation of the preceding artist. He has engraved several plates after the great Italian painters, and is said to have been a printseller. Some of his prints are very scarce.

A Bust of Hippolita Gónzaga, Daughter of Ferdinand; *Lucas Bertelli, ec.*

The Israelites tormented by Serpents; after *M. Angelo.*

The Baptism of Christ; *L. Bertelli*; with an inscription, *Non isti Christum latites, &c.*

Christ washing his Disciples' feet; *Lucas, sc.*

The Flagellation; inscribed *Et fui flagellatus, &c. Luca Bertelli.*

The Crucifixion; marked *M. A. Lucas Bertelli formis.*

The Descent from the Cross; *Lucas Bertelli formis*; fine.

The Four Evangelists; after *Cozzie*; *Lucas Bertelli formis.*

The Last Judgment; after *J. B. Fontana*; *Lucas Bertelli formis.*

A Woman and Children warming themselves by a Fire; after *Titian*; *Lucas Bertelli, ec.*

BERTERHAM, or BEXTERHAM, J. Mr. Strutt has noticed this engraver under the two names of Berterham and Bexterham. It is, however, evident that they belong to one and the same artist. He was a native of the Netherlands, and resided at Brussels about the end of the 17th century. He engraved a few plates of devotional subjects, among which is a print representing St. Roch, with other figures, signed *J. Berterham, sculp. Brux. 1696,* without the name of the painter. It is executed with the graver, in a stiff, tasteless style, and the drawing is very incorrect.

[**BERTHELEMY**, JEAN-SIMON, an historical painter, born at Laon in 1743, and died in Paris in 1811. He was a scholar of N. Hallé, and painted, in addition to some historical and poetical subjects, which have been engraved, the ceilings of the palace of Fontainebleau, the Luxembourg, and the Museum. He was a member of the Academy, and director of the School of Design.]

BERTIN, NICHOLAS, an eminent French painter, born at Paris in 1667. His father was a sculptor, who, dying when he was a boy, he was placed under the tuition of John Jouvenet, and afterwards studied under the elder Boulogne. His progress was rapid, and at eighteen he gained the first prize at the Academy, and was sent to Italy for improvement, with the pension of the king, where he remained four years. On his return to Paris, he distinguished himself by some historical works, and was made a Royal Academician in 1703. He was employed by Louis XIV. in the chateau of Trianon, where he painted Vertumnus and Pomona, and other works. His principal performance was the ceiling of the church at Plessis Saint Pierre, in Normandy. In the abbey of St. Germain des pres, is a fine picture by Bertin, representing the Baptism of the Eunuch of the Queen of Candace. This able artist died at Paris in 1736.

BERTOJA, GIACOMO, [or JACOPO.] According to Padre Orlandi, this painter was a native of Parma, and a scholar of Francesco Mazzuoli, called Parmegiano. He painted history, and is stated by that author to have died in 1558. [Orlandi is in error respecting the death of this painter; Padre Affo has shown clearly that Bertoja was living in 1573; and Zani, in a very elaborate note, has collected authorities, not only to establish that fact, but to prove that he died at a very great age, in 1618. Bertoja was not a scholar, but a successful imitator of Mazzuoli; in his lifetime he was called "Parmegiano," and there is very little doubt that many of his easel productions are ascribed to the painter to whom that appellation is now particularly applied.]

BERTOLOTTI, GIOVANNI LORENZO. According to Ratti, this painter was born at Genoa in 1640, and was a scholar of Francesco Castiglione. He painted history with considerable reputation; and his biographer speaks in very favourable terms of a picture painted by him in the church of La Visitazione, at Genoa, representing the Visitation of the Virgin Mary to St. Elizabeth, which is finely composed, and coloured with great clearness and suavity. He died in 1721, aged 81.

BERTRAM, ———, a Dutch engraver, who flourished about the year 1690. He engraved several plates, representing views and public buildings, which are executed in a very neat style.

BERTRAM, CHARLES. According to Mr. Strutt, he was the engraver of a frontispiece to a book published by himself in the year 1758, entitled, *Britannicarum Gentium Historiæ Antiquæ Scriptores tres*; it is from his own design, and is inscribed, *C. B. inv. et sc.* 1758. It is a very indifferent performance.

BERTRAND, P., a modern French engraver, who was chiefly employed in portraits. Among others, he engraved that of Pope Clement X.

BERTUSIO, GIOVANNI BATISTA. This painter was a native of Bologna, and studied under Denys Calvart at the same time with Guido and Albano, and he followed their example, in leaving that master, to place himself in the great school of the Caracci. He painted history, in the manner of

Guido, but in endeavouring to imitate the suavity of that esteemed master, his colouring became cold and chalky. His drawing is correct, and the turn of his figures graceful. There are many of his pictures in the churches at Bologna, mentioned by Malvasia. In S. Giovanni, in Monte, is a picture of the Virgin Mary and infant Jesus, with St. Anthony, and other saints. In S. Domenico he has painted the Death of St. Joseph, and in S. Stefano a picture of St. Guigliana. [Bertusio was a native of Faenza. The name is generally written *Bertucci*, and there were several artists so called both of Faenza and Bologna. Giovanni Batista died in 1644.]

BERVIC, CHARLES CLEMENT, a modern French engraver, born at Paris, in 1756, and received in the Academy in 1784. He was a pupil of J. G. Wille, and has engraved several plates, in the clear finished style of his master. We have by him, among others,

The Portrait of Louis XVI.; engraved in 1790; *after Callet*; fine.

Jean Sénac de Meilhan, a celebrated Physician; *after Duplessis*.

Charles Linneus, a celebrated Botanist; *after Roslin*.

Le Repos; *after Lepicier*.

La Demande acceptée; *after the same*.

The Education of Achilles; *after J. B. Regnault*; very fine.

[He was a capital engraver. The Laocoon and his sons, done by him for the Musée Français, is the best representation of a marble group that has ever been engraved; a fine proof of it has been sold as high as £30. He died in 1822.]

BESENZI, PAOLO EMILIO. This artist was born at Reggio in 1624. He distinguished himself as a painter, a sculptor, and an architect. Although the friend and companion of Lionello Spada, he differed from his style, preferring the graceful manner of F. Albano. His principal pictures are in the church of S. Pietro, which establish his reputation as a painter. He died in 1666.

BESOZZI, AMBROGIO, a painter and engraver, born at Milan, in 1648. He was first a scholar of Gioseffo Danedi, and afterwards studied under Ciro Ferri. He excelled in painting architectural views, friezes, basso relievos, and other works of decoration. He died at Milan, in 1706. He etched two plates,

The Portrait of Coreggio.

The Apotheosis of a Princess; in which the Portrait was by Bonacina, and the other part of the plate by Besozzi; *after Cesare Fiori*.

[**BESSCHEY**, or **BISCHEY**, J. F., was born at Antwerp in 1739. He made copies of Moucheron, Wynants, Pynacker, Gerard Dou, Rembrandt, Teniers, Terburgh, and various others. His small copies of Rubens and Vandyck are admirable; they do not affect to be any thing but what they are, charming reminiscences for those who delight in the art, but have not the means to obtain originals by the masters. He died at Antwerp in 1799.]

[**BESTARD**, a Spanish painter, who lived at Palma about the end of the seventeenth century. He painted for the convent of Monte Sion there a superb picture, measuring 24 palms in length, and 15 in height, representing Christ in the Desert attended by angels; it is considered as one of the marvels of the city. He also ornamented several other public buildings at Palma, which exhibit proofs of his knowledge of composition, colour, and chiaro-scuro.]

[**BETTELINI**, PIETRO, a very eminent Italian engraver, was born at Lugano in 1763, and applied at an early age to the study of the art. He received

instructions from Gandolfi and Bartolozzi; but in his subsequent works he inclined more to the style of R. Morghen. He is particularly happy in his transcripts of light and elegant forms, and enters with much taste and spirit into the subject he copies. He does not aim at producing brilliant effects, but exercises his graver with care and delicacy, corresponding with the style of the original picture. In those of a sombre or forcible character he is not equally successful. He was held in high estimation by Thorwaldsen, who employed him to engrave some of his finest works both in figures and bassi-relievi. His engraving of the Entombment, by Andrea del Sarto, in the Florence Gallery, exhibits all the beauties of the original, and may be quoted, not only as his *capo d'opera*, but among the finest examples of art. The following are a portion of his justly esteemed productions: *Madonna col devoto*, from the picture by Correggio in possession of the king of Bavaria, and *Ecce Homo*, after the same master; *Madonna and sleeping Infant*, after Raphael; *St. John, after Domenichino*; *Ascension of the Virgin*, after Guido; *Magdalene*, after Schidone; *Sibylla Persica*, after Guercino; the portraits of *Poliziano*, *Galileo*, and *Macchiavelli*. He is now employed on the Judgment of Solomon, after Raphael; which will be an addition to his deserved reputation. As a classic engraver whose works will, no doubt, increase in estimation, the rule not to admit living artists in this Dictionary may be violated.]

BETTES, JOHN and THOMAS. These brothers were eminent miniature painters in the reign of Queen Elizabeth, by whom they were patronized, and John painted her portrait. [John was a disciple of old Hilliard.]

BETTI, PADRE BIAGIO. This painter was born at Pistoja in 1545, and was a disciple of Daniello da Volterra. Soon after the death of that master, he became a monk of the order of Theatines. His works are principally confined to the monastery of that order at Rome. In the refectory, he painted the *Miracle of the Loaves and Fishes*, and in the library, *Christ disputing with the Doctors*. Baglioni asserts, that he was fifty years a religious, and died in 1615.

BETTINI, DOMENICO. According to Padre Orlandi, this painter was born at Florence in 1644. He was first a scholar of Jacopo Vignali, but afterwards went to Rome, and became a disciple of Mario Nuzzi. His pictures, like those of his instructor, represent fruit, flowers, birds, and fish, which are well painted.

BETTINI, PIETRO, an Italian engraver, who etched a few plates, in a slight manner. By him, among others, we have,

Christ appearing to Peter; after *Domenico Campelli*; marked *Pietriss. Bettinus, del. et scul. 1681.*

The Martyrdom of S. Sebastian; after *Domenichino*.

BETTOLI, CAJETANUS. The name of this artist is affixed to an etching representing the Death of St. Joseph, after *Marc Antonio Franceschini*. It is executed in a free, spirited style, and appears to be the production of a painter.

BEVILAQUA. See **SALIMBENE**.

BEUCKELAER, JOACHIM. This painter was born at Antwerp, in 1530. He was the nephew of Peter Aertsen, by whom he was instructed. His pictures, like those of his uncle, represent the interiors of kitchens, with dead game, fish, fruit, &c. They were much admired, although M. Descamps states that he was so poorly paid for them, that he lived in poverty. [He painted market-places, fairs,

kermesses; and ornamented them with numerous figures. He died in 1570.]

BEURS, WILLIAM. This painter was born at Dort in 1656. He was a scholar of W. Drilenburg, and painted landscapes, portraits, and flowers, with some reputation.

BEUSEKOM, F. VAN, a Dutch engraver, who flourished from about the year 1640 to 1650. He was principally employed by the booksellers in engraving portraits. Among others, he engraved that of *Ant. le Brun*, after a picture painted by *A. V. Hulle*.

BEUTLER, JAMES, a German engraver, who, according to Professor Christ, was a native of Ravensburg, and flourished about the year 1593. The prints he engraved are generally very small, on which account he is ranked among the artists distinguished by the name of the little masters. He usually marked his prints with the initials of his name, I. B. As the mark was occasionally used by other German engravers, particularly James Binck and John Burgkmair, who lived about the same period, it requires great attention to distinguish their works.

[**BEWICK, THOMAS**, the eminent restorer of the art of engraving on wood, was born at Cherry Burn, in the county of Northumberland, in 1753. At the age of fourteen he was apprenticed to Ralph Beilby of Newcastle, a copper-plate engraver. He might have had a master of more eminence, but he could not have had one more anxious to encourage his talents, and to point out to him his peculiar line of excellence. It happened that Charles Hutton, (afterwards the distinguished Dr. Hutton of Woolwich,) then a schoolmaster at Newcastle, was preparing his great work on mensuration, and applied to Beilby to engrave on copper the figures for the work; he judiciously advised that they should be cut on wood, that each figure might accompany the proposition it was intended to illustrate. The young apprentice was employed to execute many of these; and the beauty and accuracy with which they were finished led his master strongly to advise him to devote his attention to the improvement of this long-lost art. At the expiration of his apprenticeship, he spent a short time in London and in Scotland, and on his return to Newcastle, entered into partnership with Beilby. About this time, Thomas Saint, a printer of Newcastle, projected an edition of Gay's *Fables*, and Bewick was engaged to furnish the cuts. One of these, the *Old Hound*, obtained the premium offered by the Society of Arts, for the best specimen of wood engraving, in the year 1775; but the work was not published until 1779. His success in this and an edition of *Select Fables* by the same printer, induced Bewick to project the "History of Quadrupeds." This work, after several years of preparation and labour, was published in 1790. In the preparation he was encouraged and patronized by Marmaduke Tonstal of Wycliffe, whose museum of animals, both winged and quadruped, living and dead, was very extensive. In the intervals of collecting materials for this work, Bewick was employed engraving on copper the specimens of natural history in a small quarto volume, entitled "A Tour through Sweden, Lapland, &c., by Matthew Cousett, the companion of Sir G. H. Liddell;" "The Whitley large Ox;" and the remarkable "Kyloe Ox," bred in Mull, which is a very curious specimen of copper-plate engraving, combining the styles of wood and copper, particularly in the minute manner in which the verdure is executed. From the moment of the publication of the "History of Quad-

rupeds," Thomas Bewick's fame was established. He subsequently, in conjunction with his brother John, supplied the wood cuts for the elegant edition of "Goldsmith's Traveller and Deserted Village," and for "Parnell's Hermit," both printed by Bulmer. These appeared in 1795, and were allowed to excel every thing of the kind that had before been produced. In 1797 was published the first volume of "British Birds," for which Beilby furnished the written descriptions; the second volume, on "British Water Birds," devolved on Bewick alone, who was assisted in the literary corrections by the Rev. Henry Cotes, Vicar of Bedlington. These were followed by numerous illustrations of publications of the day, in which he availed himself of the talents of the several pupils whom he had instructed, and who have since so eminently distinguished themselves in the same line of engraving; among these were Nesbitt, Harvey, Clennell, Ransom, and Hole. Bewick was indefatigable; he was an early riser; fond of indulging in rustic and athletic sports, which are so prevalent in the north; he was warm in his attachments, and had some humorous peculiarities. He died, as he had lived, a truly honest man, at Gateshead, near the Windmill Hills, in 1828. His brother John, who assisted in some of the publications, was his junior by seven years; he is said, by his biographer, to have been, in some respects, even superior to Thomas, but he died at the early age of 35, his last engravings being some of those in "Somerville's Chace," which issued from the press of Bulmer in 1795.]

BEYLBROUCK, M., a Flemish engraver, who resided in England about the year 1713. He engraved a plate representing the Death of Dido, after *Sebastian Bourdon*, which was published in London by James Grame, and dedicated to the Duke of Devonshire. It is neatly executed, but in a stiff, formal style, and without much effect. From the resemblance the manner of Gerard Scotin the younger bears to that of Beylbroeck, Mr. Strutt thinks it probable that he received some instruction from him.

BIANCHI, BALDASSARE. This painter was born at Bologna in 1614. He was first a scholar of Giovanni Paderna, but afterwards studied under Agostino Metelli. He passed the greater part of his life in the employment of the dukes of Modena and Mantua, whose palaces he ornamented with a great number of his paintings. Orlandi states, that he had a daughter, LUCREZIA BIANCHI, who also distinguished herself in the art. He died in 1679.

BIANCHI, CAV^{RE} ISIDORO. This painter was a native of Milan, and flourished about the year 1626. He studied under Pier Francesco Mazzucchelli, called Morazzone, and was one of the ablest followers of his style. He excelled in fresco painting, more than in oil, as is evident in his works in the church of S. Ambrogio at Milan, and in different churches at Como. He was chosen by the Duke of Saxony to finish a grand saloon at Rivoli, which had been commenced by Morazzone; and was left unfinished at his death. He was afterwards made painter to the court, and was knighted in 1631.

BIANCHI, FEDERIGO. This painter was a Milanese. He was a relation and a scholar of Giulio Cesare Procaccini. Padre Orlandi reports, that at the early age of seventeen he painted three works in fresco, in the cloister of the monastery of the Padre Zoccolanti, at Milan. Several other works by this master were in the churches of that city. He was greatly patronized by the duke of Savoy,

who held his talents in high estimation, and honoured him with a gold chain and medal.

BIANCHI, FRANCESCO, called IL FRARI. According to Vidriani, this painter was born at Modena in 1447. His works were much esteemed at his time, and are said by that author to have been gracefully designed, and painted with a fine impasto of colour. He also gives him the credit of having been the instructor of Coreggio. He died in 1510.

BIANCHI, ORAZIO, was born at Rome, and, according to Abate Titi, was a respectable painter of history. His best work was the Marriage of St. Joseph and the Virgin Mary, in the church of St. Gioseffo at Rome.

BIANCHI, PAOLO. This artist, who was chiefly employed in engraving portraits for the booksellers, flourished about the year 1670. His plates are neatly executed with the graver, but in a stiff, tasteless style. He engraved some of the portraits for *Priorato's History of Leopold*, among which are the following:

Cardinal Flavio Chigi, nephew of Alexander VII.
Luigi de Benevides Carillio.

BIANCHI, PIETRO. This painter was born at Rome in 1694, and was a scholar of Benedetto Luti. He had acquired considerable celebrity as a painter of history, when he died young. One of his most esteemed performances is a picture of the Conception, in the church of S. Maria degli Angeli, at Rome.

BIANCHI, SEBASTIANO, an Italian engraver, who flourished about the year 1580. He engraved some plates of devotional subjects, which are executed with the graver in a very indifferent style. Among others is a print representing the emblems of our Saviour's Sufferings, with Angels, &c. It is inscribed *Sebastiano Bianchi, fec.*

BIANCUCCI, PAOLO, was born at Lucca, in 1583, and, according to Lanzi, was a distinguished scholar of Gnido, whose graceful and delicate style he followed. His works bear a near resemblance to those of Sassoferrata. Of his best pictures may be noticed, a representation of Purgatory, in the church of the Suffragio, and an altar-piece of several saints in S. Francesco. He died in 1653.

BIARD, or BIART, PETER. According to Florent Le Comte, this artist was a sculptor. He resided at Paris about the year 1627, and is said to have engraved a set of twelve plates, but the subjects are not specified. He also engraved an emblematical subject, into which he has introduced many figures. It is etched in a bold, spirited style, somewhat resembling that of Antonio Tempesta, and is inscribed *Petrus Biard, fecit. 1627.*

BIBIENA. See GALLI.

BICCI, LORENZO DI. This old painter was born at Florence, in 1400, and, according to Vasari, was a disciple of Spinello. He painted several works in fresco, in the churches at Florence, of which the most esteemed were, the History of S. Francesco, the Assumption, in the church of S. Croce, and others in S. Maria del Fiore. He died in 1460.

BICHARD, ———, a French engraver, who flourished about the year 1760. He engraved some plates representing tombs and buildings, from the designs of *G. M. Dumont*.

BICKHAM, GEORGE, SENIOR, an English engraver: he was chiefly employed in engraving plates of writing, in which he excelled. We have a few portraits by him, but indifferently executed. Among others the following:

George Shelly, a writing-master; after his own design. 1709.

John Clark, also a writing-master; *G. Bickham, senior, scul.*

Robert More, another writing-master; *same.*

Sir Isaac Newton, with emblematical Ornaments; *G. Bickham, senior, scul.* 1752. Sold by John Bickham, engraver.

BICKHAM, GEORGE, JUNIOR, the son of the preceding artist. He was not more distinguished in the art than his father. He engraved the portraits of his father and himself in a kind of friese, representing a view of Newmarket.

BIE, ADRIAN DE, a Flemish painter, born at Liere, near Antwerp, in 1594. He received his first instruction in the art from Wouter Abts, an obscure artist. At eighteen years of age he went to Paris, where he studied some time under Rodolph Schoof, a Fleming, who was painter to Louis XIII. He afterwards visited Rome, where he remained eight years. In 1623, he returned to Flanders, and was much employed for the churches and in painting portraits. His most esteemed work was a picture of St. Ely, in the collegial church of St. Gommer at Liere. He was the father of Cornelius de Bie, who has celebrated the works of the painters of his country in Flemish verse, under the title of *Het Gulde Cabinet der Edele Schilderkonst.* [It is supposed that he died in 1640.]

BIE, JAMES. See **BYE.**

BIESELINGHEN, CHRISTIAN JOHN VAN, a Dutch portrait painter, born at Delft in 1558. Karel van Mander states, that this artist painted a portrait of the Prince of Orange from memory, after his assassination by Gerards. He died in 1600.

BIEVRE, DE. By this artist, who flourished about the year 1766, we have a few prints of portraits, among which is that of Caroline Matilda, Queen of Denmark.

BIGARI, VITTORIO. In the *Pittura di Bologna*, are mentioned several pictures by this master, in very favourable terms. He was a native of Bologna, and his works are to be met with in almost every public edifice in that city. In the church of the Madonna del Soccorso, is an admired picture by him of the Virgin Mary and infant Jesus, with S. Petronio and other saints. In the palazzo Aldovrandi, [Aldovrandi?] he painted a gallery, in which he represented the principal transactions of that noble family.

[**BIGIO, FRANCA**, or **FRANGIABIOIO**, a Florentine painter of architecture, landscapes, and animals. Writers differ much respecting the date of his birth; some place it as early as 1445, others in 1483. There is a nearer agreement in the date of his death, which is placed in 1524 or 1525.]

BIGNON, FRANCIS, a French engraver, who flourished about the year 1690. He was principally employed on portraits, which are generally executed with the graver, though he occasionally called in the assistance of the point. His style is neat, but there is a want of harmony in the effect of his prints. Some of his portraits are ornamented with borders, with small emblematical figures, &c. We have by him,

Thirty-five Portraits of the Plenipotentiaries assembled at the Peace of Munster.

A set of Portraits of the illustrious Personages of France; engraved in conjunction with *Zachary Heince*, after the pictures by *S. Vouet*, in the gallery of the Palais Royal. They are dated in 1690.

BILIVERT, GIOVANNI. This painter was born at Florence in 1576, and was brought up in the

school of Lodovico Cardi, called Cigoli. He finished some of the works left imperfect at the death of his instructor, to whose style he endeavoured to unite the expression of S. di Tito, and something of the splendour of Paolo Veronese. There are several of his works in S. Gaetano and S. Marco, one of the most admired of which is the Elevation of the Cross, considered as his best performance. Another admired work of this painter is the Chastity of Joseph, in the gallery at Florence. [Many copies of this celebrated work are to be found in Florence, and in foreign collections. Amateurs should be on their guard.] He died in 1644.

[**BILLONI, GIAMBATISTA**, a painter of Padua, born in 1576, and died in 1636. He painted landscapes and portraits, and sometimes attempted history; but his reputation is now confined to his portraits.]

BILLY, or BILLI, NICCOLO and **ANTONIO**, two Italian engravers, who flourished about the year 1734. They engraved several plates of portraits and historical subjects, executed with the graver in rather a stiff, dry manner. Niccolo engraved some plates for the Museum Florentinum.

Fredericus Zucharus.

Hans Holbein; *se ipse pinx.*

Pietro Leone Ghezzi; *se ipse del.*

Giovanni Morandi; *se ipse del.*

The Cardinal Pompeo Aldrovandi; *G. Berti, pinx. N. Billy.*

The Cardinal Spinelli; *Dom. Dupra, pinx. N. Billy,* 1734.

The infant Jesus sleeping; oval; *Nic. Billy, scul. Rome.* St. Philip Neri kneeling before the Virgin; *after S. Conca.*

The Holy Family; *after Caracci;* half-length figures.

The Flight into Egypt; *after Guido.*

BILTIVS, FRANCIS. This artist was a native of the Netherlands, and flourished about the year 1650. He excelled in painting dead game, and other inanimate objects, particularly fowling-pieces, pouches, powder-horns, nets, and other implements used by the sportsman. These subjects he represented on a white ground, as if they were attached to the wall, and they are designed and painted with such surprising truth and fidelity, as to become a perfect illusion. [He was living in 1671, as appears by that date and his name on a picture mentioned by Zani.]

[**BIMBI, BARTOLOMMEO**, a Florentine artist, born in 1648, died about 1725, was an excellent painter of fruit and flowers; he was considered the Mario of his school.]

BINCK, JAMES, an old German engraver, born at Cologne about the year 1504. From the testimony of the German authors, it appears certain, that he was first a scholar of Albert Durer, which is also supported by the resemblance of some of his plates to the works of that master. He afterwards visited Rome, and, according to Sandrart, was a disciple of Marc Antonio, and engraved some plates after the works of Raffaele, under his direction. This artist holds a distinguished rank among the engravers denominated by the name of the little masters, on account of the small size of their prints. His style is very neat, sometimes resembling the works of H. Aldegrever, but his plates evince greater facility in the execution. His drawing is more correct, and there is a more agreeable taste in the turn of his figures. There has existed considerable confusion respecting the marks of the artists of this period, particularly those whose name commences with a B. The works of this master are generally either marked with the letters I. B. or with the

cipher **IEB**. The style of his plates will also distinguish them. The following are his principal prints:

- The Portrait of James (or Jacob) Bink, with a Cap, a Skull in his Cloak, and a Cup in his right hand.
 The Portrait of Lucas Gassel; *I. B.* 1529. Inscribed *Imago ab Jacob Bink ad vivum delineata*.
 Portrait of Francis I.; *Franciscus rex Francie*.
 Portrait of a young Princess. 1526.
 Christiernus II. Danorum Rex. 1525.
 Elisabetha, Danorum Regina.
 Bust of Martin Luther.
 Bust of Philip Melancthon; inscribed *Si Deus pro nobis, &c.*
 St. Jerome, with the Lion.
 Marcus Curtius on Horseback, going to throw himself into the Gulf.
 The Triumph of Bacchus; a frieze. 1528.
 Infant Bacchanalians, Children pressing Grapes; frieze. 1529.
 The Seven Planets, represented by figures. 1528. *I. B.*
 The Seven Virtues, of Faith, Hope, Charity, Justice, Patience, Fortitude, and Temperance; marked *I. B.*
 An emblematical subject of Four Women forging a flaming Heart on an Anvil; marked 15 *I. B.* 29.
 An emblematical subject of Hope, Envy, Tribulation, and Fortbearance; 15 *I. B.* 29; the two last from the designs of *B. Pirckheimer*.
 An armed Man at the Foot of a Tree.
 An emblem of History, represented by a Woman writing on a Tablet; circular.
 A Lady and her Servant buying a Duck of a Peasant.
 A Peasant selling Vegetables to a Woman.
 Twenty, representing the Divinities; copied after *Cavalius*, who engraved these plates after *Il Rosso*.

THE FOLLOWING ARE MARKED WITH THE CIPHER BEFORE MENTIONED.

- Adam, holding the Branch of a Tree.
 Eve, with a Branch with Two Apples.
 Lot and his Daughters; circular; marked twice.
 David, with the Head of Goliath. 1526.
 Judith, with the Head of Holofernes.
 St. Michael vanquishing the Evil Spirit.
 The Virgin Mary and St. Joseph adoring the infant Jesus in the Manger.
 The Virgin Mary and Infant crowned by an Angel. 1526.
 The Massacre of the Innocents; copied after *Marc Antonio*; very scarce.
 The Descent from the Cross; surrounded with other little subjects.
 St. John sleeping, with his Lamb. 1526.
 St. George and the Dragon.
 Mercury; a circular.
 A Man lying near a Pedestal, and a Woman arranging Flower-pots.
 A Woman approaching a Man with surprise, seated near a Pedestal, on which is a Child and some Vases; after *Raffaello*, engraved under the direction of *Marc Antonio*.
 A Woman beating and driving away the Devil with her Crutch. 1528.
 An old Man embracing a Girl. 1525.
 A Soldier and a young Woman.
 A Peasant carrying a Basket of Eggs.
 A Peasant and Woman dancing.
 A Child leading a Blind Man.
 A vignette, four Cupids mounted on Dolphins.
 A Vase, ornamented with the Heads of two Unicorns.

BINET, ———, a French engraver, who flourished about the year 1760. He engraved several plates, representing landscapes and views; after *Vernet*, and other masters.

BINNEMAN, **WALTER**. This artist is supposed to have been a native of England, and flourished about the year 1675. He engraved a few portraits, which are very indifferently executed; among which is that of Robert Chamberlaine, an arithmetician, prefixed to his *Accomplant's Guide*.

BIORD, **PETER**. The name of this artist is affixed to an etching representing Cupid and Psyche.

It is executed in a bold, spirited style, and is apparently the production of a painter.

BIRCK, **PAUL**. Mr. Strutt mentions this artist as the engraver of four plates, exclusive of a title, representing the Four Elements, in circles, surrounded with ornaments, which appear to be patterns for goldsmiths. They are executed with the graver in a style resembling that of J. T. de Bry. On the title is the following inscription: *Quatuor Mundi Elementa, Elegantibus figuris seu Imaginibus Artificiose expressa*. **PAULUS BIRCK, F.**

BIRCKAERT, or **BIRCKART**, **ANTHONY**, a German engraver, who resided at Prague about the year 1680. He engraved some large plates of architecture, with figures, which are executed with the graver in a stiff, formal style, and are inscribed *Birckart, sculp. Prag.* Basan mentions a print by him representing the Martyrdom of forty Portuguese Jesuits; after *Borgognone*.

BIRCKENHULT, **PAUL**. This artist was a native of Germany, and flourished about the year 1670. He was a printseller as well as an engraver, and published a set of small plates, representing warlike trophies, with figures, &c. They are executed chiefly with the graver, in a neat, but formal style. The title to these plates is *Omnis generis Instrumenta Bellica*, and is signed *Paulus Birckenhult, sculp. et excudit*.

[**BIRD**, **WILLIAM**, an English painter, born at Wolverhampton in 1772, served an apprenticeship to a maker of tea-trays, and was employed to embellish them with fruit, flowers, and fanciful designs. At the expiration of his term of service he left Birmingham, and set up a school for drawing at Bristol. By teaching others he improved himself in the knowledge of the art. During the intervals of instruction he made sketches, designs, and compositions for pictures; and it would appear that his progress was due to his own observation and persevering industry; so far he was his own master. He painted humorous and pathetic subjects, which attracted much of public attention, and induced the members of the Royal Academy to enrol his name as an academician. His best pictures, as historical compositions, are the results of the battle of Chevy Chase, which he treated in a manner truly consonant with the old ballad from which the subject is taken, and the surrender of Calais. His chief merit, as an artist, lay in natural and touching representations of homely and social things; history, either sacred or profane, required a spirit more imaginative than he possessed. He had seen the living nature which exhibits the former, but it was necessary that he should conceive the nature which belongs to the latter; in that rare quality he was deficient. He was a kind-hearted man, much respected by his brother artists and all who knew him. He died in 1819, and was buried in the cloisters of Bristol cathedral.]

[**BIRKHART**, **ANTOINE**, an engraver, born at Angsbouurg in 1677, died at Prague in 1748. Dlabacz has given a numerous catalogue of his works.]

BISCAINO, **BARTOLOMEO**, was the son of Gio. Andrea Biscaino, born at Genoa in 1632. He was instructed by his father in the first rudiments of the art, and was afterwards a scholar of Valerio Castelli. From the early indications he gave of uncommon genius, great expectations were formed of his future eminence, and they were not disappointed. Before he had reached his twenty-fifth year, he had painted many considerable works, when his career was unfortunately stopped, by the dreadful visita-

tion of the plague, with which Genoa was afflicted, in 1657, to which his father and himself both fell victims. In the Gallery at Dresden there are three pictures by this artist. He etched several plates, in a free, bold style, resembling in some degree the works of Benedetto Castiglione, but in a more finished manner. His subjects are finely composed and elegantly drawn. He marked his plates sometimes B. B. The following are his most esteemed prints:

Moses in the Bulrushes.
 Susanna and the Elders.
 The Nativity, with Angels.
 The Circumcision.
 The Wise Men's Offering.
 Herodias, with the Head of St. John.
 The Virgin Mary and infant Jesus, with Angels.
 The Virgin suckling the infant Jesus, with St. Joseph.
 The Virgin suckling the Infant, with St. Joseph, and St. John with his Lamb.
 The Virgin adoring the infant Jesus.
 The Virgin with the infant Jesus on her Knee, St. John kissing his Foot, and St. Joseph behind.
 The Virgin, with the infant Jesus standing on her Knee, stretching out his Arm to St. Joseph; half-length figures.
 The Holy Family, with St. John holding a Cross.
 The Repose in Egypt, with Angels in the Clouds.
 The infant Jesus reposing on the Globe.
 St. Joseph, with the infant Jesus; half-length.
 St. Christopher giving his Hand to the infant Jesus.
 St. Christopher, with the infant Jesus.
 Mary Magdalene in the Desert; dated 1656.
 A Bacchanalian subject.

BISCAINO, GIOVANNI ANDREA. This painter was a native of Genoa. He painted landscape in a bold and spirited style, but, according to Soprani, the necessity he was under to paint with despatch, to support a numerous family, prevented his bestowing that care and attention which would, under more prosperous circumstances, have rendered them more deserving of our esteem. He died of the plague in 1657.

BISCHOP, CORNELIUS, a Dutch painter, born at Dort in 1630. He was a scholar of Ferdinand Bol. He painted history and portraits, in the style of his master, but with very indifferent success. He died in 1674.

BISCHOP, ABRAHAM, son of Cornelius, was eminent as a painter of birds.

BISCHOP, JOHN DE, a designer and engraver, born at the Hague in 1646. He was brought up to the law, and, according to Houbraken, practised in the courts in Holland. His favourite amusement was drawing, and his performances excited the admiration of the artists themselves. He excelled in copying the pictures of the most esteemed masters, in small coloured drawings, very well drawn and highly finished. As an engraver, he is more deserving notice, and he has left a great number of plates, principally etched, and harmonized with the graver, in a free and pleasing manner. There is great relief and richness of effect in his prints. His most important work was a set of prints for a book, entitled, *Paradigmata graphices variorum artiphicum, tabulis aeneis. Pars I et II. Hagæ. 1671, fol.* The first edition, published by the artist, contains one hundred and two plates. The second, published by Nic. Visseher, the same year, contains one hundred and thirteen plates. This engraver, with a whimsical affectation, latinized his name, and assumed that of Episeopus for Bisehop, on which account he marked his plates with a cipher, composed of the letters J. E. *J. E.*

Besides the above work, there are other prints by him, among which are:

Christ and the Samaritan Woman; after An. Caracci.
 Joseph distributing Corn to the Egyptians; after B. Breemberg.
 The Martyrdom of St. Lawrence; after the same.

He died at Amsterdam, in 1686, aged 40.

BISET, CHARLES EMANUEL, a Flemish painter, born at Antwerp in 1633. It is not said by whom he was instructed, but he went to Paris when he was young, and met with great encouragement. His pictures were adapted to the taste of that nation, representing gallant assemblies, balls, concerts, and what are called conversations. Notwithstanding his success in that metropolis, the love of his native country brought him back to Antwerp, where he was appointed director of the Academy, in 1674. He designed his subjects with taste, and his pencil is neat and flowing, although his colour is rather cold and grey. His most considerable work is a large picture in the hall of the Society of Archers, at Antwerp, representing William Tell compelled to shoot the Apple from his Son's Head.

BISI, FRA BONAVENTURA, was a monk of the order of St. Francis, at Bologna. He had been instructed in drawing when young, by Lucio Massari, and was celebrated for his copies in miniature from the works of Coreggio, Titian, Guido, &c., many of which were in the cabinet of the duke of Modena. He also etched a few plates after Parmegiano, Guido, &c., and one after his own design of a Holy Family, with St. John and St. Elizabeth, marked *F. B. B. F.* 1631. He died in 1662.

[BISI, MICHAEL, a celebrated Milanese engraver, whose works do honour to the schools of Bartolozzi, Rosaspina, and Longhi. He first distinguished himself by the publication of the "Pinacoteca del Palazzo Reale, della Scienze delle Arti, &c." In 1819, he undertook a series of engravings from the paintings of Andrea Appiani, in which he was assisted by some of the best scholars of Longhi. His engraving of Venus embracing Cupid, happily expresses the beauties of the original picture. Subsequently appeared, the Virgin and infant Christ enthroned, attended by Saint Anthony and Saint Barbara, after Luini, which he has treated in a brilliant and delicate manner, preserving the beauty and grace peculiar to the master; Andromeda and Perseus, after Guercino; an Adoration of the Virgin, after Sasso Ferrato; and the offering of the Magi, after Gandenico di Ferrara. He also succeeded as a painter of landscapes. It is not ascertained whether he is still living, but his merit entitles him to notice in this Dictionary.]

[BISQUERT, ANTONIO, a Spanish historical painter, born at Valencia, was a scholar of Ribalta. He established himself at Teruel in 1620, as a painter of reputation. He was a good colourist and designer, and infused much sentiment in his pictures, which are chiefly subjects from Romish legends. He also copied Sebastien del Piombo's dead Christ in the arms of the Virgin, attended by the Marys and St. John. He died in 1646.]

BISSOLO, PIER FRANCESCO. This painter was a native of Venice, and was brought up in the school of the Bellini. He flourished about the year 1520. Some of his works at Murano, and in the cathedral of Treviso, are compared by Lanzi with those of the elder Palma.

BISSONI, GIOVANNI BATISTA. This painter was born at Padua in 1576. According to Ridolfi, he was first a scholar of Francesco Appolodoro,

called il Porcia, an eminent portrait painter, and afterwards studied under Dario Varotari. He painted several pictures for the churches and convents at Padua and Ravenna. He died in 1636.

BIZEMONT, ANDRE DE. This artist was a native of France, and flourished about the year 1780. He etched several plates, representing landscapes and views, which are executed in a neat, pleasing style.

BIZZELLI, GIOVANNI, a Florentine painter, born in 1556. He was a scholar of Alessandro Allori, called Bronzino. He afterwards went to Rome, where he studied and painted some pictures for the churches. On his return to Florence, he executed several works for the public edifices, which are described by Borghini in his account of the painters and sculptors of Florence. He died in 1612.

BLAGEO, BERNARDINO. Ridolfi describes several works of this painter in the churches at Udine, in the Frioul. He appears to have flourished about the year 1550. The principal altar-piece of the church of S. Lucia at Udine is by this master, representing the Virgin Mary and infant Saviour, with a group of Angels, and St. Lucia and St. Agatha. In Porta Nuova, the Virgin and infant Christ, with St. Peter and St. John.

BLACKMORE, JOHN, an English mezzotinto engraver, who is said to have been born in London about the year 1740. We have some well-scraped plates by him, chiefly portraits, after Sir Joshua Reynolds, among which are the following:

Samuel Foote; after Sir Joshua Reynolds. 1771.

W. H. Bunbury, caricaturist; after the same; J. Blackmore, fec.

Henry Bunbury; after the same.

Innocence; Blackmore, fec. 1770. Ryland & Bryer exo.

BLAGRAVE, JOHN, an eminent mathematician, who flourished at the end of the sixteenth, and in the beginning of the seventeenth century. Among his other works, he published, in 1582, *The Mathematical Jewel*, illustrated with wooden cuts, executed by himself, in a neat style. On the frontispiece is inscribed, "By John Blagrove, of Reading, gentleman, and well-willer to the mathematics, who hath cut all the prints or pictures of the whole, with his own hands." Where he has not put his name at length, it is thus abbreviated, *J. Blag. sculp.*

[**BLAIN, JEAN BAPTISTE,** a French artist, born at Caen in 1654, was a scholar of Monnoyer, better known as Bapteste. He painted flowers and fruit in the manner of his master. He had a delicate pencil and a good eye for colour; he painted insects with great exactness, and finished all his pictures carefully. He died in 1715. There is a disparity respecting his birth, some place it in 1654, others in 1645. It may be a typographical error.

[**BLAKE, B.,** a painter of still life, birds, fish, and other objects of that kind. His works, when carefully painted, are very pleasing, but his circumstances, and, it is with regret added, his mode of living, obliged him to hurry his pictures, and too frequently to repeat them. As they were to a certain degree popular in his day, the dealers held him in thrall to their rapacity, and even injured his reputation by employing others to copy his works. He was also compelled by necessity to make copies of the works of Dutch painters for these patrons, in which he was sometimes so successful as to enable his employers to cheat their customers, retaining to themselves the profits, and leaving the disgrace to the artist when detected. Little of his history is known. He died about the year 1830.]

BLAKE, C. J. This ingenious young lady etched a portrait of her uncle, Sir Francis Blake Delaval. It is dated 1775.

[**BLAKE, WILLIAM,** an English artist of singularly eccentric genius, whose flights of imagination sometimes astonish by their sublimity, and at others excite pity or contempt by their extravagance or absurdity, was born in London in 1757. His propensity to drawing induced his father, a hosier, to place him as an apprentice with Basire the engraver. While his hand was employed on the mechanical part of his duty, his mind was busy in the regions of fancy, and his wild imaginings came forth sometimes clothed in the language of poetry, sometimes in the combinations of forms that seemed to belong to another state of existence, but all bearing the impress of genius of the highest order. It may be lamented that his genius was not restrained by judgment; but had that been the case, the world would have lost those wonderful exhibitions in his illustrations of "Young's Night Thoughts," "Blair's Grave," "The Book of Job," and other works even more astounding in their conceptions. Such productions were incomprehensible by the many; and even Flaxman and Fuseli, while they admired the power that produced them, were compelled to withhold their approbation. It can hardly be said whether he be entitled to praise or blame for continuing his course, notwithstanding the neglect of his works, and the consequent poverty it entailed. He had his enjoyments in the world of visions, and perhaps of a higher kind than wealth would have conferred. His application was continuous, his labour great, and he looked to futurity for his reward. His published works are now sufficiently known to render description or criticism unnecessary. He died in 1828.]

BLANCHARD, JAMES, an eminent French painter, born at Paris in 1600. He was first instructed in the art by Nicholas Botteri, his maternal uncle; and when he was 24 years of age, he went to Italy, and passed two years at Rome. He returned by way of Venice, when he was so struck with the beautiful colouring of the great Venetian masters, that he was induced to remain two years in that city. On his return to Paris, his works were greatly admired, and he was certainly the first that established a true and natural style of colouring, in which the artists of his country were very deficient. His chief works at Paris are the two pictures he painted for the church of our Lady, one representing St. Andrew kneeling before the Cross, the other the Descent of the Holy Ghost, and the Gallery in the Hotel de Boullion, where he painted thirteen large pictures of subjects from Ovid. He died at Paris in 1638.

Blanchard etched some plates from his own designs and others, among which are the following:

The Holy Family; without his name; *Chez Huart.*

Another Holy Family, with St. Catherine and St. John; *Chez Ciartres.*

The Birth of the Virgin; *Blanchard, pinx.; Huart, exe.*
St. Agnes adoring the infant Jesus in the arms of the Virgin Mary; after *Lodovico Caracci*; without the name of the engraver.

[**BLANCHERI, VITTORE,** a scholar of Beaumont, in the latter period of the Venetian school. He flourished from 1736 to 1775. He spent the greater part of his artistic life in the service of the king of Sardinia, and was employed in painting large pictures in the palaces and for the churches.]

BLANCHET, THOMAS, a French painter, born

to Paris in 1617. His genius at first directed him to sculpture, but after studying that art for some time under Sarrazin, he was advised to abandon it, on account of the delicacy of his constitution, and to apply himself to painting. He visited Rome, where he became acquainted with Nicholas Poussin, and the famous architect Algardi, who encouraged him in his studies, and assisted him with their advice. He had also the advantage of studying under Andrea Sacchi, by whose instruction he was greatly benefited. Encouraged by the commendations of these great masters, he applied himself with increased assiduity. After passing some years in Italy, he returned to Paris, where his talents were already known. After painting his pictures for the church of our Lady, representing the Vision of St. Philip, and the Baptism of the Eunuch, he was engaged in some considerable works for the town-house at Lyons, which he executed in a manner that established his reputation as one of the ablest historical painters of his country. He was soon afterwards made a Royal Academician, in 1676, and on that occasion painted for his picture of reception, Cadmus killing the Dragon. He died at Lyons in 1689.

BLANCUS, CHRISTOPHER, an engraver, supposed to be a native of Germany, who flourished about the year 1600. He engraved a few plates in the manner of John Muller, but with not much success. We have by him,

A Holy Family, accompanied by Angels; half-length; after Spranger. 1595.

The Portrait of Michael Angelo Buonarroti; *Christophorus Blancus faciebat.* 1612.

BLANCUS, or BIANCHI, JOHN PAUL. According to M. Heineken, this artist flourished about the year 1682. We have some etchings by him, which are executed in a heavy, indifferent style. Among others, are an emblematical print, after C. Stores, inscribed, *Io. Paul. Blancus incid.*, and Christ praying in the Garden, without the name of the painter, dated 1682.

BLANKHOF, JOHN TEUNISZ, a Dutch painter of sea-pieces, born at Alkmaer, in 1628. He learned the first rudiments of the art from Arnold Tierling, a painter of no reputation, and became afterwards a scholar of Caesar van Everdingen. On leaving that master, he went to Italy, and passed some time at Rome, where the Flemish Society of Painters conferred on him the name of Maat, or comrade. He excelled in painting marines and sea-ports. His best pictures represent storms on the coast of the Mediterranean, in which he combined the truth and nature of the Dutch school with the grand scenery of Italy. He died in 1670.

BLANSERI, VITTORIO. This painter was born at Venice, about the year 1735, and was educated in the school of the Cav^{re} Beaumont. He is considered his ablest scholar, and succeeded him in the service of the court of Turin, in which city are his principal works. Three of his pictures are in the church of S. Pelagio, one of which is particularly admired, representing S. Luigi fainting, supported by an angel. He died in 1775.

BLEAVIT, ———. This artist is mentioned by Mr. Strutt as an engraver of portraits. Among others, he engraved that of René des Cartes, the philosopher.

BLECK, or BLEECK, PETER VAN, a Flemish engraver, who came to England about the year 1730. He is supposed to have been the son of Richard Bleck, a painter of portraits. He engraved several

plates in mezzotinto, which, without any superior excellency, are clearly scraped, and have considerable merit. He sometimes marked his plates **VB**.

We have by him,

Richard van Bleeck, painter; *se ipse, pinx.* P. van Bleeck, junior, *fec.* 1735.

Rembrandt van Rhyen; *se ipse, pinx.* Van Bleeck. 1727; with the cipher.

Francis du Quesnoy, called Fiammingo. Sculptor, A. Vanduyck, *pinx.* P. V. B. I. f. 1751.

Nell Gwyn; after Lely.

Mrs. Clive, in the Character of Phillida; P. van Bleeck, *fec.* 1735.

Mrs. Cibber, in the Character of Cordelia; *the same.*

Griffin and Johnson, in the Characters of Tribulation and Ananias; *the same.*

The Virgin Mary and Infant; after A. Vanderwerf. 1748.

BLECKER, J. G., a Dutch designer and engraver, born, according to M. Huber, at Haerlem, about the year 1600. He etched several plates, both from his own designs and after other masters, executed in a slight and spirited style, of which the following are the principal:

SUBJECTS FROM HIS OWN DESIGNS.

A Landscape, with Jacob and Rachael; J. G. Blecker, *fec.*
A Landscape, with Rebecca and the servant of Abraham; *the same.*

A Peasant, and a Woman riding in a Waggon; *the same.*
A similar subject.

A Landscape, with a Carriage at the Door of an Inn; J. G. Blecker, *fec.* 1643.

A Landscape, with a Woman milking a Cow, and a Peasant. 1643.

A Landscape, with Cattle.

A Landscape, with a Woman on Horseback.

A Landscape, with Figures on Horseback.

A Landscape, with a Shepherd watching his Flock.

SUBJECTS FROM CORNELIUS POLEMBURG.

Jacob and Laban dividing their Flocks; J. G. Blecker, *ag. fort.* 1638.

The Lystrians wishing to sacrifice to Paul and Barnabas; *same mark.* 1638.

The Crucifixion; C. P. *pinx.* I. C. B.

The three last are engraved in the style of Rembrandt.

[BLEKERS, BLEEKER, or BLECKERS, JAN GASPARD, was a native of Haerlem, born in 1608, (according to Balkema and Zani,) painted history and landscape; and is mentioned with commendation in Hoe's Catalogue. The date of his death is not accurately ascertained. It is probable that this is the same artist mentioned in the preceding article, as Zani says he was living in 1643.]

BLEKERS, N——, a Dutch painter, born at Haerlem about 1635. He painted history, and was patronized by the Prince of Orange, for whom he painted one of his best pictures, representing the Triumph of Venus. Vondel, a poet of his country, has celebrated the works of this painter. [He died at Haerlem in 1682.]

BLES, HENRY DE, an old Flemish painter of landscapes, born at Bovines in 1480. He imitated the style of Joachim Patenier, and painted in the stiff and dry manner of his time. He generally introduced into his landscapes scriptural subjects, with a number of figures neatly drawn. Instead of marking his works with his name, he usually painted an owl in one of the corners. He died in 1550. [This artist is generally called *Herri de Bles*, or *Henrjck met de Bles*; by the Italians he was nicknamed "*Civetta*," because of his mark, an owl. His pictures are very curious, and much esteemed; they are rare in commerce.]

BLESSENDORF, SAMUEL, a Prussian enamel

painter and engraver, born at Berlin in 1670. He designed and engraved several portraits for Puffendorf's History of Sweden. He worked chiefly with the graver, and his plates are very neatly finished. Among others we have by him,

Charles XI. King of Sweden.

Charles XII.

Frederick Rodolphus Louis, Baron of Canitz.

Samuel Baron de Puffendorf.

Frederick III., Elector of Brandenburg. 1696.

Frederick William, Prince Electoral.

Frederick William; *Adam de Clerc, pinx.*

The Portraits of John Frederick of Brandenburg, Margrave of Anspach, and the Margravine, in a Garden; *after Gasp. Netscher.* 1682; very fine.

BLESSENDORF, CONSTANTINE FREDERICK, the brother of the preceding artist, born at Berlin in 1675. He was a miniature painter and engraver. He worked chiefly for the booksellers. We have by him,

A Frontispiece for Juliani Opera; *S. Blessendorf, inv. C. F. Blessendorf, fec.*

Frontispiece for *Beyeri Thesaurus Antiquitatum*; *C. F. Blessendorf, fec.*

Portrait of Frederick William, Elector of Brandenburg. 1688.

BLEYSWICK, F. VAN, a German engraver, who flourished from the year 1725 till 1746. He engraved many portraits for the publications of his time, which are highly finished, but without much taste. Among others, he executed part of the plates for the collection entitled *Portraits Historiques des hommes illustres de Danemark*, dated 1746. He also engraved some small landscapes, in which the point and the graver are handled with great delicacy.

[**BLIEK, DANIEL DE, OF VAN BLICKE**, was a good painter of interiors and exteriors of churches, and other public buildings: he lived in 1656. His manner of painting resembles that of Van Vliet.]

[**BLINKVLIET, M.** The exact time of this painter's birth is unknown; but he imitated Bergheim so successfully that his works have been ascribed to that master: probably they were contemporaries.]

BLOCK, DANIEL, a painter of portraits, born at Stettin, in Pomerania, in 1580. He was a scholar of Jacob Scherer, a portrait painter of reputation, under whom he soon became a proficient, and ultimately surpassed his instructor. He was employed at the courts of Denmark and Sweden, and passed many years in the service of the Prince of Mecklenburg. He gained a large fortune by the exertion of very reputable talents, of which he was deprived by plunder. He died in 1661.

BLOCK, BENJAMIN. This artist was the son of Daniel Block, born at Lubeck in 1631. He was instructed in the art by his father, and proved a reputable painter of history and portraits. The Prince of Mecklenburg, in whose service his father passed great part of his life, took him under his protection, and sent him to Italy for improvement. He visited Rome, Naples, and Venice, and met with employment as a portrait painter in each of those cities. On his return from Italy, he was invited to the court of Saxony, where he painted the Electoral family, and the principal courtiers. His historical works were altar-pieces for the churches in different parts of Germany.

BLOCK, JACOB ROGER, a Dutch painter, born at Gouda in 1580. He went to Italy when he was very young, and applied himself particularly to the study of architecture and perspective. He made designs of the fine remains of antiquity in the envi-

rons of Rome; and, on his return to Holland, painted some pictures composed from those subjects, which were highly esteemed. Houbraken reports, that Rubens, in a journey he made through Holland, visited this artist, and on seeing his works, pronounced him the ablest painter of his country in the subjects he represented. He also excelled in military architecture, and was taken into the service of the Archduke Leopold, whom he accompanied in some of his campaigns, and was killed by a fall from his horse, [in 1632.]

BLOCKLANDT, ANTHONY DE MONTFORT, a Dutch painter, born at Montfort in 1532. He was one of the ablest disciples of the celebrated school of Francis Floris, and painted history in the style of his master. He was much employed for the churches in Holland. Van Mander mentions three pictures, by this painter, in the great church at Utrecht, representing the Birth of the Virgin Mary, the Annunciation, and the Assumption, which were greatly admired in his time. At Gouda he painted the Decollation of St. John, and at Dort several pictures of the Passion of our Saviour. Some of his works have been engraved by Hubert Goltzius and others. His style of design and composition partakes more of the Italian taste than that of his country. He died at Utrecht in 1583.

BLOEM, A. This artist was a native of Germany, and resided at Vienna about the year 1674. He was chiefly employed by the booksellers. He engraved the portraits, views, plans, battles, &c. for a book entitled *Istoria di Leopoldo Cesare*, published at Vienna in 1674. The plates are etched, and finished with the graver.

BLOEMAERT, ABRAHAM, a Dutch painter and engraver, born at Gorcum, according to Houbraken, in 1564; Sandrart says in 1567. The established accuracy of the former has a claim to our belief. He was the son of an architect, who placed him under the tuition of Joseph de Beer, but he seems to have profited most by studying and copying the works of Francis Floris. He painted history and landscapes; his colouring is excellent, but his drawing is very defective, and frequently negligent. One of his best works was a picture painted for the Emperor Rodolphus, representing Niobe and her Children destroyed by the Arrows of Apollo and Diana, and the Feast of the Gods, painted for the Count de la Lippe. He painted several pictures for the churches in Flanders. In the church of the Jesuits at Brussels, is a picture by Bloemaert, representing the Wise Men's Offering; in the cathedral at Mechlin, the Virgin Mary and infant Saviour, with a Glory of Angels; and at Leliendaal, the Nativity. As an engraver, he has a claim to considerable attention. We have by him a number of plates etched in a free, bold, and masterly manner, some of which are in imitation of pen-drawings. But his most esteemed prints are those executed in chiaro-scuro, the outlines of which, contrary to the usual process, are not cut on the blocks of wood, but are etched on copper. These are very spirited, and produce a good effect. His prints are sometimes signed with his name at full length, but more frequently marked *Ab. Bl. in.*, or *A. Bl.*, or thus, *A. Bloem.* The following are his principal prints:

ETCHINGS BY A. BLOEMAERT.

St. John, with a Lamb.

The Magdalene, penitent.

St. Peter, penitent.

The Holy Family; *J. Starterus, exc.* 1593.

Juno.

Four Landscapes, with Figures and Animals.

PRINTS IN CHIARO-SCURO.

Moses and Aaron.
 The Virgin and infant Jesus.
 The Holy Family.
 Two Busts, the Virgin Mary and St. Joseph.
 St. Simon, with the Instrument of his Martyrdom.
 The Magdalene, with a Crucifix.
 St. Jerome reading; *A. Blo.*
 Another St. Jerome; *after Parmegiano*; marked *F. P.*
 A naked Infant; *after Titian.*
 A Woman with a Veil; *after Parmegiano.*

Abraham Bloemart died at Utrecht in 1647, aged 80.

BLOEMAERT, HENRY, was the eldest son of the preceding artist. He painted portraits, but never rose above mediocrity.

BLOEMAERT, ADRIAN. This artist was the second son of Abraham Bloemart, and received his first instruction from his father. He was sent to Italy, where he studied some time. He afterwards visited Vienna, where he met with employment, and ultimately settled at Salzburg, and was killed in a duel. He painted history and portraits with some reputation. M. Heineken attributes to this artist several plates of portraits, although they are without his name.

BLOEMAERT, FREDERICK, was the third son of Abraham Bloemart, born at Utrecht about the year 1600, and distinguished himself as an engraver. He learned the art from his father, and was chiefly occupied in engraving after his designs. We have a number of etchings by him, as well as prints in chiaro-scuro. His principal work was a drawing-book, containing one hundred and seventy-three plates, engraved from the designs of his father. He also executed a few plates entirely with the graver. His prints are sometimes signed *A. Bloem. inv. F. B. filius fecit*, and sometimes *F. B.* The following are principally after his father's designs:

Twelve of the Archbishops and Bishops of Utrecht; two of which are by *Corn. Bloemart*.

Thomas à Kempis.

St. Francis in a Hermitage.

The Body of Leander on the Sea-shore.

A set of sixteen figures of Men and Women; marked *F. B. fec.*

A set of thirty—Of Beggars; on the title is inscribed *Nudus inops mutilus, F. B. fec.*

The Five Senses.

The Four Seasons.

Twenty Landscapes; *F. B. filius, fecit et exc.*

A Landscape, with a Pigeon-house.

Fourteen of Animals and Birds; entitled *Verscheijde Besten en Vogelen*.

Four of Cock-fighting; *De Hanabyters*.

BLOEMAERT, CORNELIUS. This very eminent engraver was the youngest son of Abraham Bloemart, born at Utrecht in 1603. He was instructed by his father in the first principles of design, and from a natural inclination for engraving, he devoted himself entirely to that art. His first master was Crispin de Passe, and it was not long before he surpassed his instructor. In 1630, he went to Paris, where he distinguished himself by some plates he engraved for the *Temple of the Muses*. From Paris he went to Rome, where he fixed his residence, and where he lived the greater part of his life. This esteemed artist signalized himself, not only by the beauty of his graver, but by a talent, unknown before him, of effecting an insensible degradation from his lights to his shadows, and introducing a delicate variety of tints, in the different distances in his subject. Previous to his time, there was a great inattention to harmony, by leaving the lights indiscriminately clear, by which the effect was rendered spot-

ty and incongruous. By this essential improvement he has established his claim to originality, and may be said to have given birth to that admirable style which was afterwards so successfully followed by the great engravers of the French school, Audran, Bandet, Picart, and Poilly. His works are universally admired; they are numerous, and several of them are become very scarce. Some of his prints are marked *C. Bl.* and others, *Corn. Blo.*, or *C. Blo.*

SUBJECTS FROM HIS OWN DESIGNS.

Franciscus Bonisignus, secretary to Prince Leopold; *C. Bl.*

John Baptist Toretti Florentine; *Roma.*

P. Grehber; P. Harlem consee; *C. Blo., sc.*

J. Doens; Scot. Theol.

Jacques Faverau; *after Diepenbeck*; oval.

Moses in the Bulrushes.

The Virgin Mary, and the infant Jesus caressing her.

A Thesis, with three of the Popes in Niches.

A Frontispiece, where St. Ignatius is presented with a Map.

SUBJECTS AFTER ABRAHAM BLOEMAERT.

Bartholomeus Aribertus, liber Baro Malgrati.

Athanasius Kircher, Jesuit.

Cardinal Francesco Peretti di Montalto.

The Tomb of D. Nomi.

The Virgin Mary, with the infant Jesus sleeping.

The infant Jesus, with a Glory.

The Assumption of the Virgin; fine composition.

St. Jerome in the Desert.

The Four Doctors of the Church disputing on the Sacrament.

St. Francis kneeling before the infant Christ.

Christ carrying his Cross, and St. Ignatius; very fine.

A varice, an old Woman counting Money by Candlelight.

Liberality, a young Woman giving Drink to a Child.

An old Woman warming her hands with a Stove.

A half-length figure playing the Romel-pot, called the Mustard Grinder.

Four, called Travellers reposing.

Two Landscapes, in one a Woman with a Basket, sitting under a Tree, and in the other, a Woman sitting; fine and scarce.

Thirteen, the Twelve Months of the Year, and the Zodiac.

A Cat, with a Rat under her Paws; fine. There are many copies of this plate.

The great Owl, with a Pair of Spectacles and a Book.

SUBJECTS AFTER ITALIAN MASTERS, ETC.

The Virgin with the Infant seated on a Throne, with St. Roch and St. Sebastian; *after Barocci*.

The Holy Family; *after Parmegiano*.

The Virgin Mary adoring the infant Jesus sleeping; *after Guido*.

The Virgin and infant Christ; *after Titian*.

The Annunciation; *after Lanfranco*; inscribed *Spiritus sanctus, &c.*

The Resurrection; *after Paolo Veronese*.

The Holy Family, with St. Joseph with Spectacles; *after Caracci*.

The Crucifixion; *after the same*.

St. Margaret; *after the same*.

St. Luke painting the Virgin and Infant; *after Raffaele*.

The Adoration of the Shepherds; *after the same*.

St. John in the Wilderness; *Videns Joannes, &c.*; *after Ciro Ferri*.

Christ at Table with his Disciples; *after the same*.

The Resurrection; *after the same*.

St. Paul preaching at Athens; *after the same*.

The Holy Family, with St. Francis kneeling; *after the same*.

St. Anthony of Padua kneeling before the infant Jesus; *after the same*.

St. Peter raising Tabitha from the dead; *after Guercino*; extremely fine. The most capital plate of this master.

The Nativity; *after P. da Cortona*.

The Virgin and infant Jesus, with St. Martha holding the Palm of Martyrdom; *after the same*.

The Genius of Poetry distributing Wreaths; a circular plate.

He is supposed to have died at Rome in 1680, aged 77.

BLOEMEN, JOHN FRANCIS VAN, called **ORIZONTI**. This eminent painter was born at Antwerp in 1656. The pictures of this artist bear no resemblance to the taste of his country, which may be accounted for, by his having visited Italy when he was very young, where he passed the remainder of his life. The name of Orizonti was given him by the Society of Flemings at Rome, on account of the beauty and delicacy with which he painted the distances in his landscapes. His works are well known in this country, and are justly esteemed. Inferior to Gaspar Poussin, he may still be ranked among the able painters of landscape. He made choice of the most interesting views in the vicinity of Rome and Tivoli, which he represented with great truth and even grandeur. In his forms, as well as in his touch, he appears to have imitated the fine style of Gaspar Poussin, and in some of his best pictures (for he is very unequal) he has approached the picturesque beauty of that admirable painter. There is scarcely a palace at Rome that is not ornamented with some of his works. His best pictures are in the pontifical palace at Monte Cavallo, and in the Colonna, Doria, and Rospigliosi palaces. He etched five plates of views near Rome, executed in a bold and masterly style. He died in 1740.

BLOEMEN, PETER VAN, called **STANDARD**. This artist was the brother of John Francis van Bloemen, and was a native of Antwerp. Following the example of his brother, he went to Italy for improvement. The name of Standard was given him by his countrymen at Rome, from his painting sometimes attacks of cavalry. After passing some years in Italy, he returned to Flanders with the studies he had made from the objects worthy notice in the neighbourhood of Rome. The pictures of this master represent battles, the march of caravans, horse-fairs, &c., ingeniously composed, with a number of figures, horses, and animals, extremely well drawn, and painted with uncommon freedom and spirit. He decorated his landscapes with the ruins of architecture and statues, from the studies he had made in Italy, and his figures are designed in a superior style to the usual taste of his country. He was made director of the Academy at Antwerp in 1699. [He was born in 1649, and died in 1719.]

BLOEMEN, NORBERT VAN. This painter was the younger brother of the two preceding artists. He painted conversation and portraits, but did not arrive at any great eminence in the art.

BLOIS, ABRAHAM DE, a Dutch engraver, who flourished from the year 1690 till 1720. He worked chiefly for the booksellers, by whom he was much employed. Among other plates, he engraved the portrait of Anthony de Leuwenhoek, the celebrated physician, prefixed to his works, published in 1695, which is executed in a neat but formal style. He also executed part of the plates for a work entitled *Figures de la Bible*, from the designs of Picart and others, published at Amsterdam, 1720.

BLOIS, DE, a mezzotinto engraver, who resided some time in England. We have some portraits by him, among which is that of Eleanor Gwynn.

BLOND, MICHAEL LE, a German engraver, born at Frankfort about the year 1580. He chiefly resided at Amsterdam, and appears to have been principally employed in ornaments for the goldsmiths. In 1626, he published a set of ornaments, foliage, fruit, and flowers, engraved with great neatness. His prints, which are all very small, are executed entirely with the graver in the finished manner

of Theodore de Bry. He sometimes marked his plates with a cipher composed of an M and a B, thus, **MB**. We have the following by him :

St. Jerome, seated at a Desk writing, with an ornamental border; a small circular plate, about the size of a shilling; dated 1610.

Figures dancing, in a small oval, with an ornamental border; signed *M. Blondus*, 1612.

The Representation of a Marriage; *M. Blondus*, 1615. Two ornaments for goldsmiths; inscribed *Wilhelm van Weelichheit*.

A very small plate of ornaments with three Goblets. Six plates numbered, of Arabesque ornaments for Knife-handles; *Michael Blondus, fecit*; very highly finished.

BLOND, or BLON, JAMES CHRISTOPHER LE. This artist was born at Frankfort in 1670, and was sent early to Italy, where he is said to have been a scholar of Carlo Maratti. At the solicitation of Bonaventura van Overbeek, he accompanied him to Amsterdam, where he was employed for some time in painting portraits in miniature, which were much esteemed. He quitted Holland, and came to England, where he set on foot a project for printing mezzotinto plates in colour, so as to imitate the pictures from which they were engraved. He executed some large plates in this way, and disposed of the prints by a kind of lottery. In 1730, he published a volume explanatory of the process, entitled *Il Colorito, or the Harmony of Colouring in Painting, reduced to mechanical Practice, under easy Precepts and infallible Rules*. The book was printed in English and French. He soon afterwards projected a plan for copying the cartoons of Raffaele in tapestry, and he made some fine drawings from the originals for that purpose; houses were bought, and great expense incurred, but the scheme failed of success, and Le Blon left England, and went to France in 1737. He was not more successful in that country, and is said to have died in an hospital at Paris in 1741, aged 71. The following are the principal prints he published, which, independent of the novelty of the manner, certainly possess considerable merit :

PORTRAITS.

George II. of England.
The Queen.
Louis XV. of France.
Prince Eugene of Savoy.
Cardinal de Fleury.
The Children of Charles I.
Peter Paul Rubens.
Anthony Vandeyck.

VARIOUS SUBJECTS.

St. Agnes; after *Domenichino*.
St. Cecilia; after the same.
The Repose in Egypt; after *Titian*.
Venus; after the same.
The Triumph of Galatea; after *C. Maratti*.
Cupid making his Bow; after *Correggio* or *Parmegiano*.
The Chastity of Joseph; after *C. Cignani*.
Christ on the Mount.
The Entombing of Christ; after *Titian*.
Mary Magdalene.
St. Mary of Egypt.
St. John embracing the infant Jesus; after *Vandeyck*.

BLONDEAU, JAMES, a French engraver, born at Langres, about the year 1639. He engraved several plates at Rome after the Italian painters, and some plates after Pietro da Cortona, from the pictures by that master in the Pitti palace at Florence. He seems to have imitated the style of Cornelius Bloemaert, without however in any way equalling that fine engraver. He also engraved some portraits, without putting his name on the plates. We have by him the following :

PORTRAITS.

Cardinal Francesco Lorenzo Brancati. 1681.
 Cardinal Fortuna Caraffa. 1686.
 Cardinal Maximilien Gandolfi. 1686.
 Cardinal Opitinus Pallavincini.
 General Enée, Count of Caprara.
 René d'Est, Duke of Modena.
 John George III., Elector of Saxony.
 John Sobieski, King of Poland.
 Cardinal Bichi; *after Bourguignon*; oval.

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Lawrence; *after P. da Cortona*.
 Eight allegorical subjects, from the pictures by *P. da Cortona*, in the Pitti palace; small plates.
 The Pulpit of St. Peter; *after Bernini*.
 The Magdalene, half length; *after Calandrucci*.
 The Circumcision; *after C. Ferri*.
 The Crucifixion; *after the same*.
 St. Augustine appearing to St. Theresa; *after the same*.

BLONDEL, JOHN FRANCIS. This artist was a native of France, and resided at Paris about the year 1740. He published a description of the festivals given by the city of Paris in 1740, on the marriage of Madame Louise Elizabeth of France, with Don Philip, Infant of Spain. The plates, representing the temporary buildings, fireworks, &c., are chiefly engraved by himself. He also etched the plates for some large volumes of Architecture, published by himself.

[**BLONDEEL, LANSLOOT**, born at Bruges in 1500, died in 1559, painted architectural ruins and conflagrations. His works are marked with a trowel, in addition to the initials of his name, in allusion to his original occupation as a mason.]

BLOOT, PETER. This painter was a native of Holland, and flourished about the year 1650. He painted drolls, drunken frolics, and the quarrels of the peasantry. So far from attempting, like Teniers, Brower, and Ostade, to reconcile us to the vulgarity of his subjects, by the ingenuity of his compositions, the spirit and delicacy of his pencil, and the beauty of his colouring; he has rendered them doubly disgusting, by the most gross and offensive absurdities; and his characters are outrageously uncomely, grotesque, and extravagant. He died in 1667. [The censure is here carried too far; his works are rare and much esteemed in Holland.]

BLOOTELING, or BLOTELING, ABRAHAM, a very eminent Dutch designer and engraver, born at Amsterdam in 1634. From the style of his etchings it is not unlikely that he was brought up under the Visschers. On the inroad of the French into Holland in 1672, he came to England, where he met with encouragement, but did not reside here longer than two or three years. This laborious artist produced a great number of etchings, some plates executed with the graver, and several in mezzotinto. In 1685, he published the collection of gems of Leonardo Angostini, etched by himself. He sometimes signed his plates with his name at length, and sometimes marked them with a cipher, composed of A and B, thus **B**. The works of this engraver are sufficiently interesting to excuse our giving a more than usually detailed list of them:

ETCHINGS AND PLATES WITH THE GRAVER.

PORTRAITS.

Sir Thomas More, Chancellor of England.
 Thomas Sydenham, Bishop of Worcester; *after Mrs. Beale*.
 John Wilkins, Bishop of Chester; *after the same*.
 Edward Stillingfleet, Canon of St. Paul's.
 Edward, Earl of Sandwich; *after Lely*.
 Edward, Earl of Montague; *after the same*.
 James, Duke of Monmouth; *after the same*.

Anthony, Earl of Shaftesbury; *after Greenhill*. One of the rarest prints of this artist.
 Henry, Duke of Norfolk. 1678.
 Jane, Duchess of Norfolk. 1681.
 Prince Rupert; *after Lely*. 1673.
 Jerome de Beverningh; *after Vaillant*.
 William van Haren; *after the same*. 1680.
 The Marquis de Mirabelle; *after Vanduyck*.
 Constanter Huguenius; *after Netscher*.
 John Henry Thim; *A. Stech, pinx.*
 Ferdinand de Furstenberg, Bishop of Paderborn; *A. Bloteling, sc.* 1669.

Egbert Meesz Kortenaer, Admiral of Holland; *Bart. Vanderhelst, pinx.*

Augustus Stellingwerf, Admiral of Friesland.
 Cornelius de Witt, Vice Admiral of Holland.
 Tierck Hides de Fries, Admiral of Friesland.
 Aert van Nes, Admiral of Holland; *L. de Joughe, pinx.*
 Michael Adriaensz Ruyter, Admiral; *Bloteling, fec. aqua forti.*

Cornelius Tromp, Admiral of Holland; *after Lely*.
 Cornelius Speelmann, Vice Admiral.

VARIOUS SUBJECTS AFTER HIS DESIGNS AND

OTHER MASTERS.

Two Heads of Children; *after Rubens*; rare; some impressions have the name of Rubens.
 The Study of the Head of a Man; *after Rubens*; *A. Bloteling, fec. et exc.*; rare.
 Four Studies of Lions; *after Rubens*; inscribed *Varia Leonum Icones, a P. P.*
 Eighteen circular plates of subjects of sacred history, with flowers; *A. Bloteling, fec.*
 Twelve Views of Gardens; inscribed *Alcune Vedute, &c.*
 Six Views of the Environs of Amsterdam; *Jac. Ruysdael, inv.*; *A. Bloteling, fec.* 1670.
 Two Huntings of the Boar and Stag; fine.
 Acteon devoured by his Dogs; *G. Flinck, pinx.*
 A Shepherd playing on his Pipe, with a Shepherdess; *after the same*.
 A Landscape, with Diana bathing; *J. van Neck, pinx.*; *A. Bloteling, exc.*
 A Landscape, with Alpheus and Arethusa; the same.
 The Golden Age; *G. Leirasse, pinx.*; *N. Vischer, exc.*
 The Marriage of St. Catherine; *after Raffaello*.

PRINTS IN MEZZOTINTO.

PORTRAITS.

Desiderus Erasmus; *H. Holbein, pinx.* 1671.
 Justus Lipsius; *A. Bloteling, fec.*
 Michael Angelo Buonarroti; *A. Bloteling, fec.*
 Francis Mieris, painted by himself; *A. Bloteling, fec.*
 Henry Bennet, Earl of Arlington; *after Lely*; oval.
 Charles, Earl of Derby; *after the same*.
 Abraham Symmonds, an artist; *after the same*.
 Queen Catherine; *after the same*.
 John de Wit, Grand Pensionary of Holland; *after de Baan*.
 Cornelius de Wit, the brother of John; *after de Baan*.
 Constantine Hughens; *B. Valliant, pinx.*
 John de Crousefeld; *after the same*.
 The Emperor Leopold I.; *C. Morad, pinx.*
 Henry Casimir, Prince of Nassau; *M. van Muscher, pinx.*
 Titus Oates; *Th. Hawker, pinx.*
 William Henry, Prince of Orange; *after Lely*. 1678.
 Eleanor Gwyn; *P. Lely, pinx.*
 Maria Beatrice, Princess of Modena, Duchess of York; *the same painter*.
 Cornelius Tromp, Admiral of Holland; *same painter*.
 Staverinus, an old Jew, holding a Medal; *Corn. Bega, pinx.*
 Michael Adrienze de Ruyter, Admiral of Holland; *J. Lievens, pinx.*
 Portrait of a Venetian Lady; *Titiano, inv.*

VARIOUS SUBJECTS FROM HIS OWN DESIGNS, AND OTHER MASTERS.

Bust of a Man; circular.
 Bust of a young Man crowned with Laurels; circular.
 Bust of Hyppolita; oval.
 Two Heads, with Phrygian and Grecian Head-dresses; one plate.
 The Satyr, and a Peasant; oval.
 Vanitas, a Child blowing Bubbles.
 Abundance, a figure sitting.
 The Head of a Vestal, crowned with Roses.

Small Bust of Jupiter; circular.
 Small Bust of Venus; same.
 Half length, of a Boy holding a Cat.
 Cupid and Psyche.
 The Five Senses; after *C. Bega*.
 The Four Ages; circular; after the same.
 A Blind Man playing on the Flute.
 A Man holding a Glass; *Rostrate, pinx.*
 St. Peter penitent; after *P. Morceus*.
 Andromeda.
 Hercules destroying the Monster; *G. Lairsesse, pinx.*
 The Temptation of St. Anthony; *Cam. Procaccini, pinx.*
 A Landscape, with mythological figures; *F. de Neve, pinx.*

BLOT, MAURICE, a modern French engraver, born at Paris in 1754. He was a pupil of Aug. St. Aubin. He has engraved some plates of portraits and fancy subjects in a neat style. We have by him:

Giovanni Angelo Braschi, Pope Pius VI., a frontispiece for the Life of that pontiff. 1799.
 Guillaume de Gery, Canon of St. Genevieve; *M. Blot, fecit*.
 The Dauphin and Madame Royal, the Children of Louis XVI.; after *Madame Le Brun*. 1786.
 The Promise of Marriage, and Companion; after *Fraguard*.
 A Boy blowing Bubbles; after *F. Mieris*.
 L'Occupation du Menage, et Companion; after *Aubry*.
 [The Judgment of Paris; after *Vander Werf*.
 Meditation; after *Guido*.
 Vanity, and the Companion; after *L. da Vinci*.
 La Vierge aux Candelabres; after *Raphael*.
 Mars and Venus; after *N. Poussin*.
 Marcus Sextus; after *Guerin*.]

He died at Paris in 1818.

[BLYHOOFT, I., a Dutch painter, of whom but little is known; it is supposed that he lived between 1625 and 1700. Two pictures by him are noticed in the Catalogues of Hoet and Terwesten, and, in regard to their merit, compared to those of Netscher. For this reason he is noticed here, as many pictures are ascribed to Netscher that resemble his manner, but are not by him.]

BLYTH, ROBERT, a modern English engraver, by whom we have some spirited etchings from the fine drawings by J. Mortimer. The following are his best plates:

Three, of Studies; in the style of *Sal. Rosa* and *Lairsesse*.
 Four, of the same, with inscriptions.
 Bust of an Oriental Chief. 1779; oval.
 Bust of an old Man; oval.
 Banditti going on an Expedition. 1780.
 Banditti returning from an Expedition. 1780.
 The Captive. 1781.
 The Life and Death of a Soldier; four plates.
 Fishermen.
 A Nymph, with a Basket of Flowers, sitting on the Seashore, with a Shepherd.
 Caius Marius reflecting on the Ruins of Carthage.
 Nebuchadnezzar recovering his reason; companion.
 Homer reciting his Verses to the Grecians.

[BOBA, GEORGE, a painter and engraver. Van Mander names him among the disciples of Francis Floris. His name in full, or included in a monogram very small, is found on some landscapes with historical subjects, after Primaticcio; Bartsch gives an account of six.]

[BOBADILLA, GERONIMO, born at Antequerra, was a scholar of Zurbaran, at Seville. He was a good colourist, but an indifferent designer; he perfectly understood perspective, and employed it successfully in arranging in his compositions the small figures on which he chiefly employed his talents. He used a peculiar varnish on his pictures, which Murillo compared to crystal. He was a great col-

lector of academic figures, drawings, models, and sketches after celebrated artists. He was one of the founders of the Academy at Seville in 1660, and continued to support it until his death in 1680.]

BOCANEGRA, DON PEDRO ATANASIO, a Spanish painter, born at Granada, in 1638. He was a scholar of Alonso Cano, but, according to Palomino, improved himself in colouring by studying the works of Pedro de Moya and Vandyck. In the cloister of Nuestra Senora de Gracia, at Granada, is a picture by him of the Conception, and at the College of the Jesuits is one of his most esteemed works, representing the Conversion of St. Paul. He died at Granada in 1688. [He was vain and arrogant, and boasted his superiority to all the artists of his time; but on being challenged to a contest of ability by Mathias de Torres, he slunk from the trial, and left Madrid. His works were, however, much coveted, and no collection was considered complete without a specimen.]

BOCCACCINO, BOCCACCIO, was born at Cremona in 1460, and is said by Pascoli, in his *Vite de Pittore Perugini*, to have been a scholar of Pietro Vannucci, called P. Perugino. Lanzi observes of this painter, that he was the best modern among the ancients, and the best ancient among the moderns. He has the credit of having been one of the instructors of Benvenuto Garofalo. Vasari asserts that he studied some time at Rome; and in this he is supported by the authority of Cavaliere Antonio Campi, in *Le Cronache di Cremona*. Some of his works bear a strong resemblance to those of Perugino, particularly his Marriage of the Virgin and la Madonna, with S. Vincenzo and S. Antonio, in the church of S. Vincenzo at Cremona, which have been frequently regarded as the productions of Vannucci. One of his most admired performances is a frieze in the dome at Cremona, where he has represented the Birth of the Virgin, and some subjects from her life. In these Lanzi considers him inferior to Perugino in composition, less beautiful in the airs of his heads, and less vigorous in light and shadow, but richer in his drapery, more varied in colour, more spirited in his attitudes, and perhaps not less harmonious and pleasing in his architecture and landscape. He died in 1518. [It is not certain that he died in 1518, as there are works by him of that date.]

BOCCACCINO, CAMILLO, was the son of the preceding artist, born at Cremona in 1511, and was brought up under his father. Educated in the Gothic maxims of Boccaccio, and only permitted the career of a very short life, he however formed to himself a style which was both pleasing and grand; and he was considered as the greatest genius of the Cremonese school. In 1537, he painted in the niches of the cupola of S. Sigismondo the Four Evangelists, so much in the style of Coreggio, that it appears almost incredible, that a young man of twenty-six years of age, who had never frequented the school of that painter, could approach so near to the great gusto of Coreggio, both in the intelligence of perspective, and in foreshortening. Two other works of this painter, at Cremona, are justly admired; the Raising of Lazarus, and the Adulteress before Christ, surrounded by friezes of a numerous group of Angels, finely composed, and designed in the greatest style. This promising artist died in the prime of life, in 1546. [If the elder Boccaccino died in 1518, Camillo could not have received much instruction from him.]

BOCCACCINO, FRANCESCO. This painter was born at Cremona, about the year 1680. He studied at Rome, first under Brandi, and afterwards in the school of Carlo Maratti, under whom he acquired a pleasing manner of composing and painting easel pictures of historical subjects, which were well esteemed in private collections, and of which he painted more than of larger works for the churches. He sometimes imitated the style of Albano, and, like that painter, he was fond of treating mythological subjects. He died in 1750.

BOCCHI, FAUSTINO. According to Orlandi, this painter was born at Brescia, in 1659. He was a scholar of Angelo Everardi, called il Fiamminghino. He chiefly excelled in painting battles and skirmishes of cavalry, which he composed with great ingenuity, and touched with a spirited pencil. His figures, though on a small scale, are correctly drawn, and his landscapes are very pleasing. He died in 1742.

BOCCIARDO, CLEMENTE, called **CLEMENTONE.** This painter was born at Genoa, in 1620. He was a scholar of Bernardo Strozzi, and, according to Soprani, was called Clementone, from the prodigious size of his person. He accompanied Benedetto Castiglione to Rome, where he studied some time, and afterwards visited Florence, where he met with encouragement, and painted his portrait for the Florentine Gallery. His principal works are at Pisa, of which Lanzi distinguishes his Martyrdom of St. Sebastian, in the church of the Carthusians. More ingenious in his compositions, and more correct in his design, than Strozzi, he is inferior to him in the truth and purity of his tints. He died in 1658.

BOCCIARDO, DOMENICO, was born at Finale, near Genoa, about the year 1686, and was a disciple and a follower of the style of Gio. Maria Morandi. Without the possession of much invention, he was a correct designer, and an agreeable colourist. In the church of S. Paolo at Genoa, is a picture by this painter of St. John baptizing several figures.

BOCHOLT, FRANCIS VAN, an old German engraver, who lived soon after the time of Martin Schoen, and Israel van Mecheln. He is said to have been a shepherd at Mons, in Hainault; but it is more probable he was a native of Bocholt, a small town in the bishopric of Munster, where the latter of the above-mentioned artists resided. His prints are chiefly copies after the plates of Schoen and van Mecheln, although he engraved some few plates from his own designs. They are all executed in a laboured, stiff style, and are generally marked F. V. B. The following are by him:

COPIES FROM MARTIN SCHOEN.

St. Anthony carried into the Air by Demons,
St. James reading.
St. Michael and the Dragon.

COPIES FROM ISRAEL VAN MECHELN

The Judgment of Solomon.
The Annunciation.
The Virgin and Child; in an arch.

SUBJECTS FROM HIS OWN DESIGNS.

A Friar struggling with a Girl, who defends herself with her Distaff.
Samson strangling the Lion.
Two Men quarrelling.
St. George and the Dragon, with Francis van Bocholt; in very old characters.

[In Bartsch there are thirty-eight pieces mentioned; and a few have been since discovered.]

BOCKHORST, JOHN VAN, called **LANGEN JAN.** This eminent painter was born at Munster in 1610. He was of a reputable family, which settled at Antwerp when he was young, and he became a scholar of Jacob Jordaens. Under that able instructor, he became a very distinguished painter of history. There are many of his pictures in the churches in Flanders, which are deservedly ranked among the best productions of the Flemish school. He seems to have taken the works of Vandycck as his model, and some of his best pictures are so much in the style of that admired painter, that they may easily be mistaken for his works. In the church of the Beguines at Antwerp, is a fine picture by Langen Jan, representing the Resurrection, painted entirely in the manner of Vandycck, and not unworthy of that great artist. There is another very fine picture by this master, at the principal altar in the church of St. James, at Ghendt, representing the Martyrdom of that saint. He also excelled as a portrait painter, many of which are only inferior to those of Vandycck.

BOCKLIN, J. C., an obscure German engraver, who executed a set of British portraits for a German edition of the *History of England*. They are poorly engraved, and the whole are copied from the prints by White.

BOCKMAN, G., a mezzotinto engraver, who, if not a native of England, resided here about the year 1745. He appears to have been also a painter, as he engraved a plate of St. Dunstan, which is signed with his name, with the addition of *pinx. et sculp.* 1743. We have several portraits by him, among which are the following:

William Augustus, Duke of Cumberland, uncle to the King; *after Vanloo.*

Another Portrait of the same, with his hat on; *ad vivum.* 1746.

Mary, fourth daughter of George II., consort of Frederick II., of Hesse Cassel; *after J. Worsdale.*

Philip Yorke, Earl of Hardwicke; *after M. Dahl.*
Thomas Chubb, the Deist.

BOCQUET, NICHOLAS, a French engraver, mentioned by Basan. He lived about the year 1601. There are two indifferent prints by him:

Adam and Eve; *after Raffaello.*

St. Bruno kneeling before a Crucifix; *after Bon de Boulogne.*

BODART, PETER. This artist was a native of Holland, and resided at Leyden about the year 1723. His prints are little known in England. His principal work is a drawing-book, entitled *Les Principaux fondemens du Dessain*, published at Leyden in 1723. It consists of a great number of plates of heads, hands, feet, figures, and groups, from the designs of *Gerard Hoet*. They are chiefly etched, in an indifferent style.

BODECKER, JOHN FRANCIS, a portrait painter, born at Cleves, in 1660. He was a scholar of John de Baan, and met with great encouragement in his profession at Amsterdam and the Hague. There is a poorly scraped mezzotinto by this artist of a Boy and a Girl, half figures, with flowers, after his master, J. de Baan.

[BODENEHR, MAURICE, engraver to the court at Dresden, was born at Fribourg in 1665, died at Dresden in 1749. He engraved a suite of thirty-two mythological and poetical pieces after Samuel Botschild, which were published with his name in 1693.

His father, John George, was an eminent engraver, born in 1631, and died in 1704; and his brothers, Gabriel and George Conrad, followed the same profession. Their sons seem to have continued it, for their names are found to a late period, but with no particular distinction.]

BODERECHT, MARK, a German engraver in mezzotint, who flourished about the year 1739. He was chiefly employed in portraits, and among others engraved that of John Thomas Rauner, with the above date.

BODEWYNS, N. See **BOUT**.

BOECE, C. F. See **BOETIUS**.

BOEHM. See **BEHAM**.

[**BOEHMER, CHARLES WILLIAM**, a painter and engraver of Saxony. He was brother-in-law and scholar of Dietricy. There is a series of landscapes and marine subjects engraved by him, with the dates 1744 and 1754, published in 8^o and 12^{mo} with his name, or monogram. The series is rare.]

[**BOEKEL, VAN**, a pupil of Francis Snyders, painted living and dead animals in the manner of his master. He died in 1673.]

[**BOEKHORST, or BOCKHORST, JAN VAN**, born at Deutekom in 1661, was a scholar of G. Kneller. He passed some time with that artist in London, and painted portraits in his manner. He also painted battle-pieces and some historical compositions, which are rare. He returned to his own country, where he died in 1724.]

BOËL, CORNELIUS, a Flemish engraver, born at Antwerp about the year 1580. He worked chiefly with the graver, in the style of the Sadelers, in whose school it is probable he was instructed. His plates are executed in a clear neat style, and possess considerable merit. He engraved a set of oval plates for the Fables of the Otho Vænius, published at Antwerp in 1608. His most considerable works were eight large plates of the battles of Charles V. and Francis I., after *Anto. Tempesta*. He was probably in England, as appears from one of his plates, the Frontispiece to a Bible, published by the royal authority in 1611, very neatly engraved, which is signed *C. Boel, fecit, in Richmond*, 1611. We have also by him, a Portrait of Henry, Prince of Wales, an oval plate, with an ornamental border; and another plate, of the Last Judgment, *Cornelius Boel, fecit*, without the name of the painter.

BOEL, PETER, an excellent painter of animals, birds, flowers, and fruit. He was born at Antwerp in 1625, and was a scholar of Francis Snyders. Desirous of improvement, he went to Italy, where his works were much admired, both at Rome and at Genoa. On his return to Flanders, he met with great encouragement. Four of his best pictures are at Antwerp, representing the Four Elements. His touch is free and spirited, and his colouring natural. We have some very spirited etchings by Boel of various animals, and a set of six plates of birds of prey, with landscapes, entitled *Diversi Uccelli a Petro Boel*.

BOEL, QUERIN, or CORYN, was related to the preceding artist, born at Antwerp about the year 1622. He engraved several of the plates for the book called Teniers's Gallery, after the pictures in the collection of the Archduke Leopold. We have also some etchings by him, principally after the pictures of the elder Teniers, representing Peasants regaling and merry-makings.

BOETIUS, or BOËCE, CHRISTIAN FREDERICK, a German engraver, born at Leipsic in 1706. He was a pupil of C. A. Wartman, and resided

chiefly at Dresden, where he was made professor of the Electoral Academy in 1764. He engraved several of the plates for the collection of pictures at Dresden, published in two folio volumes in 1753 and 1757, entitled *Requiel d'Estamps d'apres les plus celebres Tableaux de la Gallerie de Dresde*. He also engraved several portraits, and various other subjects. The following are among his best prints:

The Portrait of Boetius; in imitation of a chalk drawing. 1771.

Portrait of Charles Htin; *the same*.

Portrait of Raffaele Mengs; *the same*.

Portrait of J. Cassanova; *the same*.

A Landscape, with a Cow and a Sheep; after *C. du Jardy*.

A Landscape, with a Monument; after *Bremerberg*.

The Interior of an Inn; after *T. Wylk*.

Sportsmen at the Door of an Inn; after *Wowermans*.

A Woman holding a Pot with Coals, and a Boy blowing; after *Rubens*.

A Swiss Family kneeling before the Virgin and infant Jesus; after *Hobbein*; fine.

BOETTGER, JOHN GOTLIEB, a modern German engraver, born at Dresden in 1766. He was a pupil of J. G. Schulz, and has engraved several plates for the booksellers and others, among which we have:

Portrait of F. W. B. de Ramdohr; after *Graaf*.

Ganymede; after *Vogel*.

A Vestal; after *the same*.

Calliope; after *Angelica Kaufmann*.

BOETTO, GIOVENAL. According to Della Valle, this artist was a Piedmontese, and flourished at Turin, from the year 1642 till 1682. He distinguished himself as a fresco painter, and was principally employed in embellishing the palaces and public edifices at Turin with allegorical subjects, which were ingeniously composed, and designed with taste and elegance. Among his most admired works are twelve frescoes, in the Casa Garballi, representing subjects emblematical of the Arts and Sciences. Lanzi affirms that he excelled as an engraver, but his prints are not specified.

[**BOEYERMANS, THEODORE**, a pupil of Vanduyck, painted history and portraits. He was a native of Antwerp: his works are correctly designed and agreeably coloured, and show a good knowledge of chiaro-scuro.]

BOGDANE, JAMES, a painter of fowls, flowers, and fruit, of some reputation, in the reign of Queen Anne, by whom he was employed; and there are yet some of his pictures in the royal collection. [He was an Hungarian by birth, and died in 1720.]

[**BOILLY, LOUIS-LEOPOLD**, a painter of multifarious subjects, was born at Bassée in 1761. He painted nearly 500 portraits; he represented military, domestic, and comic scenes; interiors of ateliers, merchants' shops, banditti, popular amusements, and whatever was suitable to Parisian taste. He engraved also, and produced about 100 pieces. It is said that he had no master.]

BOIS, ELIAS DU. This artist was a native of France, and was chiefly employed in engraving portraits. Among others, he engraved that of the Duke de Sully, which bears the date 1614.

BOIS, MARTIN DU, a French engraver, who resided at Paris about the year 1691. He executed some of the plates for the collection of prints from the works of the Italian painters, published by C. Paten, in the year above mentioned. He also engraved frontispieces for books, after *Dorigny* and others.

BOIS, PETER DU, was probably a relation of

the artist mentioned in the preceding article. According to Florent Le Comte, he engraved several plates, representing funeral processions, monuments, &c.

[BOISSARD, ROBERT, an engraver, born at Valence about 1590. He worked in the manner of Theodore de Bry. He used the same mark as René Boivin, but their works should not be confounded.]

BOISSART, ROBERT, a French engraver, who flourished about the year 1600. According to Florent Le Comte, he engraved several portraits, but they are not specified. He is said to have resided some time in England.

BOISSEVIN, L., was a printseller, and is supposed to have engraved the following plates :

Charles I.
Oliver Cromwell,
Franc. Barberini, Cardinal; dated 1623.

BOISSIERE, SIMON DE LA, a French engineer, who also distinguished himself as an engraver. He engraved several plates from his own designs, and after Sebastian Le Clerc. We have by him :

The Death of a Prince, surrounded by his Court.
Forty-one plates of Antique Medals; in the collection of the King of France.

A View of the Palais Royal; in two sheets.
Several plates for the work entitled *Traité des Edifices Antiques de Rome*; by A. Desgodets, published at Paris in 1682.

BOISSIEU, JEAN JACQUES DE, a French painter, but more celebrated engraver, was born in 1736, and died in 1810. He painted some pictures of similar subjects to those by Ostade, and also some portraits; but he is principally known by the charming etchings he has left us of landscapes and other subjects, both from his own designs and after other masters. His point is remarkably pleasing and picturesque, yet spirited and masterly. The number of his plates is about sixty, which are generally marked D. B., with the date. The following are his best prints :

An Old Man, with a Boy reading; in the manner of *Rembrandt*.

A Cooper working in a Cellar; *the same*.

An Italian Landscape, with Women washing.

A Landscape, with Shepherds, by the water-side; *after Berghem*.

A Landscape, with a Boy driving an Ox; *after Ruysdael*.
A Forest, with a Cottage, and a Man on Horseback, with Peasants.

Another Forest scene; the companion.

A Landscape, with figures and animals, in the middle a Hill, on which is a Cross, and an old Man kneeling.

A View near Tivoli, with a Man and a Woman mounted on a Mule, driving Cattle through a Rivulet.

The Quack Doctor; *after C. du Jardin*.

A Landscape, with figures in a Boat, and a Mill; *after Ruysdael*.

The great Mill, a charming landscape; *after the same*.

A mountainous Landscape, with a Waterfall; *after Asselyn*.

A grand Landscape, with a Hermit, at the entrance of a Cavern. 1797.

A pleasing Landscape, with large figures, and two Cows standing in the Water.

The four last mentioned are his most capital plates.

BOIT, ———, an eminent painter in enamel, who resided in England in the reign of Queen Anne. He was a native of Stockholm, though of French parentage, and was bred to the profession of a jeweller, which he intended to follow in this country. He changed his pursuit for that of enamel painting, which he practised with the greatest success. After passing some years in London he went to Paris, where he was countenanced by the regent, and was

much admired in a country where they had seen no enameller since Petitot. He died at Paris in 1726.

BOITARD, L——, a French engraver, who chiefly lived in England, and flourished about the year 1760. He engraved in a neat slight style, without much taste, and not very correctly drawn. His best prints are those he engraved for Spence's Polymets, and the Rotunda at Ranelagh, after Pannini. He also engraved some portraits, among which is that of Brown, the soldier who distinguished himself at the battle of Dettingen, and one of Elizabeth Canning. He died in London.

BOIVIN, RENÉ, a French engraver, born at Angers about the year 1530. He engraved several plates in the style of Cornelius Cort, executed with the graver; but we have also some etchings by him. His plates are neatly engraved, but his drawing is by no means correct; some of them are from his own designs, and several after *Il Rosso*, called by the French *Maitre Roux*. He sometimes signed his plates with his baptismal name, *Renatus, fecit*, and sometimes with a cipher composed of an R and

B, thus, **B**. The following are his principal plates :

Twelve of Philosophers and ancient Poets.

Portrait of Clement Marot; dated 1556.

The same Portrait; without date.

Portrait of John Sebastian Panserus.

Portrait of George Viciellus, Theologian.

Susanna and the Elders.

The departure of Hagar and Ishmael from the House of Abraham; a spirited etching.

Banditti robbing the Cart of a Peasant; etching.

The Plates for a work entitled *Livre de la Conquête de la Toisan d'or, par le Prince Jason de Tessalie*.

An emblematical subject of the Triumph of Virtue; *Roux Florent, inv.; Renatus, fecit*.

Francis I. advancing towards the Temple of Immortality, leaving behind him Ignorance and the Vices; *Roux Florent, inv. Dom. Zenoi venetus, ecc.*

BOIZOT, MARIE LOUISE ADELAIDE, a French female engraver, born at Paris in 1748. She was instructed in the art by J. J. Flipart, and engraved with great neatness several plates of portraits, and other subjects, among which we have the following :

John Joseph William Bruté, Doctor of Sarbonne; *M. L. A. Boizot, del. et fec.*

The Emperor Joseph II.

Louis XVI., King of France.

Marie Antoinette, Queen of France.

Louis Stanislaus, Count of Provence.

Marie Josephine Louisa, Countess of Provence.

Charles Philip, Count of Artois.

Marie Elizabeth, sister of the King.

St. Catherine; *after L. Caracci*.

The Dutch Breakfast; *after G. Metz*.

A Boy with a Birdcage; *after Netscher*.

A young Turk; *after the same*.

A Girl reading; *after Greuze*.

BOJAN, J. L., a French engraver, who flourished about the year 1670. He was chiefly employed by John Berain, in engraving some of the plates for his large work of the Ornaments in the Louvre and the Tuilleries.

[BOKSHOORN, JOSEPH, a portrait painter, born at the Hague, came to London in 1670, where he died at the age of 35. He employed the greatest part of his time in copying the portraits of Vanduyck and P. Lely.]

BOL, CORNELIUS. This artist was a native of Holland, and flourished about the year 1660. He visited England before the fire of London, as he painted views of that dreadful conflagration. He also painted views of Sutton Place in Surrey, Arundel House, Somerset House, and the Tower. He

etched some plates representing the sea-ports of Holland, among which is that of the Briel.

BOL, FERDINAND, an eminent painter and engraver, born at Dort in 1611. His family removed to Amsterdam when he was young, where he had the advantage of being educated in the school of Rembrandt. He was a successful imitator of the style of his master, both as a painter and engraver. He painted history and portraits; in the latter he particularly excelled, and some of his best portraits may be mistaken for those of Rembrandt. One of his principal historical works was a picture he painted for the Admiralty at Amsterdam, which is celebrated by the Dutch poet Vondel. There are several of his pictures in the courts of justice in the Town-house at Amsterdam. His etchings are highly esteemed, they are executed in a bold and free manner, and his lights and shadows are very judiciously managed. Although they are not equal in lightness of touch and tasteful style to the etchings of Rembrandt, they possess great merit. The following is a list of nearly the whole of his prints:

PORTRAITS AND HEADS.

- A young Man, with a round Hat; marked, *Bol, fec.*
An Officer with his Hands on the Hilt of his Sword; *Bib, fec.* 1643.
A young Man, with a Cap and Feathers; *F. Bol.* 1642.
A young Woman, half length, with a Cap and Feathers; marked *F. Bol, f.* 1644; fine, oval.
The Woman with the Pear, at a Window; in the manner of *Rembrandt*; very fine.
An old Man sitting in a Chair, with some Books, and an unlighted Candle; marked *Bol.*; scarce.
An old Man, half length, with a Bonnet, in the manner of *Rembrandt*, leaning on a Cane; *F. Bol, fec.* 1642.
Bust of an old Man, seen in front, with a fur Robe, fastened with Diamonds; *no name*; very scarce.

VARIOUS SUBJECTS.

- A Philosopher in meditation, resting on a Table, on which are some Books and a Globe; very fine.
Another Philosopher, holding a Book; *F. Bol.* 1642.
The Astrologer, an old Man sitting at a Table, with Books and a Globe; he wears a flat Hat, and his Hands crossed.
The Family—A Woman suckling a new-born Infant, with a Man holding Linen. *F. Bol.* 1649.
Abraham's Sacrifice; an arched plate; *F. Bol, f.*
A very scarce print, mentioned by M. Heineken, of Agar in the Desert, with the infant Ismael; *F. Bol, f.*
The Sacrifice of Gideon.
St. Jerome in a Cavern, contemplating a Crucifix; *F. Bol, f.*

[Balkema places his death in 1681.]

BOL, HANS (JOHN), a Flemish painter and engraver, born at Mechlin in 1534. After studying two years under an obscure painter, he travelled through Germany, and passed some time at Heidelberg, where he copied some pictures of the most eminent masters. He afterwards settled at Amsterdam, where his works were esteemed. Van Mander speaks highly of two pictures by this master, representing Dedalus and Icarus, and the Crucifixion. He is however more known as a painter of landscapes and views in the neighbourhood of Amsterdam. He etched several plates from his own designs, in a slight spirited style, which he sometimes marked H. B., and sometimes **H**ol. We have the following prints by him:

- The Reconciliation of Jacob and Esau; circular.
The first interview between the Servant of Abraham and Rebecca.
Twelve circular plates of the Twelve Months of the year; *Ad. Collaert, excud.*
A set of twelve Landscapes; *H. Bol, inv. Joh. Sadeler, exc.*

A set of twelve Landscapes; *H. Cock, exc. H. Bol.*
A large Landscape, with a Man in a Boat catching a Goose, with several figures.

H. Bol died at Amsterdam in 1593.

BOLDINI, NICCOLO, called VICENTINO, an engraver on wood, born at Vicenza, about the year 1510. His prints are chiefly after Titian; and it is thought that he studied under that master; they are executed in a bold free style. His works are scarce. He marked his prints with the cipher **B**.

We have the following by him:

- John, Baron de Schwarzenberg; with a border; *after Albert Durer.*
The Wise Men's Offering; *after Titian*, with his cipher.
St. Jerome praying; in a landscape; *after the same.*
St. Catherine, St. Sebastian, and four other Saints; *after the same.*
A mountainous Landscape, with a Woman milking a Cow.
Venus seated on a Bank, holding Cupid, a Squirrel on the Branch of a Tree; marked *Titianus inv. Nicolaus Boldrinus Vicentinus incidebat.* 1566.

[The name should be *Joseph Nicolas Boldrini*, not Boldini. There is some confusion respecting him even in the accounts by the best writers on the subject. Zani is most to be relied on; Huber is quite in error both with respect to the place of his birth and the date.

BOLLMAN, HIERONIMUS, or JEROME. By this artist, who was probably a native of Germany, we have some prints, *after Raffaele*, and other eminent painters of the Italian school. They are executed in a bold, free, and effective style, and possess considerable merit.

BOLOGNA, LATTANZIO DE. According to Baglione, this painter was a native of Bologna, and a scholar of the Caracci. On leaving that celebrated academy he went to Rome, and was employed by Sixtus V. in painting the ceiling of one of the saloons in the palace of St. John of Lateran. He also painted the ceiling in the chapel of Sixtus V. in the church of St. Maggiore, representing a choir of angels. In S. Maria de Monti, is a fine picture by him of the Flagellation. This painter promised to arrive at a high rank in the art, but being naturally of a weak constitution, which was probably impaired by constant application, he died, much regretted, at the age of 27.

BOLOGNESE, IL. See GRIMALDI.

BOLOGNINI, CARLO. This painter is mentioned in the *Abecedario Pittorico* of Padre Orlandi. He was born at Bologna in 1678, and was first a scholar of Mauro Aldrovandini. He afterwards studied under Giulio Trogli. He excelled in painting architectural views and perspective, and was much employed at Vienna, where he resided some years. [Zani says Carlo was born in 1662, and died in 1704. He also mentions several others of the same family who were distinguished painters, but of whom very few particulars are recorded.]

BOLOGNINI, GIOVANNI BATISTA, a Bolognese painter and engraver, born at Bologna in 1611. He was one of the ablest scholars of Guido Reni. There are several of his pictures in the churches at Bologna. In S. Maria Nuova is a picture by this master, representing the Virgin Mary and infant Jesus, with St. Dominick, St. Eustatius, and Mary Magdalene. In the church of the Servi, the dead Christ, with the Virgin Mary, St. John, and others; and in S. Lucia, the immaculate Conception. This artist etched some plates after the works of Guido,

in a slight spirited manner, among which are the following:

The Murder of the Innocents; *after Guido*.
St. Peter made Head of the Church; *after the same*.
The Crucifixion; after the picture in the church of the Capuchins at Bologna.

Bacchus and Ariadne; in three sheets; *after Guido*.

He died at Bologna in 1688. [Zani says he was born in 1612, and died in 1689.]

BOLOGNINI, GIACOMO. This painter was the nephew of Gio. Batista Bolognini, born at Bologna in 1664. He received his instruction in the art from his uncle, and became a reputable painter of history. There are some of his pictures in the churches at Bologna, which are described in the account of the works of art in Bologna. In the church of SS. Sebastiano e Rocco, there is a picture of St. Francis receiving the Stigmata; and in the church of the Purità, the dead Christ, with the Virgin Mary and Mary Magdalene. [He died in 1734.]

BOLSWERT, or BOLSUERD, BOETIUS ADAM, an eminent engraver, born at Bolswert, a town in Friesland, about the year 1580. It is not said by whom he was instructed in the art of engraving; but, in company with his younger brother Scheltius, he settled at Antwerp, as a printseller and engraver. He worked entirely with the graver, and seems to have adopted the free open manner of Cornelius Bloemaert. The plates that he engraved after Rubens are however in a more finished style, and fuller of colour. He sometimes signed his plates

Adams Bolsvert, and sometimes Bolsuerd.

His principal plates are the following:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

F. Adam Sasbout; inscribed *Omnia vanitas*.
John Bergman, Jesuit, kneeling before an Altar, pointing to a Skull.
St. A. Gonzaga kneeling before a Crucifix.
William Louis, Count of Nassau.
William of Nassau lying in State. 1618.
Seventy-seven plates for the Life of Christ; published at Antwerp 1622 and 1623; *Het Leven, &c.*
The plates for a book entitled *The Pilgrimage*; published at Antwerp in 1627.

VARIOUS SUBJECTS AFTER DIFFERENT MASTERS.

The Adoration of the Shepherds; *after Abr. Bloemaert*. 1618.
The Repose in Egypt; *after the same*.
Twenty-four of the Hermits of the Deserts; *Silva Anaghorætica*; published at Antwerp in 1619; *after the same*.
Twenty-six of the Hermitesses; *after the same*.
Four of landscapes and figures. 1613; *after the same*.
Set of twenty landscapes; numbered. 1616; *after the same*.
Fourteen of animals; *after the same*; *B. u Bolswert, fœc.* 1611.
Jesus Christ, with Mary and Martha; *after J. Goiemar*; *B. a Bolswert, sc.*; scarce.
Men contending against Animals; *after D. Vinckenbooms*; *B. a Bolswert, sc.*; scarce.
A Landscape, with Adam and Eve in Paradise; *after the same*; *B. a Bolswert, sc.*; scarce.
The Judgment of Solomon; *after Rubens*.
The Resurrection of Lazarus; *after the same*; very fine.
The Last Supper; *after the same*; *P. B. Rubens, pinx.* *Boet. a Bolswert, sc.*; very fine.

BOLSWERT, or BOLSUERD, SCHELIUS A. This very distinguished engraver was the younger brother of the preceding artist, born at Bolswert in Friesland, about the year 1586. He settled with his brother at Antwerp, where he became one of the most celebrated engravers of his country. The

plates of this excellent artist are worked entirely with the graver, and it does not appear that he made any use of the point. He engraved many plates after the most eminent of the Flemish masters, but he has particularly distinguished himself by the admirable performances he has left us, after some of the finest pictures of Rubens and Vandyck, which he represented with a judgment and ability that gives them more effect than can well be expected in a print, and appear to exhibit the very character and colour of the paintings. It was not unusual for Rubens to retouch his proofs, in the progress of the plates, with chalk or with the pencil, which corrections, attended to by the engraver, contributed not a little to the characteristic expression we find in his prints; proofs of this description are to be met with in the portfolios of the curious. He engraved with equal success historical subjects, huntings, landscapes, and portraits; and the number of his prints is very considerable. His plates are generally signed with his name, or thus, *B*ols.

The following are his principal prints, of which we have given rather a detailed list:

VARIOUS SUBJECTS, MOSTLY AFTER HIS OWN DESIGNS.

The infant Jesus and St. John playing with a Lamb.
The Virgin Mary, and infant Jesus sleeping.
The Virgin giving suck to the Infant.
The Virgin Mary, with her hands folded on her Breast.
The Virgin Mary with the Infant in the Clouds, with Angels and Cheruhim.
The infant Jesus caressing the Virgin Mary, and St. Joseph holding a Pear.
Twelve half-length figures of Saints.
Twelve other half-length figures of Saints, beginning with St. Peter.
A Hermit kneeling before a Crucifix.
Mater Dolorosa.
Jesus Christ triumphing over Death.
St. Barbe, Martyr.
St. Stanislaus Koska, kneeling before an Altar.
St. Francis Borgia.
St. Alfonso Rodriguez.
Robert Bellarmine, of the Society of Jesus.
Leonard Lessius; another Jesuit.
The Death of a Saint, and that of a Sinner; *after Diepenbeck*.
An emblematical subject of Prince Ferdinand; inscribed *In te spes recinata recumbit*.
Two plates of a Thesis; dedicated to Sigismund, King of Poland.
Six plates, with the Frontispiece, for the *Academie de l'espee*; by *Thibault*. 1628.
The Dispute between the Gras and the Meagre; *B. A. Bolswert, inv. S. A. Bolswert, sc.*

VARIOUS SUBJECTS, AFTER DIFFERENT FLEMISH MASTERS.

The Crucifixion; *Jac. Jordana, inv. et pinx.*; the best impressions are before the *cum Privilegio Regis*.
Mercury and Argus; *after the same*; the good impressions are before the address of Blotelling; fine.
The infant Jupiter; *after the same*; fine.
Pan playing on a Flute; *after the same*; fine.
A Concert; entitled *Soo d'oude songen, soo pepen de Jongen*; *after the same*.
Pan holding a Basket of Fruit, and Ceres crowned with Corn, and a Man sounding a Horn; *after the same*; very scarce.
The Salutation; *after Gerard Seghers*.
The Return of the Holy Family out of Egypt; *after the same*.
The Virgin appearing to St. Ignatius, who is kneeling; *after the same*.
St. Francis Xavier, tempted by the Devil; *after the same*.
Peter denying Christ; *after the same*; very fine.
Abraham sacrificing Isaac; *after Theodore Rombouts*.
A Concert; *after the same*.

The Virgin, with the infant Jesus holding a Globe; *after Erasmus Quellinus*.
 The Communion of St. Rosa; *after Erasmus Quellinus*.
 The Dead Christ on the Knees of the Virgin Mary; *after Diepenbeck*.
 The Crucifixion of the Three Jesuits at Japan; *after the same*.

PORTRAITS, ETC. AFTER VANDYCK.

Scheltius a Bolswert; *Ad. Lommelin, sc.*
 Andrew van Ertvelt, painter of Antwerp.
 Martin Pepin, painter.
 Adrian Brower, painter.
 John Baptist Barbé, engraver.
 Justus Lipsius, historiographer.
 Albert, Prince of Aremborg.
 Mary Ruthven, wife of Vandyck.
 Margaret of Lorraine, Duchess of Orleans.
 William de Vos, painter.
 Sebastian Vranck, painter.
 Maria mater Dei.
 The Holy Family, with an Angel holding a Crown.
 The Virgin and infant Christ on her Knee, with a Female Saint holding a Palm.
 The Holy Family, with the Infant sleeping in the Arms of the Virgin.
 The Holy Family in a landscape, with several Angels.
 Christ crowned with Thorns; very fine.
 The Elevation of the Cross.
 The Crucifixion, a grand composition, with two Men on horseback, and a figure presenting the Sponge to Christ. On the other side, the Virgin Mary and St. John standing, and Mary Magdalene kneeling and embracing the Cross.

This is considered one of the most beautiful engravings by Bolswert. In the first impressions, which are very scarce, the hand of St. John is not seen on the shoulder of the Virgin: in the second impressions, the hand of St. John rests on the Virgin's shoulder, and the name of Vandyck is changed from the left to the right hand corner of the plate. In the last impressions, the hand was erased, probably to give them the appearance of first impressions, but the trick is easily discovered by the superiority of the first in point of clearness and colour.

SUBJECTS AFTER RUBENS.

The Brazen Serpent; the best impressions are those which have the word *Antwerpia* at the right hand corner, without the name of *G. Hendrix*.
 The Marriage of the Virgin; the best impressions have the name of *Hendrix*, without the word *Antwerpia*.
 The Annunciation; the best impressions are those with the address of *M. Vanden Enden*.
 The Nativity; the best impressions have the same address.
 The Adoration of the Magi; *the same*.
 The Return of the Holy Family from Egypt; *the same*.
 The Feast of Herod, with Herodias presenting the Head of St. John to her Mother.
 The Executioner giving the Head of St. John to Herodias.
 The miraculous Draught of Fishes; in three plates.
 Christ crucified between the Thieves; *G. Hendrix, exc.*
 The Crucifixion, a Soldier on horseback piercing the side of our Saviour; dated 1631; extremely fine.
 The Crucifixion, with the city of Jerusalem in the distance; *M. Vanden Enden, exc.*
 The Dead Christ in the Lap of the Virgin Mary, with St. Francis; *the same subject is engraved by Pontius*.
 The Resurrection; *M. Vanden Enden, excudit*.
 The Ascension; *the same*.
 The Four Evangelists.
 The Fathers of the Church; *Nic. Lawers, exc.*
 The Destruction of Idolatry; in two sheets; *the same*.
 The Triumph of the Church; in two sheets; *the same*.
 The Immaculate Conception; *Ant. Bon. Enfant, exc.*
 The Assumption; arched; *M. vanden Enden, exc.*
 The Assumption, with one of the Disciples lifting the Stone of the Sepulchre; *M. vanden Enden*; the impressions with the address of *G. Hendrix* are posterior, and those with the name of *C. van Merlen* are touched.

The infant Jesus embracing the Virgin Mary; *M. vanden Enden, exc.*
 The Virgin Mary holding a Globe, and the infant Jesus holding a Sceptre.
 The Holy Family, with the infant Jesus and St. John caressing a Lamb.
 The Holy Family, with a Parrot on a Pillar; *A. Bonenfant, exc.*
 St. Ignatius and St. Francis Xavier; the first impressions are before the name of *Rubens*.
 The Education of the Virgin by St. Anne; the best impressions are without the name of *Hendrix*.
 St. Cecilia; very fine.
 St. Theresa at the Feet of Christ, interceding for the Souls in Purgatory; *M. vanden Enden, exc.*
 The Contenance of Scipio; the best impressions are before the address of *G. Hendrix*.
 Silenus, drunk, supported by a Satyr, with another figure; the best impressions are those with the name of *Bolswert* only, without the address.

LANDSCAPES AND HUNTINGS.

A grand Landscape, deluged by a Torrent, and in a mountainous part of it; the subject of Baucis and Philemon.
 A large Landscape, with a view of the Sea-coast and a Shipwreck.
 A grand woody Landscape, with the Chase of Meleager and Atalanta.
 A view near Mechlin, with Haymakers and a Waggon, and figures driving Cattle.
 A view of a Stable with Horses and Cows, and the subject of the Prodigal Son.

These five landscapes are highly esteemed and finely executed.

A set of twenty smaller Landscapes.

A set of twelve Huntings of different animals, of which one is a Lion Hunt, with figures on horseback; very spirited and fine.

BOLTRAFFIO, GIOVANNI ANTONIO, a Milanese painter, who, according to Vasari, was a scholar of Leonardo da Vinci. He was a reputable artist, and painted several pictures for the churches and convents at Bologna. One of which was an altar-piece in the church della Misericordia, representing the Virgin Mary and infant Saviour, with St. John Baptist and St. Sebastian, painted in 1506. [The name of this artist was *Beltraffio*, as appears by his monument at Milan. He was a gentleman, and only employed his leisure hours in painting. The picture in the Misericordia bore his signature with that of his master Vinci, and the date 1500; but both have been erased. It is the only production of Beltraffio placed in public, and is on that account esteemed the more valuable.]

[**BOM, PETER**, a Flemish artist born in 1530, painted landscapes in distemper. He died in 1572.]

BOMBELLI, SEBASTIAN. This painter was born at Udina in 1635, and was a scholar of Guercino. He afterwards went to Venice, where he studied and copied the works of Paolo Veronese and Tintoretto. He painted history in the early part of his life, but from the lucrative prospect opened to him in portraits, he was induced to devote himself to that branch of the art, although he had already painted some historical pictures of great promise. He visited most of the courts of Germany, where he painted portraits with success. He died in 1685. [Sebastiano Bombelli was so fine a copyist of P. Veronese, that some of his are scarcely to be distinguished from the originals. Boschini says that for imitating the character of P. Veronese he had not an equal, and for portraits he could not be surpassed. He was living in 1716.]

BONACINA, GIOVANNI BATISTA, an Italian engraver, born at Milan about the year 1620. He engraved some plates of portraits, and historical

subjects, in a neat style, though rather dry and stiff. They are executed entirely with the graver, and he seems to have imitated, without however equalling, the style of Cornelius Bloemaert. We have the following by him :

PORTRAITS.

Pope Clement IX.
Guido Visconti.
Hermes Visconti.
Giovanni Batista Conte Truchi.

SUBJECTS.

The Alliance of Jacob and Laban; *after Pietro da Cortona*.
St. Martin kneeling before the Virgin and infant Jesus; *after the same*.
The Holy Family, with St. Catherine and St. John; *after Andrea del Sarto*.

BONASONI, GIULIO, an Italian painter and very distinguished engraver, born at Bologna, about the year 1498. He studied painting under Lorenzo Sabbatini, and there are some of his works in the churches at Bologna; particularly in the church of St. Stefano, is a fine picture by him of the Souls in Purgatory. He is however much more celebrated as an engraver than a painter, and in this branch of art had the advantage of being educated by Marc Antonio. Bonasoni has engraved after the works of Michael Angelo, Raffaello, Giulio Romano, Parmegiano, and others, and several plates from his own designs. His prints, with a very few exceptions, are entirely worked with the graver, and although his style is neither so clear, firm, nor masterly as that of his admirable instructor, nor his outline so correct and pure, his works are executed with great facility and considerable elegance, and they are held in no small degree of estimation by the judicious collector. We admire in his prints an excellent distribution of the lights and shadows, and a breadth in the masses that is very masterly. His plates are generally marked with his name, either at length or contracted, as Giulio Bonoso, and sometimes with the initials, B.—I. B. or I. B. F., and also with the cipher \overline{VB} . His work is considerable; the following is a list of his plates most worthy of notice :

PORTRAITS.

The Pope Marcellus II., without the name; scarce.
Philippus Hispaniarum princeps, Caroli V. filius; *Julio B. F.*
Cardinal Pietro Bembo. *Æt. 77*; *after Titian*.
Raffaello d'Urbino, with and without the name.
Michael Angelo Buonarroti; circular.
Francisci Flori Antwerpianus inter Belgos pictoris.
Joannes Bernardinus Bonifacius, &c. *M.D.XLVIII.*
Cardinal Ardingbello; *after a monument*.

SUBJECTS OF SACRED HISTORY.

The Creation of Eve; *after Michael Angelo*; with his name.
Adam and Eve; *after his own design*.
Adam tilling the Earth, and Eve spinning; *the same*.
Adam and Eve driven from Paradise; *after Amico Aspertino*.
Noah coming out of the Ark; *after Raffaele*.
Joseph sold by his Brethren; *after the same*.
The Cup found in Benjamin's Sack; with the names of *Raffaele and Bonasone*.
The Miracle of the Manna, and Moses striking the Rock, on the same plate; *F. Parmesanino, inv.*; *Julio Bolognese, fec.* 1546.
Judith with her Servant coming out of the Tent of Holofernes; *after M. Angelo*.
The Nativity of John the Baptist; *after Pontormo*; *Jacobus Florentinus Inventor, Julio B. F.*
The Nativity; *Julius Bonasone, Invent.*
The Nativity, a grand composition; attributed to *Giulio Romano*.
Another Nativity; *after Parmegiano*.

The Holy Family; *after Giulio Romano*.
Another Holy Family; *J. Bonasone, Inventore*.
The dead Christ on the Tomb, with the Virgin Mary; *after Raffaele*, without the name of the engraver.
Christ seated on the Tomb, supported by two Angels, with the Virgin Mary and St. John; *after Polidoro B. 1532*.
The entombing of Christ; *after Titian*, with the names of the painter and engraver. 1563.
The Resurrection; *J. Bonasone, inventor*.
St. Peter made Head of the Church; *after Raffaele*.
St. Peter and St. John healing the Lame; *after Perino del Vaga*.
St. Paul preaching; oval; *after the same*.
The Last Judgment; *after M. Angelo*; inscribed *Julius Bonasonius Bonone propria Michaelis Angeli, &c.*
Solomon, David, and Jesse, part of the Sistine chapel; *after M. Angelo*; *Julio Bonasone imitando, &c.*
St. Joachim and St. Anne, presenting the Virgin Mary to the High Priest; *after Parmegiano*.
Christ meeting St. Peter; *after Raffaele*.
The Virgin Mary and infant Jesus in the Air; *after Parmegiano, F. P. I. V.*; *J. Bonasonis imitando, &c.*
St. Cecilia; *after Raffaele*.
St. George; *after Giulio Romano*; with the names of the artists.
Twenty-nine of the Passion; entitled *Passio Domini nri. Jesu Christi*; *Julii Bonasonis opus, &c.*
Thirteen of the Life of the Virgin; marked with a B., and some of them with a D.

SUBJECTS OF PROFANE HISTORY.

Achilles dragging the Body of Hector; *after Primaticcio*.
The taking of Troy; *after the same*; two sheets; 1545.
Bonasonis F.
The Shipwreck of Æneas; *after Parmegiano*.
Alexander with Bucephalus and Roxana; circular; *Julio Bonasone, inventor*.
The Roman Charity; a frieze; *after Polidoro*.
Clelia, with one of her companions on Horseback escaping from the Camp of Farsenna; *I. V. Bonaso imitando, &c.*
Scipio wounded, retiring from the Battle; *I. V. Bonaso imitando, &c.*
Twenty—Of the History of Juno, with Italian verses; *after his own designs*.
The Rape of Europa; *after Raffaele*; with the names of the artists.
Mars and Venus; *after Primaticcio*.
Venus attended by the Graces; *after Raffaele*.
The Birth of Adonis; dated 1586.
The Triumph of Cupid and Psyche; *Julio Bonasone, inventore*.
Apollo in his Car, with the Hours, and Time walking on Crutches before; *L. V. B. Julio Bonasone, inventore*.
Niobe and her Children; *after Perino del Vaga*. 1641.
The Fall of Phaeton; *after M. Angelo*.
Three Female Figures with Veils; *after M. Angelo*.

There are also several plates of free subjects and statues, bassi relievi, and architectural subjects, described in the three volumes of the *Dictionnaire des Artistes*, by *M. Heineken*. [Cumberland's Catalogue of the prints of Giulio Bonasone, is the most accurate that has hitherto been published.]

BONATTI, GIOVANNI. This painter was born at Ferrara in 1635, and having shown an early inclination for the art, he was at the age of fourteen taken into the protection of Cardinal Carlo Pio, who placed him in the school of Guercino, under whom he studied three years. He afterwards went to Rome, where he became a scholar of P. Francesco Mola. He was employed in several works for the public edifices. In the gallery of the Capitol are two pictures by this master, one representing Rinaldo and Armido, the other Sisera and Jael. There are other works by him in the Chiesa Nuova, and St. Croce in Gerusalemme at Rome, where he died in 1681.

BONAVERA, DOMENICO MARIA, an Italian engraver, born at Bologna about the year 1650. He learned the art of engraving from his uncle Dom. Maria Cannti. His plates are chiefly etched, and finished with the dry point. He engraved eighteen

plates, from the designs of Titian, for a book of anatomy for the use of students. He used a similar cipher to that of Dom. Barriere, and of Dom. Bettini, **B**. We have the following prints by him :

St. Anne teaching the Virgin Mary to read; *after Dom. Maria Cavaniti; Dom. Bonavera, fec.*

St. Theresa with the infant Jesus; *after the same.*

The Martyrdom of St. Christiana; *after the same.*

The Baptism of our Saviour by St. John; *after Albano; D. Bonavera, sc.*

The two last are the best prints of this artist.

St. John preaching; *after Lodo. Caracci; D. Bonavera-Lot and his Daughters; after Ann. Caracci; D. Bonavera.*

The Cupola at Parma, the Assumption; *after Coreggio; Dominico Bonavera, sc. 1697.*

[**BONAY, FRANCISCO**, a Spanish landscape painter, born at Valencia in 1655, and died in 1730 in Portugal. His landscapes are ornamented with buildings after Perelle, and cattle in the manner of Berghem. His chief work is a landscape in the sacristy of the Carmelites at Valentia.]

BONCONSIGLIO. See **BUNCONSIGLIO**.

BONCUORE, GIOVANNI BATISTA. This painter was born at Abruzzo in 1643, and studied at Rome under Francesco Albano. He painted history with considerable reputation, and his pictures are distinguished by great force and vigour of effect, though sometimes heavy in the execution. One of his most esteemed works is an altar-piece in the Chiesa degli Orfanelli, at Rome. He died in 1699, aged 56.

[**BONE, HENRY**, a celebrated enameller, was born at Truro in Cornwall in 1755. His first employment was with a manufacturer of china at Plymouth; he afterwards employed his talents at Bristol in painting landscapes and groups of flowers to ornament porcelain, by which means he acquired a thorough knowledge of that art, in which he became so eminent. He removed to London, and became distinguished by painting in enamel the Sleeping Girl after Sir Joshua Reynolds. But the works that will give him lasting fame are the Portraits of the illustrious Men and Women of England, which he enamelled after the original pictures in the royal and other collections. These must have cost him much labour, expense, and anxiety; but, unfortunately, little pecuniary reward. Since his death they have been dispersed by auction, and will hereafter be found in the cabinets of tasteful collectors of what is beautiful rather than curious. He was a member of the Royal Academy, and died in 1834.]

BONESI, GIOVANNI GIROLAMO. According to Zanotti, this artist was born at Bologna in 1653, and was a scholar of Giovanni Viani. He painted several pictures for the churches and public edifices at Bologna, in which he appears to have imitated the style of Carlo Cignani. Among his most esteemed productions are the following: St. Francis of Sales kneeling before the Virgin, in the church of St. Marino; S. Tommaso di Villanuova giving Alms to the Poor, in S. Biagio; and the Virgin and infant Christ, with Mary Magdalene and S. Ugo, at the Certosa. He died in 1725, aged 72.

BONFANTI, ANTONIO, called **IL TORRICELLA**. This painter was a native of Ferrara, in which city there are several of his works in the churches and convents. His most esteemed pictures are the Purification, and Christ disputing with the Doctors, in the church of S. Francesco, and the Holy Family in that of la Santissima Trinità.

BONFIGLIO, BENEDETTO. According to Vasari, this painter was a native of Perugia, and

flourished about the year 1503. He was a reputable artist, and is said by that author only to have been equalled, at the time in which he lived, by Pietro Perugino. In the church of S. Domenico at Perugia, is a picture by Bonfiglio, of the Adoration of the Magi, and *agli Orfanelli*, a fine picture of the Annunciation. [Bonfigli is described by several writers of credit as being one of the best artists of his time. Lanzi says P. Perugino was his scholar. Zani places his birth in 1420. He was living in 1496.]

BONI, GIACOMO, was born at Bologna in 1688, and was a scholar of Marc Antonio Franceschini, whom he greatly aided in his works, particularly at Rome. He is also said to have studied under Carlo Cignani, whose style is discernible in many of his works, such as the ceiling of S. Maria della Costa at S. Remo, and in that of S. Pietro Celestini at Bologna. He excelled particularly in fresco, and painted a saloon in the Palazzo Pallavicino, which was much admired, and a fine picture of the infant Jupiter. He died in 1766, aged 78.

BONIFACCIO, FRANCESCO. This painter was born at Viterbo in 1637, and was a scholar of Pietro da Cortona, at the time that Ciro Ferri and Romanelli studied under that master. He was a respectable painter of history, which he treated in the manner of his instructor, and painted several pictures for the public edifices of his native city: In the Palazzo Braschi, is a picture by this master of the Adulteress before Christ.

BONIFACCIO, or BONIFAZIO, NATALIS, an Italian engraver, who flourished about the year 1590. His plates are principally etchings, which are executed in a free, spirited style. His most considerable works were the plates he engraved for a book published at Rome in 1590, composed by D. Fontana, architect to Pope Sixtus V., concerning the removal of the Vatican obelisks. He has inscribed his name on these plates, *Natalis Bonifacius Sibenicensis, fec.*

BONIFACIO, called **VENETIANO**. "This painter," says Ridolfi, "was born in the finest era of Venetian art." He was a native of Venice in 1491, and was a scholar of the elder Palma. The works of Titian, however, had such attraction, that he studied them with the greatest attention, and he formed to himself a style that partook of the excellencies of both. His compositions are abundant and ingenious, and there is an exquisite suavity in his colour that nearly reaches the perfection of Titian. Many of his large works are in the palace of the Government at Venice, which are particularly described by Ridolfi. There are also some admirable pictures in the churches; among others the following: In the church of Padri Serviti, Christ in the midst of the Apostles. In S. Giovanni, the Archangel Michael driving the Evil Spirits from Heaven. In S. Giovanni di Rialto, the Virgin in the Clouds, and below, St. Peter, St. Paul, and St. Mark, and in the Sacristy, the Baptism of Christ, and the Sacrifice of Abraham. [Sig. Ab. Morelli has pointed out in his *Notitia*, the true birth-place of Bonifazio. He was a native of Verona, and not of Venice, notwithstanding the authority of Vasari, Ridolfi, and Zanetti.] This eminent artist died in 1553.

BONINI, GIROLAMO. According to Padre Orlandi, this painter was a native of Ancona, and flourished about the year 1660. He was a favourite scholar of Francesco Albano, and assisted that master in many of his principal works, particularly in the Sala Farnese, and in the palaces at Bologna.

BONISOLI, AGOSTINO, was born at Cremona in 1633, and was first a scholar of Batista Tortioli, and afterwards studied a short time under Miradoro Agostino Bonisoli, a relation, an artist of little note. He was indebted to his natural genius, and his study of the works of Paolo Veronese, more than to either of his instructors. He was more employed in easel pictures of sacred subjects, than for the churches. The only large work by him that is recorded, is a picture in the Conventuali at Cremona, representing the Dispute between S. Antonio and the Tyrant Ezzelino. He died in 1700.

BONITO, GIUSEPPE. This painter was born at Catell' a Mare, in the kingdom of Naples, in 1705. He was a scholar of Francesco Solimene, and was one of the most successful followers of his style. He acquired considerable celebrity as a painter of history, and was much employed as a portrait painter. He was appointed painter to the court of Naples, where he died in 1789, aged 84.

BONNART, ROBERT and NICHOLAS. These engravers were brothers, born at Paris about the year 1646. They were instructed in the art by F. Vandermeulen, and engraved several plates from his designs. We have the following prints by them :

Portrait of Louis XIV.; *Robert Bonnart, fec.*
 Portrait of the Dauphin Louis; *the same.*
 Portrait of Claude le Pellatier; *Nic. Bonnart, sc.*
 The Virgin, with the infant Jesus and St. John, half-length figures; *the same*; oval.
 The taking of Valenciennes in 1677; *after Vandermeulen*; engraved by *R. Bonnart.*
 The taking of Cambray in 1677; *after the same.*
 The Siege of Douay; *after the same.*
 The Entrance of the Queen into Arras, two sheets; *after the same.*

BONNART, JOHN, JUN^r. This engraver was probably related to the preceding artists. In Pe-rault's *Cabinet des Beaux Arts*, published at Paris in 1690, there is a plate by him of a ceiling ornamented with figures; it is etched in a free, masterly style, and finished with the graver; marked *Joan Bonnart, Junior, del. et sculp.*

BONNOCIONE, E. The name of this engraver is affixed to a small plate, representing Diana seated in a chariot drawn by Dragons, with a Cupid behind her, *after F. Bol.* It is slightly etched, in a poor dark style. He flourished about the year 1670.

BONNEAU, JACOB, a French engraver, who resided in England about the year 1741. He was principally employed by the booksellers; and, among other plates, engraved the heads of the American Buccaneers, prefixed to their History, published in London in the above-mentioned year.

[**BONNEMAISON**, ———, an excellent French painter of portraits and sentimental subjects. He also excelled in lithography, and was one of the best judges of pictures of his time. His countrymen owe him a more extended notice than has been given by Gabet. He died in 1828.]

BONNEMER, FRANCIS. This artist was a native of France, and flourished about the year 1670. He engraved several plates *after Le Brun*, and other French painters, among which is Moses and the Burning Bush.

BONNET, LOUIS, a modern French engraver, born at Paris about the year 1735. He resided some time at Petersburg, where he engraved some portraits of persons of the Russian court. On his return to Paris, he published several plates, executed in imitation of drawings in crayons, of which style he pretended to be the inventor. They are

chiefly *after Boucher*, and other modern French masters.

[**BONNINGTON, RICHARD PARKES**, a landscape painter, was born at Arnold near Nottingham in 1801. He was a student of Nature, and delighted to observe her workings in all their varieties. He, however, had a full appreciation of his own talents, and not finding them sufficiently estimated in his own country; he went to Paris at the age of sixteen, and obtained the notice which had been withheld at home. He went from France to Italy, where he improved on his earlier manner; but finding the climate not congenial to his state of health, he returned to England, where his reputation had preceded him, and died in 1828. It will be for posterity to judge whether the praise bestowed on his productions has been exaggerated; but posterity should be made aware that many pictures and drawings attributed to this artist, are copies and imitations made to satisfy the avidity of collectors, and amply to remunerate the skill of the copyist and the cupidty of the dealer.]

BONONE, CARLO. This eminent painter was born at Ferrara in 1569, and was instructed in the art by Giuseppe Mazzuoli, called il Bastaruolo, under whom he studied until he was twenty years of age. Contemporary with Ippolito Scarsellino, and unable to equal him in the tenderness of his tints and the beauty of his expression, he endeavoured to rival him in the boldness of his design and the vigour of his colouring. Bent on improvement, he visited Bologna, where the Caracci were then in the zenith of their fame. Their works inspired him with a new idea of his art. After passing some time at Bologna, he went to Rome, where he improved his style of design, by studying after the antique. His predilection for the style of the Caracci drew him again to Bologna, where he copied some of their principal works. He afterwards went to Venice, where the splendid productions of Paolo Veronese appear to have excited the liveliest admiration. The domes of Coreggio at Parma seem to have been not less the objects of his contemplation. In his smaller works he approaches so near to the style of the Caracci, that he was called the *Caracci of Ferrara*. In his extensive machinal works he exhibits the magnificence and richness of Paolo Veronese. Such are his Feast of Ahasuerus in the Refectory of the Regular Canons at Ravenna; which, in abundant and copious invention, may almost vie with the Marriage of Cana by Paolo, the Feast of Herod in S. Benedetto, and the Miracle at Cana in the Refectory of the Certosini at Ferrara. Many other works by this painter are in the public edifices at Ferrara, and his academy produced some of the principal painters of the Ferrarese school. He died in 1632.

BONONE, LIONELLO, was the nephew and scholar of Carlo Bonone, and flourished about the year 1649. The excellent instruction of his uncle might have enabled him to arrive at celebrity in the art, but his negligence and depravity of conduct prevented his ever going beyond mediocrity. His most creditable performances are two pictures in the chapel of the hospital of S. Maria Novella, representing the Visitation of the Virgin to St. Elizabeth, and the Holy Family.

BONONIENSIS, FR., an Italian engraver, by whom we have some very spirited etchings, executed in a bold, masterly style. They are chiefly from the works of *Paolo Veronese*, and are usually signed with his name.

BONSER, J. This artist was a native of Holland, and resided at Leyden about the year 1642. He was principally employed by the publishers, for whom, among other book-plates, he engraved some frontispieces, with figures and ornaments. They are executed with the graver, in a very indifferent style.

BONVICINO, ALESSANDRO, called **IL MORETTO**. This painter was born at Brescia in 1514, and was brought up in the school of Titian, whose style he approached nearer than any of his countrymen. In 1532, when he was only sixteen years of age, he painted a picture of S. Niccolo, in the church of the Madonna de' Miracoli. He afterwards attempted to introduce into his works something of the greatness of Raffaele, and became the author of a very attractive style. An uncommonly graceful turn of his heads, an expression of devotion and fervent piety in his figures, (which generally represent sacred subjects,) a freshness of colour approaching to Titian, are the characteristics of the works of Bonvicino. The portraits of this able artist have been compared to those of Titian. He occasionally painted in fresco, but was less successful than in oil. In the Chiesa di S. Clemente at Brescia, are two pictures by this painter, of S. Lucia, and S. Caterina; a superior production to both is the principal altarpiece, representing the Virgin and Infant in the Clouds, with St. Clement and other Saints below. At Milan, is a fine picture by this master of the Conversion of St. Paul, which he has signed with his name, contrary to his usual practice. He died in 1564. [Lanzi is of opinion, that the date of his birth, 1514, is erroneous, as he was painting in 1516. Supposing the date 1514 to be correct, in 1532 he would be 18 years old.]

BOON, DANIEL, a Dutch painter, who flourished in England in the reign of Charles II. He painted drunken scenes and revellings, in which his ambition appears to have been to introduce as much of ugliness and deformity as a mind naturally vulgar could conceive. He died in England in 1698.

BOONEN, ARNOLD, an eminent portrait painter, born at Dort in 1669. He was first a scholar of Arnold Verbuis, but afterwards was instructed by Godfrey Schalcken. He painted a few pictures in the style of the latter, representing subjects by candlelight, but met with such encouragement in portrait painting, that he devoted himself almost wholly to that branch of art. His style was well adapted to succeed in it. An excellent colourist, a faithful designer of his model, and an uncommon facility in his operation, he was soon distinguished as one of the ablest artists of his day. He painted a great number of portraits of the most distinguished personages of his time, among which were Peter the Great, the Elector of Mentz, the Landgrave of Hesse Darmstadt, the Prince and Princess of Orange, the great Duke of Marlborough, and several others. He painted some large pictures for the halls of the different companies at Amsterdam and Dort. He died in 1729.

BOONEN, GASPARD. This artist was the son of the preceding, and painted portraits with some reputation, but in no way equalled his father.

BORCHT, PETER VANDER, THE ELDER, a Flemish landscape painter and engraver, born at Brussels about the year 1540. His works, as a painter, are of no great celebrity, but he applied himself with great assiduity to engraving, and has left a great number of plates, etched in a rough, careless style. He possessed great fertility of invention, but is not very judicious, either in the attitudes of his figures,

or in the composition of his groups. He usually marked his plates with the initials of his name P. B. F., or with the cipher **RB**. Mr. Strutt has been led into an error in stating that this artist flourished in 1622, as will be seen by the dates on some of his prints in the following list. Among his numerous works are:

A set of Landscapes, with subjects from the Old and New Testament.

Rural Enjoyments; *Cornelius van Tienen, &c.*

The Festival of the Company of Archers; *same address.*

A Country Wedding; *fecit Peirus vander Borcht. 1560.*

A Landscape, with the subject of Hagar and Ishmael; dated 1586.

A set of plates for the Metamorphoses of Ovid; one hundred and seventy-eight prints, published at Antwerp; *Theodore Galle, &c.*

BORCHT, HENRY VANDER, a painter and engraver, born at Brussels in 1583. The troubles in the Low Countries obliged his family to remove into Germany when he was very young, and they settled at Frankfort, where he was placed under Giles van Valkenborg. The Earl of Arundel, passing through Frankfort, found Vander Borcht possessed intelligence and taste for antiquities, sent him to Italy to collect for him, and he remained in the service of that nobleman until the death of the Earl. He was afterwards employed in the same capacity by the Prince of Wales, afterwards Charles II. Vander Borcht painted flowers and fruit, and his pictures were much esteemed. Towards the latter part of his life he resided at Antwerp, where he died in 1660, aged 77. We have a few etchings by this artist, as follow, they are generally marked with the cipher **NB**.

The Virgin and infant Jesus; *after Parmegiano. 1637.*

The dead Christ, supported by Joseph of Arimathea,

from a drawing by Parmegiano; *after Raffaele. 1645.*

Abraham at Table with the Angels; *after L. Caracci.*

The infant Jesus embracing St. John, from Guido's print; *after Agost. Caracci.*

Apollo and Cupid; *after Perino del Vaga; oval.*

Twenty-two plates of the Entry of Frederick, Elector Palatine, with Elizabeth, Princess Royal of England, his Consort, into Frankenthal; dated 1613.

BORCHT, JAMES A, an engraver, who executed several of the plates for the *Academie de l'espeé*, by G. Thibault, published at Antwerp in 1628. He worked entirely with the graver in a style resembling that of James de Gheyn.

BORDIER. See **PETITOT**.

BORDINO, J. F., an Italian engraver, who flourished about the year 1604. He engraved the plates for a volume in quarto, entitled, *Series et Gesta Pontificum*, published in the above year.

BORDONE, PARIS, an eminent painter of the Venetian school, born at Treviso in 1513. He was of a noble family, and after receiving an education suited to his birth, having shown a decided inclination for the art, he was placed in the distinguished school of Titian, under whom he studied some time. Under so able an instructor, and endowed with great natural genius, he gave early proof of uncommon ability, and before he was twenty years of age he painted, for the family of Tiretta, a picture of Meleager and Atalanta, and a Holy Family, which excited universal admiration. His most important work was the dome of the church of S. Vicenzo at Treviso, where he has represented, in six compartments, the Annunciation, the Nativity, the Adoration of the Magi, the Crucifixion, the Ascension, and the Assumption of the Virgin Mary. Ridolfi men-

tions many other works by this master, in the churches and other public edifices at Venice, Milan, Genoa, and Florence. The pictures of Bordone partake more of the grand simplicity of Giorgione, than the style of his instructor, and he appears to have paid particular attention to the works of that great painter. He also excelled in painting portraits, and his pictures of that description are inferior to no artist of his country, Titian only excepted. He was invited to France by Francis II., where he painted the portrait of that monarch, and of the principal personages of his court. He died at Venice in 1588. [According to Lanzi and Zani, he was born in 1500, and died in 1570.]

BOREKENS. See **BORREKENS.**

BORGANI, FRANCESCO. This painter was a native of Mantua, and flourished about the middle of the seventeenth century. He was a scholar of Domenico Feti. He did not, however, follow the style of his instructor, but imitated, with some success, the graceful manner of Parmegiano. There are several of his works in the churches of S. Pietro, St. Simone, and S. Croce, at Mantua; which prove him to have been an artist of no mean ability; and according to Lanzi, are deserving of more admiration than is generally bestowed on them.

BORGHESE, GIOVANNI VENTURA. This painter was a native of Citta da Castello, and a scholar of Pietro da Cortona. He assisted that master in some of his most considerable works at Rome, and after the death of his instructor, was engaged to finish some of his paintings left imperfect. In the church of S. Nicolo da Tolentino, there are two pictures by this painter, representing the Annunciation, and the Virgin Mary crowned by Angels.

BORGHESI, IPPOLITO, was a native of Naples, and a scholar of Francesco Curia. He flourished about the year 1620, and painted history with some reputation. His most considerable work is an altar-piece in the church of S. Lorenzo at Perugia, representing the Assumption of the Virgin.

BORGIANI, ORAZIO, a painter and engraver, born at Rome in 1580. He was instructed in the art of painting by his brother Giulio Borgiani, called Scalzo; but was more advantaged by assiduously studying and copying the works of the great masters in his native city. The patronage bestowed on the arts by Philip II. of Spain, induced this painter to visit that country, where he passed some years, and met with considerable success, his works being held in great estimation. On his return to Rome, he was patronized by the Spanish ambassador, for whom he painted several pictures, and also was employed in painting for the churches. In S. Adriano a campo Vaccino, and in S. Salvatore del Lauro, are two altar-pieces by this master; and in S. Elena alli Cesarini, is a picture of the Assumption of the Virgin. As an engraver, he has left some plates etched in a bold, free manner, and more finished than is usual in the works of a painter. He usually marked his plates with a cipher composed of an H. and a B. thus **HB.** or **FB.** or **RB.**

We have by him :

The Resurrection, a composition of many figures; marked with the last of the above ciphers.

The dead Christ, in a foreshortened position, with the two Marys and St. John; dated 1615.

St. Christopher giving his Hand to the infant Jesus.

St. Christopher carrying the Infant on his Shoulder.

Fifty-two Bible histories, called *Raffaelle's Bible*; dated 1615.

[He was born in 1577, and died in 1615. *Zani.*]

BORGOGNONE. See **CORTESI.**

BORGOGNONE, AMBROGIO. According to Lomazzo, this artist was a native of Milan, and flourished about the year 1500. He was a disciple of Vincenzo Foppa, and was one of the earliest of the Milanese painters who attempted to reform the dry and Gothic style which prevailed before him. One of his most considerable works is a picture in the church of S. Simpliciano, at Milan, representing the Martyrdom of S. Sisinio and his companions. [He was a follower of Foppa, and painted in the style now called *antico moderno.* He painted at S. Simpliciano the histories of S. Sisinio and some accompanying martyrs, which adorn one of the cloisters. The beauty of his youthful heads, variety of countenance, simplicity and elegance of drapery, and an uncommon grace of expression, not met with in this or any other school, entitle Ambrogio to distinction. A Coronation of the Virgin, in the same place, of which Rosini has given a representation, shows how far he was in advance of his age. He was living in 1522, as appears by the date on one of his pictures.]

[**BORGONA, JUAN DE,** a Spanish painter, who flourished from the year 1495 till about 1533. He was a distinguished artist of the time, both in fresco and oil, and produced several works at Toledo, which were held in great estimation. He worked in conjunction with Alvar Perez de Villoldo, Alonso Sanchez, Francois d'Anvers, and other eminent painters. At Avila, he finished the pictures commenced by Pedro Berruguette and Santo-Cruz. He also painted portraits of several cardinals. His colouring and mode of casting his draperies were considered equal to the best masters of the Italian and German schools of the time.]

[**BORRAS, IL PADRE FRANCISCO NICOLAS,** a Spanish historical painter, was born at Cocentayna in 1530, and studied under Vincent Joanes at Valentia. He painted the great altar-piece of the monastery of St. Geronimo of Gandia, and required for payment to be admitted as one of the order, which was gladly conceded to him. He painted an astonishing number of pictures for this immense establishment, employing the greater part of his life to the purpose of decorating it. Some of his pictures were also at Cocentayna, at Ontiniente, at the Escorial, at Aldaya, and Valentia. He led an exemplary life, and died at the age of 80. A catalogue of his principal works may be seen in *Bermudez.*]

[**BORREKENS, JOHN PETER FRANCIS,** born at Antwerp in 1747, painted landscapes, many of which are ornamented with cattle and figures by Ommeganck and other masters. He died at Antwerp in 1827.]

BORREKENS, MATTHEW, a Flemish engraver, born at Antwerp about the year 1615. He was chiefly employed in copying the plates of the eminent engravers, particularly Bolswert, and others, for Martin vanden Enden, and other printsellers. He worked entirely with the graver, and appears to have imitated, though without much success, the style of Pontius. We have also some original plates by him of portraits, and other subjects. His principal prints are as follow :

Augustus Carpon, Plenipotentiary of the Duke of Saxony at the treaty of Osahurg; *Ans. van Halle, pinx.* 1649.

Gerard Schepeler, another Plenipotentiary at that treaty; *after the same.* 1649.

The Crucifixion, with the Virgin Mary, Magdalene, and St. John; *after Vandycck; Ant. Vandycck, pinx.; Eras. Quellinus, del.*

The immaculate Conception; *Rubens, pinx.; M. Vandendenden, exc.*

St. Francis Xavier, on a white ground; *the same inscription.*

St. Ignatius; *the same inscription.*

St. Barbara, with a Tower on her Head; *Rubens, pinx.; Mat. Boreckens, sc.; scarce.*

Christ bound, and kneeling, with two Angels holding the instruments of the Passion; *after Diepenbeck.*

The good Shepherd; *after the same.*

BORRONI, CAVALIERE GIOVANNI ANGELO, was born at Cremona in 1684, and was a scholar of Angelo Massarotti, and afterwards of Roberto le Longe. On leaving those masters, he was taken under the protection of the noble family of Crivelli, and was employed some years in ornamenting their palace. He afterwards painted several pictures for the churches at Cremona and Milan, particularly in the latter city. In the dome at Milan, he painted S. Benedetto, in the act of interceding for the city, of which he is the protecting Saint, which Lanzi says may compete with the best painter of his time. He died in 1772.

[**BORSUM, ABRAHAM VAN**, painted landscapes, views of cities, animals, and birds. His colouring and chiaro-scuro bear a resemblance to Rembrandt's, but not so artistically applied. His drawings are fine, and highly estimated in Holland; one sold for 400 florins, at the sale of C. Ploos van Amstel's collection.]

[**BORSUM, ADAM VAN**, lived in 1666. He painted landscapes and animals, and imitated A. Vandermeer and Paul Potter. His colouring is natural, and his pencilling firm, yet free and spirited.]

BORZONE, LUCIANO. This artist was born at Genoa in 1590, and was a scholar of Filippo Bertolotti his uncle. He painted history and portraits, but particularly excelled in the latter. In the church of S. Domenico at Genoa, is a picture by Borzone, of the presentation in the Temple, and in S. Spirito, the Baptism of Christ. Soprani reports him to have been a man of great acquirements, and that his house was the resort of persons of taste and literature. While he was painting the ceiling of the Chiesa della Nunziata at Genoa, he fell from the scaffolding, and was killed, in the year 1645, at the age of 55. He left three sons, *Giovanni Batista, Carlo, and Francisco Maria*, who were all painters, the last mentioned excelled in painting landscapes in the style of Claude and Gaspar Poussin. Luciano Borzone etched some plates from his own compositions, as follow:

The Portrait of Giustiniani.

St. Peter delivered from Prison.

Prometheus devoured by the Vulture.

Children playing.

A set of devout subjects.

BOS, or BOSCHE, JEROME, a very ancient Dutch painter and engraver, born at Bois le Duc, about the year 1470. He made a whimsical choice of the subjects for his pictures, which are generally grotesque representations of spectres, devils, and incantations, which, however ridiculous, are treated with singular ingenuity. He painted some pictures of a more serious cast, among which were the Flight into Egypt, and Christ bearing his Cross, in the church of Bois le Duc, which Karel van Mander speaks of in very favourable terms. One of his most singular compositions, was a picture representing our Saviour delivering the ancient Patriarchs from Hell. Judas, in attempting to escape with the Select, is seized on by Devils, who are in the Act of hanging him in the Air. The works he has left as

an engraver exhibit the same eccentric drollery. His plates are executed in the stiff Gothic style of the early time in which he lived; they are now become scarce, and are sought after by the curious collector. He sometimes marked his prints with his name in length as BOSCHE, and sometimes in Gothic letters

The Temptation of St. Anthony; dated 1522.

The Last Judgment, Christ appears in the Air, seated on a Rainbow, and on each side of him are two Angels sounding Trumpets, with Labels bearing this inscription: *Hic est dies quem fecit; Surgite mortui, venite ad judicium.* At the bottom of the print are small figures of Men and Devils of all shapes intermixed.

St. Christopher carrying the infant Jesus across a River, and a Hermit with a Lantern.

Constantine at the Head of his Army, an Angel showing him the Cross in the Sky.

The Baptism of Christ by St. John.

An assemblage of grotesque figures; inscribed *Al dat op, &c.*

Another similar subject; inscribed *Dese Jeron. Bosch drollen.*

BOS, BALTHASAR, a Flemish engraver, who flourished about the year 1520. He engraved a middle-sized plate, lengthways, representing the Judgment of Paris, which is probably from his own design, as he adds the word *fecit* to his name.

BOS, CORNELIUS. See **BUS**.

BOS, LEWIS JANSSEN, or JOHN. According to Van Mander, this painter was born at Bois le Duc, about the year 1450. He painted flowers, fruit, and plants, which he finished in an extraordinary polished manner. The insects on the plants are curiously drawn, and painted with surprising precision. He also painted small portraits in the same labour-ed style. He died in 1507.

BOS, GASPAR VANDEN, a Dutch painter of seapieces, born at Hoorn in 1634. His pictures of storms and calms, with shipping, are not without considerable merit, for their finish and truth of colouring. He died at the early age of 32, in 1666.

BOS, MARIE RENARD DU, a French engraver, who flourished about the year 1770. He was a pupil of Nicholas Gabriel Dupuis, and engraved several plates in the style of his master, *after Rosalba, Basseporte*, and other artists.

BOSC, CLAUDE DU, a French engraver, who came to England about the year 1712, by the invitation of N. Dorigny, to assist him in engraving the cartoons of Raffaele; but on account of some dispute, he left Dorigny, and engaged to engrave the cartoons for the printsellers. He also undertook the Duke of Marlborough's battles, and sent to Paris for Baron and Beauvais, to assist him in that undertaking, which occupied him two years. He published an English translation of *Picart's Religious Ceremonies*, in which, part of the plates were engraved by himself, and the others by Scotin and Gravelot. He engraved a plate of the Contenance of Scipio, *after Nicholas Poussin*, and others after some of the most eminent masters. His manner is coarse and heavy, and his drawing incorrect.

BOSC, J. DU. This artist was a native of France, and flourished about the year 1749. Among other prints, he engraved some plates of flowers, which are executed with the graver in a very neat style.

BOSCH, or BOSSCHE, BALTHASAR VANDEN, a Flemish painter, born at Antwerp in 1675. The

only instruction he received was from an obscure artist, named Thomas, whom he soon surpassed. He excelled in painting the interiors of saloons and galleries richly decorated with statues and pictures, with appropriate figures, habited in the mode of the time. He also represented the inside of a painter's room, or the laboratory of a sculptor, wherein the artist was surrounded with the objects of his art, arranged in a very picturesque manner. His pictures became extremely popular, and were bought at large prices. He also painted portraits of a small size with great success, and his reputation in that way induced the Duke of Marlborough, when he was at Antwerp, to have his picture painted by Vanden Bosch. He represented that illustrious personage on horseback; and that the work might be more complete, engaged Peter van Bloemen to paint the horse. The pictures of this master are ingeniously composed, his figures not incorrectly drawn, and his colouring, like most of the artists of his country, is good. He died in 1715.

BOSCH, ELIAS, a German engraver, whose works are little known, though they are not destitute of merit. His plates are executed entirely with the graver, in a neat, finished style. His name is affixed to a small print, representing the Holy Family, with Angels, *after John Van Achen, or ab Ach.*

[BOSCH, JACQUES VANDEN, born at Amsterdam in 1636, painted fruit-pieces almost to deception. He died in 1676.]

BOSCHAERT, NICHOLAS. This artist was born at Antwerp in 1696, and was a scholar of Crepu, a flower painter of some reputation, whom he soon surpassed, and became a very eminent artist in that line. His pictures of flowers and fruit are painted with great lightness of touch, are delicately coloured, and are disposed with taste. He was frequently employed in painting flowers and fruit in the pictures of his contemporary artists.

BOSCHI, FABRIZIO. According to Baldinucci, this painter was born at Florence about the year 1570. He was a scholar of Domenico Passignani, under whom he made so great a progress, that at the age of nineteen he executed, in fresco, a considerable work of the Life of S. Bonaventura, which that author reports to have excited the admiration of the artists of his time. One of his best performances was the Martyrdom of St. Peter and St. Paul, painted for the church of the Certosa, at Florence. Another capital picture by him is in the church of the Dominican convent of St. Lucia, representing the Assumption of the Virgin, surrounded with Angels, and the Apostles below. He died in 1642.

BOSCHI, FRANCESCO. This painter was born at Florence in 1619, and was the nephew and scholar of Matteo Roselli. He finished some of the works left imperfect at the death of his master, and painted several pictures of his own compositions, for the churches at Florence. His greatest merit, however, consisted in portrait painting, which he practised with great ability. He died in 1675, aged 56.

BOSCHINI, MARCO, was born at Venice in 1613, and was educated in the school of Palma. He did not confine himself to an imitation of the manner of his master, but occasionally attempted the bolder style of Il Tintoretto. One of his most esteemed works is an altar-piece, representing the Last Supper, in the sacristy of S. Girolamo, at Venice. He also distinguished himself as an engraver, and usually signed his name on his plates,

Marcus Boschinius. Boschini was also a writer on art, and was the author of *La Carta del Navegar pittoresco*, published at Venice in 1660.

BOSCOLI, ANDREA, was a native of Florence, and flourished about the year 1580. He was a scholar of Santo de Titi, and acquired some reputation as a painter of history. His best work is a picture of St. John preaching, in the church of the Teresiani at Rimino. He also painted portraits with considerable success; that of himself is in the Florentine gallery. Florent le Comte says, he engraved nineteen plates, but does not specify them. [He died about 1606, at the age of 56.]

BOSELLI, ANTONIO. This old painter is mentioned with distinction in the *Vite de Pittori Bergamaschi*, by Count Francesco Maria Tassi, who states him to have been a native of the territory of Bergamo, and to have flourished about the year 1500. He was a sculptor as well as a painter; and many of his works are noticed by that author. In the church of S. Cristoforo at Bergamo, is a picture by this master, representing St. Peter, St. Paul, and St. Luke, bearing the following inscription: *Hoc opus Antonium scito pinxisse Bosellum, die 23 Februarii, 1509*; and in the church of the Augustines is another of his works, representing the Virgin and infant Jesus in the Clouds, and several Saints below. [It is probable that he worked to a much later period, as there are accounts of monies paid to him in 1527; and it is believed that he assisted Pomponio Amalteo, in Friuli, in the years 1534 to 1536.]

BOSELLI, FELICE. This painter was born at Piacenza in 1650, and was a disciple of Gioseffo Nuvolone. For some time he attempted historical painting, in which he was not very successful; but he afterwards adopted a branch of the art more suited to his genius, and became a very reputable painter of animals, birds, and fish. His pictures of these subjects are highly esteemed in his native country, and are to be found in the best collections at Piacenza. [He succeeded so well in copying ancient pictures as to deceive experienced judges: they are numerous, but rarely admitted to be his by the possessor.] He died in 1732, aged 82.

[BOSSAM, JOHN, an English painter, who lived in the reigns of Queens Mary and Elizabeth. Old Hilliard said, that his pieces were equal to any whatsoever, and lamented "that he lived in a time when the arts be not esteemed." He calls him "the most rare English drawer of story-works, in black and white," and says that "for his skill he was worthy to have been *serjeant painter to any king or emperor.*"]

BOSSART, ROBERT, a German engraver, who flourished about the year 1595. He is supposed to have been a pupil of Henry Goltzius, from the resemblance in their style, although much inferior to that master. He engraved a set of prints, in which the different nations of Europe are represented by figures, emblematical of what each country was celebrated for. He also engraved a portrait of B. Spranger, dated 1595.

BOSSCHAERT, THOMAS WILLEBORTS. This eminent painter was born at Bergen-op-Zoom in 1613. Having shown an inclination for the art, his parents sent him to Antwerp, at that time the residence of the greatest masters of the Flemish school, and he became a scholar of Gerard Segers, under whom he remained, until he had made great proficiency, and was recommended by his instructor

to visit Italy for further improvement. After studying at Rome four years, he returned to Flanders, where he soon gave proof of his ability, in some pictures he painted for the churches in the Low Countries. His style nearly resembles that of Vandyck, both in his historical works and his portraits, in which he excelled. His colouring is extremely tender and harmonious, and the airs of his heads graceful and agreeable. His genius was equal to great compositions, and his works, though placed by those of Rubens and Vandyck, sustain their rank among the most estimable productions of that school. In the church of the Capuchins at Brussels, is a fine picture by Bosschaert, of the Martyrdom of St. Basil; and in the church of St. James at Bruges, is a grand composition, representing the Martyrdom of that Saint, which, in point of colour and design, would not dishonour Vandyck. In the palace called the House in the Wood, at the Hague, is a capital work of this master, representing an emblematical subject of Peace and War. In the year 1646, he was made director of the Academy at Antwerp, and died in that city in 1656.

BOSSÉ, ABRAHAM, a French engraver, born at Tours about the year 1610. It is not known by whom he was instructed, but he appears to have formed his style by imitating the least finished plates of Callot. He principally worked from his own designs, although he also engraved after other masters, the number of his plates being very considerable. His plates are etched in a spirited style, with uncommon freedom, and afterwards finished with the graver, in a bold masterly manner. He published a treatise, entitled *La manière de graver à l'eau forte, et au Burin*, a work which M. Cochin afterwards republished, with additions. The following are his principal works:

The Queen-Mother seated, with the young King and his Brother standing by her.
Bust of Cardinal Richieu.
Portrait of J. Callot, with his Epitaph.
A Man with a Cloak resting against a Tree; engraved by *Bosse and Mellan*.
Judith and her Servant, with the Head of Holofernes.
The Adoration of the Magi.
The Holy Family.
Six plates of the History of the Rich Man and Lazarus.
Six ditto of the History of the Prodigal Son.
Seven ditto of the Parable of the wise and foolish Virgins.
Seven ditto of the Works of Mercy.
St. Anne and her Miracles.
Preparation of a Christian Soldier for the spiritual Warfare.
The King and Queen offering their Vows to the Virgin.
The Forces of France.
The Siege of La Motte.
The Reduction of Mantua.
Six of the Reception of the Knights of the Holy Ghost.
The Procession of the Chase of St. Genevieve.
The Contract of Marriage between the King of Poland and Louisa de Gonzague.
The Marriage of Louis XIV.
The Hall of Charity.
The Gallery, *du Palais marchand*.
Fifteen of the Occupations and Actions of Private Life.
Four of the Painter, the Sculptor, the Engraver, and the Printer.
Five of the Surgeon, the Apothecary, the Man's Shoemaker, the Woman's Shoemaker, and the Hairdresser.
Two of the Schoolmaster and Mistress.
Four of the Four Elements; half-length figures.
Four of the Four Quarters of the Globe.
Four of the Seasons.
Five of the Senses.
A set of plates for the History of the Maid of Orleans; from the designs of *Vignons* and others.

BOSSI, BENIGNO, a modern Italian designer and

engraver, born in the Milanese in 1727. He was intended to have studied painting under Pompeo Battoni, but the death of that artist prevented it; and he was advised by Mengs and Dietrich to apply himself to engraving. He settled at Dresden, but during the seven years' war he was under the necessity of leaving Saxony, and he went to Parma, where he was favoured with the patronage of the duke. We have the following prints by him:

His own Portrait.

The Presentation in the Temple. 1755.

Forty small etchings of Heads, and other subjects; very spirited.

A set of Vases, and a Masquerade; *after Pctitot*.

Four of Trophies. 1771.

Four of the Attributes of the Seasons; circular. 1770.

Two of Children.

A set of twenty-nine small plates; *after the drawings of Parmegiano*.

Allegorical figures representing the Towns in Piedmont. St. Catherine; after the celebrated picture belonging to the family of Sanvitale. The most esteemed plate of the artist.

BOSSIUS, JAMES, an old Flemish engraver, born about the year 1520. He resided chiefly at Rome, and he is supposed to have learned the art of engraving from some of the pupils of Marc Antonio. He worked with the graver in a neat style, but rather stiff, and his drawing is not very correct. His prints, however, possess considerable merit. He sometimes marked his plates with his name at length, and sometimes BB. We have the following by him:

The Portrait of M. Angelo Buonarrotti.

Bust of Othon Truces, Cardinal of Alhani; with a border, and an emblem of Charity; *Jac. Bossius Belgia incidit*.

Bust of St. Thomas d'Aquinas; *Jacob Bossius Belgia incidit*.

The Crucifixion; *Jacobus Bossius incidit*.

Four, of the Four Evangelists; marked *B. B. F.—Cook, exc.*

Jacob's Ladder; after Raffaele; marked *Jac. b b.*

St. Peter and St. John curing the lame Man; *Jac. Bos. f.*

The Statue of Pyrrhus, King of Molossus; after the antique; signed *Jacobus Bossius Belgia incidit*. 1562.

BOSSU, LE, a French engraver, who flourished about the year 1700. He imitated the style of F. de Poilly, but without much success. His graver is heavy and coarse, and his drawing is incorrect. He is said to have resided some time at Rome, where he engraved some plates after the Italian painters, among which is the Resurrection of Lazarus; *after Giacinto Brandi*.

[**BOTELLI, FELICE**, a native of Piacenza, born in 1652, studied under Nuvolone, and painted animals, birds, and fish, with great spirit and beauty. He died in 1732.]

BOTET, F. This artist was a native of France, and flourished about the year 1750. Among other prints he engraved some plates representing gallant subjects and bambochades, *after Charles Anthony Coypel*.

BOTH, JOHN and **ANDREW**. These celebrated painters were brothers, and are noticed in one article, as their histories, as well as their works, are so closely connected, that it would be difficult to do justice to either in a separate account. They were natives of Utrecht, John, the elder, being born about the year 1610. Their father was a painter on glass, from whom they learned the first rudiments of design; but they were afterwards placed under Abraham Bloemaert, with whom they studied, until they found themselves sufficiently advanced

in the art to undertake the journey to Italy on the produce of their talents. These brothers seem to have been attached to each other from their infancy by ties of the most cordial affection, and that bond was never broken till they were separated by death. On their arrival at Rome, John Both, inspired by the beauty of the scenes around him, and emulated by the applause bestowed on the works of Claude Lorraine, was not long before he produced some landscapes that received the unqualified admiration of the artists themselves: and Andrew, who had studied the works of Bamboccio, had decorated them with figures, painted in such perfect unison with the landscapes, that it could hardly be believed that they were not by the same hand. The figures in no way intruded on the enchanting effect of the landscape, and the landscape occasionally withheld its attraction, to give value to the charm of the figures. The sympathy of their affections had blended itself with the exertion of their talents; and in their works every thing was warm, tender, and harmonious. The landscapes of Both exhibit the most beautiful scenery; his colour is glowing, yet delicate, and there is a sparkling effect of sunshine in his pictures that has scarcely been equalled. Sometimes we admire the freshness of nature, enlivened by the first beams of the rising sun; at others, the brilliant glow of its meridian splendour; and we sometimes contemplate the rich tintings of evening in an Italian sky. The figures and cattle by Andrew, with which they are enriched, are grouped and designed with great taste and elegance. Independent of the reputation Andrew Both acquired by the charming figures he introduced into the landscapes of his brother, he painted many pictures of his own composition, in the manner of Bamboccio, but more agreeably coloured; they generally represented merry-makings, fairs, and quack-doctors, surrounded by figures, designed with great humour, and full of character: they are highly esteemed. The works of these excellent artists had reached a distinction, even in Italy, that secured to them both fortune and fame, when a melancholy accident cut asunder the tender tie by which they were united, and deprived the world of the combination of their powers. While they resided at Venice, returning home from an entertainment, Andrew unfortunately fell into one of the canals and was drowned, in 1645. John Both did not long remain in Italy after the death of his brother, but returned to Utrecht, where he endeavoured to supply his loss, by having the figures in his landscapes painted by Cornelius Polemburg. He did not survive Andrew Both more than five years, and died at Utrecht in 1650, aged about 40. The admirers of etchings are indebted to these able painters for a few plates, which are executed in so picturesque and masterly a style that we regret they had not more frequently amused themselves with the point. By John Both we have:

- A set of four upright Landscapes; signed *J. Both, fec.*
- A set of six Landscapes; lengthways; *J. B. f.*
- A Landscape, with loaded Mules; *Both, fec.*
- A Landscape, with a Traveller seated, with a Basket; *J. Both, inv. fec.*

By Andrew Both we have:

- St. Anthony praying, with a Skull; marked *B* Both, reversed.
- St. Francis, with a Crucifix before him; the same.
- Bust of a Man, in Profile, with a Cap and Feather; marked *B.*

Two Beggars.

Two of Dutch Merry-makings; *A. Both, inv. et fec.*

Six Landscapes, numbered; of which the first is marked *A. Both.*

The Five Senses, represented by grotesque figures.

BOTSCHILD, SAMUEL. This painter and engraver was born at Sangerhausen, in Saxony, in 1640. He painted history with some reputation, and was made painter to the court, and keeper of the electoral gallery at Dresden. He established an academy there for the instruction of the young artists of his country. He etched some plates from his own designs. We have the following prints by him:

The exterminating Angel destroying the Army of Sennacherib; *S. Botschild, aqua forti.*

Four of allegorical figures.

Four of the Times of the Day.

Two emblematical subjects, one of Hope and Patience, the other Faith and Charity; oval.

Ulysses and Epeus giving the Dimensions of the Trojan Horse.

Hercules, with Cupid spinning.

BOTTALA, GIOVANNI MARIA. This painter was born at Savona in the Genoese, in 1613. According to Soprani, he went to Rome when he was young, and studied some time under Pietro da Cortona. He was taken into the protection of Cardinal Sacchetti, for whom he painted several pictures, of which the most considerable was the Meeting of Jacob and Esau, which were afterwards placed in the Capitol by Benedict XIV. He acquired the name of Raffaellino, from his great veneration for the works of that master, but he never divested himself of the style of P. da Cortona. His other works are in the churches of Naples and Genoa. He died at Milan in 1644.

BOTTANI, GIUSEPPE, was born at Cremona in 1717, but studied at Rome, under Agostino Masucci. He established himself at Mantua, where he gained considerable reputation for painting landscapes, in the style of Gaspar Poussin, into which he introduced figures, in the pleasing manner of C. Maratti. He was made director of the Academy at Mantua. His only work, as a painter of history, worthy of notice, is mentioned by Lanzi, in the church of S. S. Cosmo and Damiano, representing S. Paola taking leave of her Attendants. Its highest claim to merit is, that it is not quite eclipsed by a neighbouring picture, by Pompeo Battoni. He died in 1784.

BOTTICELLI, SANDRO, or ALESSANDRO, an old Florentine painter and engraver, born at Florence in 1437. He passed the early part of his life under a goldsmith, but his love for the art led him to study painting, and he became a disciple of Filippo Lippi. He visited Rome during the pontificate of Sixtus IV., by whom he was greatly patronized, and for whom he executed some considerable works, in the chapel of that pontiff. His principal works at Florence were a Venus Anadyomene, and Venus attired by the Graces; an Assumption, in S. Pietro Maggiore, of which Vasari speaks in the highest terms of commendation. [The picture of the Assumption of the Virgin was painted for Matteo Palmieri, and is now in England. It contains a multitude of figures in the heavens, the Apostles round the tomb from which the Virgin has ascended, and also the figures of Palmieri and his wife kneeling. The landscape exhibits views of Florence and Pistoia. It is worthy of the commendation bestowed on it.] In the Life of Baccio Baldini, it is mentioned, that he engraved nineteen plates of vignettes, from the designs of Sandro Botticelli, for

the *Inferno* of *Dante*, and *Vasari* mentions some plates engraved by *Botticelli*. He also executed a set of twelve plates of *Sibyls*, and seven of the *Planets*; a *St. Jerome* kneeling before a *Crucifix*, and a *St. Sebastian*, with the *Virgin*, inscribed *O mater Dei, memento mei, &c.* He died in 1515.

BOVADILLA, GERONIMO DE, a Spanish painter, born at *Antequera*, a small town in the vicinity of *Seville*, in 1620. According to *Palomino*, he was a scholar of *Francisco Zurbaran*, whose manner he followed. He excelled in painting historical subjects, of a medium size, and perspective views. He died in 1680.

BOUCHARD, JOSEPH, a French engraver, who flourished about the year 1760. He engraved several plates representing buildings and antiquities, which are executed in a neat, finished style.

BOUCHE, MARTIN. This engraver is believed to have been a native of *Antwerp*, from the inscription on some of his prints. He worked chiefly for the booksellers, and was principally employed on portraits. His plates are executed almost wholly with the graver, in a neat but stiff style, and they are not without merit. Among his portraits are:

John Fenwick, a *Jesuit*, who was executed at *Tyburn*, 1679.

Thomas Harcott, another *Jesuit*; signed *Martin Bouche, sc. Antwerpia.*

He engraved several others of the same order, who suffered in *England*, and represented them with a knife in their breast, indicative of their sufferings.

BOUCHER, FRANCIS, a French painter and engraver, born at *Paris* in 1704. He was a scholar of *Francis Le Moine*, and was the most admired artist of his time among the *Parisians*. He was appointed first painter to the king, and was favoured with the patronage of the great. Few artists have acquired more reputation during their life-time and met with more flattering encouragement than *Boucher*. Yet, perhaps, it would be difficult to select one who enjoyed those advantages with less real pretension to admiration, or less legitimate claim to distinction. His merit seems to have been very justly appreciated by an elegant and enlightened critic of his own nation, who appears to have been the first of his countrymen who discovered and exposed the corruptness of his taste, and that of his misguided admirers. "Never," says *M. Watelet*, "was there an artist that so much misused a brilliant disposition, an extreme facility; never was there a painter who so openly set at nought the truly beautiful, such as it appears in selected nature, such as it was felt and expressed by the sculptors of *Greece*, and by *Raffaëlle*; never did any one excite a more general depravity." It will not be denied that he was a perfect master of the mechanism of the art; and if we could be satisfied with mere artificial prettiness, *Boucher* cannot justly be refused his share of merit. His most successful efforts were his pastoral subjects, but even in them he has been greatly surpassed by his ingenious countryman *Watteau*. He died at *Paris* in 1768. We have several slight etchings by *Boucher*, of which the following are some of the principal:

A small oval plate of the *Virgin*.

Four of *Children* playing.

Cupids sporting.

The amiable *Villager*.

Andromeda.

Twelve of *Chinese* figures.

Set of twelve figures; after *A. Bloemaert*.

The *Portrait* of *Watteau*.

The *Italian* troop.

The *Player* on the *Guitar*.

La Guinguette.

La Coquette grotesque.

BOUCHER, JOHN. This artist was born at *Bourges* about the year 1700. He was the elder brother of *Francis Boucher*, and was also a painter, though of no great celebrity. He etched five plates, among which is the portrait of *Anthony Watteau*, the painter.

[**BOUCHET, LOUIS-ANDRE-GABRIEL**, a French historical painter, scholar of *David*, painted subjects from sacred and profane history, poetry, and portraits. He obtained the first grand prize in 1797, and continued to exhibit until 1819. *Gabet* does not mention the date of his birth or death.]

BOUCQUET, VICTOR, a Flemish painter, born at *Furnes* in 1619. He was the son of *Mark Boucquet*, a painter little known. *M. Descamps* supposes he must have visited *Italy*, as his works exhibit a manner that partakes little of the taste of his country. He painted history, and was also esteemed as a portrait painter. His works are distributed in the different churches of the towns in *Flanders*. They are well composed, and, like most of the artists of his country, are well coloured. In the great church of *Newport* are two altar-pieces by this master, one of which is particularly admired, representing the *Death* of *St. Francis*; and in the town-house there is a large picture by him, considered as his principal work, representing the *Judgment* of *Cambyses*. The principal altar-piece in the church at *Ostend* is by *Boucquet*: it represents the taking down from the *Cross*. [He died at *Furnes* in 1677.]

BOUD, R., a Dutch engraver, who flourished about the year 1590. He was principally employed in engraving portraits for the booksellers: among others is a portrait of *Henry Goldzius*, the painter and engraver, crowned with laurel by *Fame*. It is executed with the graver, in a stiff, formal style.

[**BOUHOT, ETIENNE**, an eminent French painter of architectural views, both exterior and interior. His works are numerous, and much esteemed. He obtained many medals from the different places where his works were exhibited. He was born at *Bardles-Epoisses* (*Cote d'Or*) in 1780. He was living in 1831.]

BOUJAS, DON JUAN ANTONIO, a Spanish painter, born at *Santiago* about the year 1672. He was a scholar of *Luca Giordano*, at *Madrid*, and proved a very promising artist. The troubles occasioned by the war of the succession obliged him to withdraw himself from *Madrid*, and he returned to his native city. His principal works are in the churches at *Santiago*. In the cathedral is a picture of *St. Paul* and *St. Andrew*, and in the convent of the *Dominicans* are two altar-pieces by him. [His name was *Bouzas*; he died in 1730. He painted easel pictures which bear a resemblance to those of his master.]

[**BOUILLARD, JACQUES**, a French engraver, born in 1744, was editor of the *Collection* of the *Palais Royal*. He engraved classical subjects after *Poussin*, *Caracci*, and *Guido*; also after *Le Sueur*, *Mignard*, and *Vanloo*. He was a member of the *Academy* of *Painting* and *Sculpture*, and died in 1806.]

BOUILLARD, JOHN, a modern French engraver, who visited *England* about the year 1795. He did not remain long here, but he published four plates, engraved by himself, after *N. Poussin*, *Le Sueur*, and other French painters; among which is *Moses treading on the Crown* of *Pharaoh*, after *Poussin*.

[BOVINET, (ETIENNE?) a good French engraver, who flourished at the commencement of the nineteenth century. His works are after the most eminent Italian, Dutch, and French painters: some are in the "Galerie du Musée Napoleon."]]

BOVINI, FRANCESCO. In the description of the pictures at Ferrara, by C. Barotti, there are mentioned two altar-pieces by this master, in the church of the Oratorio della Penitenza, in that city, one representing the immaculate Conception, the other the Adoration of the Magi.

BOUIS. See BOUVS.

BOULANGER, JOHN. This painter, though a native of France, is better known in Italy than in his own country. He was born at Troyes in 1606, but went to Bologna when he was young, and entered the school of Guido Reni. Under that able instructor he acquired a correct and graceful mode of designing, and a tender and harmonious colouring. His merit recommended him to the protection of the Duke of Modena, who appointed him painter to the court; and he ornamented the ducal palace with several historical pictures, composed and painted in the elegant style of his master. He established a reputable academy at Modena, and had many pupils. He died in 1660.

BOULANGER, MATTHEW. This artist was a native of France, and flourished about the year 1680. He is supposed to have been a son of John Boulanger, the engraver. He was chiefly employed in engraving portraits for the booksellers, and, among others, is that of Raymundus Vievsens, Med. Doct. It is executed in a stiff, heavy style.

BOULANGER, JOHN, a French engraver, cousin to the preceding artist, born at Troyes in 1613. He seems to have attached himself at first to an imitation of the style of Francis Poilly, but he afterwards took up a mode of engraving which had before been practised by his contemporary, John Morin, but which he greatly improved, of finishing the flesh and naked parts of his figures with dots, instead of strokes, or with a mixture of both, which gave a very soft and mellow effect; but as he finished the draperies and backgrounds with rather a harsh use of the graver, there was a want of union in the effect of his plates. Notwithstanding this defect, his prints have considerable merit, and are justly held in estimation. The following are his principal plates:

PORTRAITS.

Maria Theresa of Austria, Queen of France; *after Frere Luc*,
 Pope Urban VIII.; *J. Boulanger, inv. et fec.*
 Charles II., King of England.
 Gustavus Adolphus, King of Sweden.
 Leopold, King of the Romans.
 Henry of Castile, Abbot of St. Martin.
 J. Regnauld de Segrais, of the French Academy.
 J. James Olier, Curate of S. Sepulchre.
 Paul Benrier, Canon of St. Geneviève.
 Daniel de Cornac, Bishop of Valence.
 V. Louis de Seekendorf; *after C. Scheffler*.
 Michael Nostradamus, Physician.
 Vincent de Paul.
 Mademoiselle le Gras, Foundress of the *Filles de la Charité*.
 Francis Isidor de Hayrien.
 Francis de Clermont, Bishop of Noyon.

SUBJECTS FROM HIS OWN DESIGNS.

Two Busts of our Saviour and the Virgin Mary.
 Bust of the Virgin, surrounded by a border of Laurel; oval.
 The Virgin Mary and infant Jesus; half length.
 The Virgin Mary and Infant, with St. John presenting a Cross.

SUBJECTS AFTER DIFFERENT MASTERS.

The Virgin and infant Christ holding some Pink; called the Virgin of the Pinks; *after Raffaele*.
 A Bust of the Virgin; inscribed *Mater amabilis*; *after the same*.
 The Holy Family, with St. Joseph giving the Infant some Cherries; *after Caracci*.
 The Virgin of Passau; *after Solario*.
 The Virgin Mary, with the Infant sleeping in her Arms; *after Guido*.
 The Virgin and infant Jesus, with St. John kissing his Foot; *after the same*.
 The Holy Family; *after Noel Coypel*.
 The Holy Family; half-length figures; *after Nic. Loir*.
 The infant Christ; inscribed *Salvator Mundi*, &c.; *after the same*. 1651.
 Christ bearing his Cross; *after Nic. Mignard*.
 The Virgin and Infant, with St. John kissing his Foot; *after P. Mignard*.
 The taking down from the Cross; *after S. Bourdon*.
 The Entombing of Christ; *after the same*.
 The Crucifixion; *after Ch. le Brun*.
 St. Francis de Paolo; *after S. Vouet*.
 The Dead Christ supported by Joseph of Arimathea.
 The pompons Cavalcade on the occasion of Louis XIV. coming of age.

BOULLONGNE, LOUIS, the elder, a French painter, born at Paris in 1609. He painted history, and was professor of the Academy, and painter to the king. His principal works are in the church of Our Lady at Paris, where he has painted the Miracle of St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation in the Temple. He died at Paris in 1674. He etched three plates, two from his own designs, and the other from *Guido*, viz.

The Miracle of St. Paul at Ephesus.
 The Martyrdom of St. Paul.
 The Rape of Helen; *after Guido*.

BOULLONGNE, BON, was the elder son of Louis Boullongne, born at Paris in 1640. [Zani and other writers say in 1649.] He was instructed by his father, and having painted a picture of St. John, which gained him the prize at the Academy, he was sent to Rome for improvement, under the pension of the king, where he remained five years. He afterwards visited Lombardy, and passed some time studying the works of Coreggio and the Caracci. On his return to Paris, he was a candidate for a seat in the Academy, which he obtained in 1677, and painted for his picture of reception, Hercules combating the Lapithæ. Louis XIV. took him into favour, and employed him to paint the staircase at Versailles, under the direction of Charles le Brun. In 1702, he painted in fresco the cupola of the chapel of St. Jerome, in the church of the Invalids. One of his best works is the Resurrection of Lazarus, in the church of the Carthusians. At Versailles he painted Venus and Cupid, and Bacchus and Silenus; and in the palace of Trianon, Juno and Flora, and the Toilet of Venus. He possessed a particular talent of painting, what the Italians call *Pastici*, or imitations of the style of other masters, without the servility of copies. He died at Paris in 1717. We have a few etchings by this painter.

The Holy Family.
 St. John preaching in the Wilderness.
 St. Bruno.
 Frontispiece for an Almanack; dated 1694.
 A satirical print against the Author of the *Mercure Galant*; inscribed, *Ah ha, galant, vous raisonnez en ignorant*.

BOULLONGNE, LOUIS, the younger, was the younger son of Louis Boullongne, and received his instruction from his father. He was one of the most assiduous students of the Academy, and gain-

ed the prize for painting when he was eighteen, and was consequently sent to Rome, under the pension of the king, in 1675. He returned to Paris in 1680, and the following year he was received into the Academy; his reception picture was Augustus ordering the Temple of Janus to be shut. Having been appointed painter to Louis XIV., he was employed at Fontainebleau, and in the chateau of Meudon. In the church of Our Lady, at Paris, there are two fine pictures by him, the Purification, and the Flight into Egypt. The works of this painter show that he had profited more by his residence at Rome, than has been usual with the artists of his nation. There is a fine character in his heads, his drawing is correct, and his colour is more vigorous than is generally found in the artists of the French school. He died at Paris in 1734, [in 1733, Zani.] We have the following etchings by him :

The Holy Family, the infant Jesus holding a Bird with a String.

The Holy Family, with St. John.

The Dead Christ, with the Marys and Disciples.

The Martyrdom of St. Peter.

The Martyrdom of St. Paul.

The Flagellation of St. Andrew; after P. Veronese.

St. Bruno.

The Roman Charity.

BOULONNOIS, ESME DE, an engraver, from his name apparently a Frenchman. He was a print-seller, and lived about the middle of the sixteenth century. The prints we have by him are principally portraits, and are entirely worked with the graver, in a neat stiff style. Among others, we have the following portraits :

Christophorus Plantinus Turonensis.

Georgius Buchananus; *Esme de Boulonnois, fec.*

Lady Jane Grey.

Hans Holbein, painter.

Anthony More, painter.

[BOUMAN, P., a landscape painter, born at Dort in 1764 or 5, painted Views in the neighbourhood of Haerlem, Waterfalls, Winter Scenes, and similar subjects, now so prevalent with the modern Dutch artists. His works are deservedly held in estimation.]

[BOUNIEU, MICHEL-HONORÉ, a French painter of history, was born at Marseilles in 1740, and died at Paris in 1814. His subjects are from sacred and profane history, poetry, and fable. He was keeper of the prints at the Bibliotheque Nationale, and for twenty years professor of design at the school "des Ponts-et-Chaussées."]

BOUNIEU, NICHOLAS, a modern French painter and engraver, born at Marseilles in 1744. He was a pupil of M. Pierre, and was made a member of the Academy at Paris in 1775. Of his works as a painter little is known in this country. As an engraver, he scraped a few mezzotintos, subjects from his own designs, among which are the following :

Adam and Eve driven from Paradise.

Magdalen, Penitent.

Love led by Folly.

The Punishment of a Vestal.

An Allegory on the Birth of the Dauphin.

The Green-house of the Thuilleries.

The Amusement of the Sultan.

BOURDON, PETER, a French engraver, who resided at Paris about the year 1703. He engraved a set of plates from his own designs, representing ornaments with figures for goldsmiths and jewellers. They are very neatly executed with the graver, and are inscribed *Petrus Bourdon, inv. et fecit.*

BOURDON, SEBASTIAN. This eminent painter

and engraver was born at Montpellier in 1616. His father was a painter on glass, from whom he learned the first principles of design. When a boy, his uncle conducted him to Paris, where, after studying four years under a painter of little celebrity, at the age of eighteen he went to Italy, and whilst at Rome formed an acquaintance with Andrea Sacchi and Claude Lorraine, whose friendship and instruction he experienced. He is said to have possessed so retentive a memory, that he could copy from recollection a picture that he had once seen. After studying three years at Rome, he went to Venice, where he was particularly attentive to the works of Titian, especially his landscapes, and he adopted the style of that great master, in the excellent works he produced in that way. On his return to Paris, one of his first public productions was his celebrated picture of the Crucifixion of St. Peter in the church of our Lady, which has always been regarded as his most capital work. The reputation this picture procured him brought him into great employment, when his career was interrupted by the civil war of the *fronde*; and in 1652 he quitted France, and went to Sweden, where he was very graciously received by the Queen Christina, who appointed him her principal painter. He executed several considerable works in Sweden; but the queen having resolved to abdicate the throne, and retire to Rome, and tranquillity being in some degree restored in France, he returned to Paris, where he met with immediate employment. It was at this time that he painted his esteemed picture of the taking down from the Cross, for the church of St. Benedict, and his Martyrdom of St. Protas, for the church of St. Gervais. Bourdon possessed great fecundity of genius, and an uncommon facility. It is to be regretted, that his design is not more correct. He also painted portraits and landscapes. In the latter he particularly excelled; and he appears to have built his style on the landscapes of Titian and Poussin, partaking of the manner of both. As an engraver, he is worthy of particular notice. We have by him a number of plates of various subjects, from his own designs, etched in a free and masterly style, conveying a perfect idea of his manner of painting. His lights and shadows are conducted with great intelligence, and the back-grounds are uncommonly picturesque. His prints are highly esteemed by the judicious collector. The following are the principal :

Jacob returning to his Country in the absence of Laban.

Rebecca meeting the Servant of Abraham.

The Ark sent back by the Philistines to the Beth-shemites; scarce.

The Annunciation.

The Angel appearing to the Shepherds.

Six of the Flight into Egypt, and the Return from thence.

The Holy Family reposing, the infant Jesus feeding a Lamb.

The Holy Family, St. John holding the Foot of the Lamb.

The Holy Family, called the Washerwoman.

The Baptism of the Eunuch.

Christ healing the Sick.

The merciful Samaritan.

A Peasant Woman giving Drink to a Child.

The Fortuneteller.

The Five Senses; five plates.

A set of fourteen subjects, representing the liberal Arts and the Virtues; dedicated to *M. Colbert*; ovals and octagons.

A set of six large Landscapes; very fine.

A set of six smaller Landscapes; very fine.

Two grand Landscapes; inscribed *S. Bourdon, inv., scul., et exc.*

The Seven Works of Mercy; dedicated to *M. Colbert.*

This distinguished artist died at Paris in 1671. [The French writers differ in their accounts of this artist. They place his birth in 1605, 1606, and 1619; and his death in 1662, 1671, and 1673.]

BOURG, LOUIS FABRICIUS, DU, a Dutch engraver, by whom we have some pretty vignettes, and other small compositions, neatly engraved in the style of Bernard Picart.

[BOURGEOIS, CONSTANT, a French landscape painter, engraver, and lithographer. He was living in 1809. Landon mentions him as an artist distinguished for the richness of his compositions and the purity of his style, and describes three of his pictures as being in the manner of G. Poussin.]

BOURGEOIS, SIR FRANCIS. The family of this ingenious artist was originally of Berne, in Switzerland. He was born in London in 1756, and was intended by his father for the profession of arms, to which he was induced by the friendship entertained for the family by the late Lord Heathfield, who offered to procure for his son a commission in the army. He had received some instruction in the rudiments of design from an obscure painter of horses; and though he was not insensible to ideas of martial glory, they were not sufficiently powerful to change the natural bent of his genius; he was a constant attendant at all military evolutions and reviews, but it was rather for the purpose of representing the manœuvres he witnessed with his pencil, than of acquiring a knowledge of military tactics. Some of his juvenile attempts having been shown to Sir Joshua Reynolds and Mr. Gainsborough, those distinguished artists encouraged him to persevere in his pursuit, and their approbation fixed him in a resolution to relinquish all thoughts of a military life, and to devote his attention entirely to the cultivation of an art to which the bias of his genius seemed irresistibly to direct him.

The talents of Mr. Louthembourg were at that time in the zenith of their power, and a congeniality of taste directed Mr. Bourgeois to that celebrated painter as an eligible preceptor, and he readily consented to take him under his tuition. He remained under the instruction of Mr. Louthembourg a sufficient time to acquire a correct knowledge of the true principles of painting, when he resolved to prosecute his studies in the great school of nature, and in contemplating the works of the most eminent masters.

He had scarcely reached the nineteenth year of his age, when he had acquired considerable reputation as a painter of landscapes, battles, and sea-pieces, which were considered as uncommon productions for so young an artist, and as certain indications of future excellence.

In 1776, Mr. Bourgeois set out on a tour through the Netherlands, France, and Italy, and studied with indefatigable assiduity the works of the most celebrated masters of the different schools. When he returned from the continent, he continued the exercise of his talents with increased ardour and reputation, and his exhibitions in the Royal Academy added considerably to the number of his admirers.

When the Prince Primate, brother to the unfortunate Stanislaus Augustus, king of Poland, visited this country, he was particularly pleased with the works of Mr. Bourgeois, and he made him the most flattering offers to induce him to return with him to Poland, which were gratefully acknowledged, though they were politely declined. In 1791, he was appointed painter to the king of Poland, who also conferred on him the honour of a Knight of the

Order of Merit, on which occasion he was introduced at our court, and his Majesty was pleased to confirm the title. Sir Francis was elected a royal academician in 1792, and in 1794 was appointed landscape painter to the king.

Sir Francis Bourgeois was the intimate friend of Mr. Desenfans, and devoted great part of his time and attention to assisting that gentleman with his judgment, in the formation of his extensive collection of pictures, which, with a considerable property, were left to him at the death of Mr. Desenfans. He did not survive the liberality of his friend many years, and died in 1811. The valuable assemblage of paintings which he inherited from Mr. Desenfans, he bequeathed to Dulwich College.

The number of his pictures is considerable, and many of them possess distinguished merit. It is however to be regretted, that his various pursuits did not allow his powers to take that extensive range for which they were evidently sufficiently qualified; and in several of his productions a slight and hasty finishing is observable, which diminishes the admiration we should otherwise feel for the ingenuity of his compositions, and the facility of his execution. [Sir Francis Bourgeois was considered as a good painter of the English school in his day; but now his pictures are looked at with indifference.]

BOURLIER, FRANCIS, a French painter, who, according to Basan, etched some plates from his own designs, and after *Giulo Romano*, and other masters, among which is Moses saved from the Nile, after *F. Perrier*.

BOUT, FRANCIS, and N. BOUDEWYNS. These painters were natives of Brussels, and flourished about the year 1700. They are joined in one article, as they almost constantly painted in conjunction. At least, the landscapes by Boudewyns are always decorated with the figures of Bout, although the latter sometimes painted pictures entirely of his own composition, representing winter-pieces, and views of the sea-strand, with a number of small figures neatly drawn. The landscapes of Boudewyns are generally views of the country-houses of the nobility in Flanders, with the adjacent scenery, into which Bout introduced figures representing gallant assemblies and merry-makings. The works of these united artists are much esteemed in their own country; and some of their best works have been admitted into the collections in England, where they are however more justly appreciated. [The first named should be Peter Baut, and not Francis Bout; it is uncertain whether the second should be Nicolas or Francis, for he is called by each, or both. The landscapes by Boudewyns are much in the manner of Breughel; there is great truth in the figures by Baut.] Francis Bout has etched a few plates in a slight painter-like manner, which are as follow:

Four Winter Scenes, with Skaters, and a variety of figures.

Two, a Landscape, with a Statue of Neptune, and a View of the Sea-strand in Winter, with a Fish-market.

Two, the Bride conducted to Church; and a Country Market.

BOUTATS, FREDERICK, a Flemish engraver, born at Antwerp about the year 1620. He engraved several plates after his own designs, principally portraits, and some after other masters. They are worked with the graver, in a neat style, and are not without merit. We have by him, among others, the following:

PORTRAITS, ETC.

Charles Emanuel, Duke of Savoy.
 Charles Gaspar, Elector of Treves.
 Queen Christina of Sweden.
 Oliver Cromwell, Protector.
 Frederick William, Elector of Brandenburg.
 John George, Elector of Saxony.
 John Baptist Heil, portrait painter; *se ipse pinx.*
 Daniel van Heil, landscape painter; *J. B. van Heil, pinx.*
 Leo van Heil, architect; *same painter.*
 David Ryckaert, painter; *se ipse pinx.*
 The Virgin and infant Jesus, with St. John; dated 1655.
 Cavaliers and Ladies playing at Cards; *F. Boutats, fecit*

BOUTATS, GASPARD, was the younger brother of Frederick Boutats, born at Antwerp about the year 1625. He engraved chiefly for the booksellers, and some few plates after different masters. They are principally etched, and some finished with the graver. The following are by him:

Frontispiece for the Psalms of St. Augustine; *Gaspar Boutats, fec.*
 The Massacre of St. Bartholomew.
 The Assassination of Henry IV.
 The Decollation of Count Nadasti, Count Corini, and Marquis Francipani.
 A Sutler's Tent; *after Ph. Wowermans.*

He also etched the plates for a folio volume of Views of Jerusalem, and the surrounding country; *after the designs of John Peters.*

BOUTATS, GERARD. This engraver was the youngest brother of Frederick Boutats, born at Antwerp about the year 1630. He settled at Vienna, where he was appointed engraver to the University. His prints are chiefly portraits. The following are his principal plates:

Adamus Munds, physician. 1657.
 Antonius d'Aumont.
 Charles Joseph, Archduke of Austria.
 Don Pedro, King of Portugal.
 The Resurrection; *Gerard Boutats, scul.; Vienna.*

BOUTATS, PHILIBERT, a Flemish engraver, the son of Frederick Boutats, born at Antwerp about the year 1650. His prints consist chiefly of portraits, and are rather neatly engraved. The following are by him:

PORTRAITS.

Pope Innocent XI.
 The Dauphin, Son of Louis XIV.; oval.
 Mary Antonia Victoria, of Bavaria, Dauphiness.
 Elizabeth Charlotte, Duchess of Orleans.
 William Henry, Prince of Orange.
 Christian V., King of Denmark.
 Herman Werner, Bishop of Paderborn.
 John Sobieski, King of Poland; *Philibert Boutats, sc.*
 Thesis, with the Portrait of the Bishop of Munster.

BOUYS, or BOYS, ANDREW, a French painter and engraver, born in Provence about the year 1680. He was a scholar of Francis de Troy, and practised portrait painting at Paris. He also engraved several portraits in mezzotint, among which are the following:

Andrew Boys and his Wife.
 Francis de Troy, painter.
 Claude Gros, de Boze; *And. Boys, pinx. ad vivum, et sc.*
 1708.
 Francis René, Marquis de Bellay; *Boys, pinx. et scul.*
 John Baptist Massillon, Bishop of Clermont; *Boys, fec.*
 De Marais, famous musician.

BOWER, EDWARD, an English portrait painter in the reign of Charles I. He painted the likenesses of John Pym, General Fairfax, and Lord John Fairfax; the two last were engraved by Hollar.

BOWLES, THOMAS, an English engraver, born in London about the year 1712. He published a set of thirty views of the public edifices in and near

London, of which some of the plates were engraved by himself, the others by Foudriniere, Vivares, &c., among which are:

A View of London from the Thames. 1751.
 Somerset House. 1753.
 Greenwich Hospital. 1745.
 The Rotunda at Ranelagh. 1751.
 The Royal Exchange.
 St. Mary-le-Bow.

BOXBERGER, M., a German engraver, who flourished about the year 1570. He engraved some plates of historical and devout subjects, which are neatly finished, but in a stiff, formal style.

BOYCE, SAMUEL. The name of this engraver is affixed to a portrait of Edward Russell, Earl of Orford. He died in 1775.

BOYDELL, JOHN. This estimable character, whose enterprising exertions have been so beneficial to the arts in this country, claims a place in a publication of this nature, independent of his merit as an engraver. Mr. Boydell was born at Dorrington in 1719. He was the son of a land-surveyor, who brought him up to his own profession, which he followed, under his father, until he reached the age of twenty, when he accidentally met with Baddeley's views of different country-seats in England, some of which were engraved by Mr. Toms, particularly one of Hawarden Castle, which appeared to young Boydell so exact a representation of a place with which he was well acquainted, that he determined to learn the art of engraving. With this resolution he came to London, when he was twenty-one years of age, and bound himself a pupil to Mr. Toms, the engraver of the plate he had so much admired. Under that artist he applied himself with great assiduity for six years. On leaving his instructor, his first publication was a set of six views near London, which, on account of there being a bridge in each of them, was called the bridge-book. He afterwards engraved many plates of views in England and Wales, which, with others, he published in one volume, at the price of five guineas. This publication may be regarded as the basis on which he raised the structure of his future eminence, and, as he used himself to express it, was the first book that ever made a lord mayor of London. By the profits of this work he was enabled to commence that encouragement to young artists which he afterwards carried to so laudable an extent. The art of engraving was at that time at a very low ebb in England; and the collectors of prints were in the habit of receiving them from abroad. It may be very justly attributed to the zealous and persevering industry of Mr. Boydell, that it was carried to such perfection, as to occasion the works of British engravers to be sought after through every part of Europe, and produced a considerable branch of commerce in objects which had previously been imported from the continent. The distinguished success which crowned the labours of this extraordinary man in the promotion of engraving, served only to excite him to further projects for the advancement of the arts; and he formed an extensive and liberal plan for the encouragement of painting, in his prodigious undertaking of the illustration of Shakspeare, with prints engraved from pictures painted by the most eminent English artists. A project of such magnitude, that it appears almost incredible that it could have been carried into effect by an individual. It is said to have been Mr. Boydell's intention to have bequeathed the Shakspeare Gallery to the public, but the disastrous conse-

quences of the French Revolution, which operated very prejudicially to Mr. Boydell's extensive concerns, made it necessary for him to apply to parliament to dispose of it by lottery. In 1774 he was elected alderman of his ward, and in 1791 served the high office of lord mayor, with great respectability. Mr. Boydell lived to the advanced age of 86, respected and revered by all that knew him. He died in 1804.

[BOYDELL, JOSIAH, nephew of John Boydell, painted a few pictures for the edition of Shakspeare published by his uncle, which were but feebly executed. He was born in 1750, and died in 1817.]

BOYER, JOHN BAPTIST, MARQUIS D'AIGUILLES, a French nobleman, who was procurator-general of the parliament of Aix, in Provence. His love of the arts led him into an intimacy with the principal artists of his time, particularly with Puget, the celebrated sculptor, with whom he went to Italy, and formed a large collection of pictures, sculpture, &c., of which he published the prints in two volumes; six of the plates were engraved by himself. He also amused himself with painting, for which he is said to have had an excellent taste. Some of his plates are executed with the graver, the others scraped in mezzotinto. Among others we have by him:

The Marriage of St. Catherine; *after A. del Sarto*; with the graver.

Two figures of Christ; on one plate; the same.

Two Landscapes; *after Breccourt*; the same.

St. John Baptist; *after Manfredi*; mezzotinto.

Bust of a Man; the same.

BOYERMANS, or BOEYERMANS, THEODORE. This eminent painter has escaped the notice of the biographers of the Flemish artists, although his works, which are found in many of the churches in the Netherlands, have long been the objects of universal admiration. He was a native of Antwerp, and was brought up in the school of Rubens, whose splendid style he followed with great success, and distinguished himself by a correctness of design, and a delicacy and suavity of colouring, which have occasioned his works to be frequently mistaken for the productions of Vandyck. His compositions are ingenious and abundant, and he possessed an intelligent acquaintance with the principles of the chiaro-scuro. Among his numerous works in the public edifices in Flanders and Brabant, the following are deserving of particular notice. In the church of St. James, at Antwerp, is an admirable picture of the Assumption of the Virgin; and in the convent of the Jacobins, the Decollation of St. John. At Mechlin, in the church of St. Peter, an altar-piece of the Virgin interceding for the persons afflicted with the plague; and in the Jesuits' church, at Ipres, is a picture which is regarded as his masterpiece, representing St. Francis Xavier converting an Indian prince. [He was living in 1660.]

BRACELLI, GIOVANNI BATISTA, an Italian painter and engraver, born at Genoa. He was a scholar of Gio Batista Paggi, and painted history in the style of his master. He engraved the plates for an architectural work, published at Rome, by Giacomo Borozzio. They are executed in a neat stiff style. He died young, in 1609.

BRACCIONI, GIOVANNI FRANCESCO. This painter was born at Ferrara in 1698. He was first a scholar of Giacomo Parolini, but afterwards went to Bologna, and studied under Giuseppe Crespi. On his return to Ferrara he was employed in painting for some of the churches and convents. In the

oratory of the Theatins is an altar-piece by this master, representing the Annunciation; and in the church of St. Catherine there are two pictures, one the Flagellation, and the other Christ crowned with Thorns. According to Barotti, these are his best works. He died at Ferrara in 1762.

BRADEL, JOHN BAPTIST, a modern French engraver, born at Paris about 1750. He was chiefly employed in engraving portraits, which are executed in a neat style. We have the following plates by him:

PORTRAITS, ETC.

Pope Benedict XIV.

Pope Clement XIV.

Madam Louisa, of France.

Louis Francis Gabriel de la Motte, Bishop of Amiens.

General Paoli.

Prosper John de Crebillon.

John Bart, Admiral.

The Chevalier d'Eon.

An allegorical subject; inscribed *Trinus et unus*.

A Boy playing on the Tambour de Basque.

BRAED, NICHOLAS, a Dutch engraver, who flourished from the year 1600 till about the year 1630. He engraved several plates from the designs of Henry Goltzius and James Matham. His name is also affixed to a small upright plate, representing Christ before Pilate, *after Tintoretto*.

BRAKENBURG, RENIER, a Dutch painter, born at Haerlem in 1649. He was first instructed in the art by Mommers, a landscape painter, but he afterwards became a scholar of Bernard Schendel, whose style was more suited to his genius. He painted similar subjects to those of his master, representing merry-makings and drunken assemblies. His pictures are ingeniously composed, and well coloured, something in the manner of Adrian Ostade, though greatly inferior. They are painted with facility, although they have the appearance of being very highly finished; and he perfectly understood the management of the chiaro-scuro. His greatest defect is his incorrect drawing of the figure, which he appears not to have studied from nature, but from a vitiated manner. [He was born in 1650, at Haerlem, and died at the same place in 1702.]

BRAMANTE. See LAZZARI.

BRAMBILLA, GIOVANNI BATISTA. This painter was a native of Piedmont, and flourished about the year 1770. He was a scholar of Cavaliere Carlo Delfino, and acquired no mean reputation as a painter of history. There are some of his works in the churches at Turin, of which the most worthy of notice is a picture of the Martyrdom of S. Dalmazio, in the church dedicated to that saint.

BRAMBINI, AMBROGIO. This artist was a native of Italy, and flourished about the year 1580. Among other works he engraved a large plate, entitled, *Benedizione del Pontefi, ce nella Piazza di S. Pietro*. The composition consists of a great number of figures, and it is executed in a slight style, somewhat resembling that of A. Tempesta. It is from a design of C. Duchetti, and is inscribed *Ambrosius Bram, F.*

BRAMER, LEONARD, a Dutch painter, born at Delft in 1596. It is not known under whom he studied; but he went to Italy when he was young, where he passed the greater part of his life. His works were highly esteemed at Florence and at Venice, where he chiefly resided. He painted historical subjects of a small size, which he ornamented with vases of gold and silver, imitated with a precision bordering on servility. His pencil is however light and spirited, and he was a perfect master of the chiaro-scuro. Two of his most esteemed pictures

are, Peter denying Christ, and the Resurrection of Lazarus. He also excelled in painting night-pieces with towns on fire, and caverns with the light coming from above, in the manner of Rembrandt, which has led persons, unacquainted with the time in which he lived, to suppose he was a scholar of that master. Towards the latter part of his life he returned to Holland, and died at Delft, but it is not said in what year. [Not only the persons unacquainted with the times in which he lived, have fallen into the mistake that Bramer was a scholar of Rembrandt, but his biographers have inconsiderately asserted the same. Bramer was born ten years before Rembrandt, and spent the greater part of his life in France and Italy.]

BRAND, JOHN CHRISTIAN, a modern German painter and engraver, born at Vienna in 1723. He acquired great celebrity in Germany as a landscape painter, and was made professor of the Imperial Academy at Vienna in 1770. He etched several plates of landscapes, in a spirited style, among which are the following :

Eighteen of Landscapes, Heads, and Animals; numbered and inscribed with his name, *John Christian Brand*, 1786.

Four Landscapes, with Peasants.

Six other Landscapes, engraved in a different manner.

BRAND, FREDERICK AUGUSTUS. This artist was the younger brother of the preceding, born at Vienna in 1730, and was a member of the Imperial Academy. He painted several historical subjects and landscapes, which are favourably spoken of by the German authors. He engraved some plates, both with the point and with the graver; in the use of the latter he was instructed by Schmutzer. Among others, we have the following by him :

The Breakfast; *after Torenolet, F. Brand, fec.*

A View near Nuisdorf.

View of the Garden of Schoenbrunn.

Banditti attacking a Carriage.

The Entrance to the Town of Crems.

BRANDEL, PETER, a German painter, born at Prague in 1660. [According to Nagler, he was born in 1668.] He was a scholar of John Schroeter, and in four years surpassed his master. He gave proof of his ability in many pictures painted for the churches and other public edifices at Prague and Breslau. This painter is said to have possessed great readiness of invention, and had acquired an uncommon facility. He died at Kuttenberg in 1739, aged 79.

BRANDENBERG, JOHN. This painter was born at Zug, in Switzerland, in 1660. He was the son of Thomas Brandenburg, a painter little known, by whom he was instructed in the art. On the death of his father he was taken under the protection of the Count of Ferrari, who took him to Mantua, where he was so struck with the fine works of Giulio Romano, that he applied himself with great diligence in studying and copying them. On his return to his native country, he gave convincing proof of the advantage his travels and study had been to him, in several pictures he painted for the churches and convents of the different towns in Switzerland. He painted some pastoral subjects in fresco on the ceiling of the concert-room at Zurich. His historical pictures are well composed, correctly drawn, and vigorously coloured. He also painted some battle-pieces, which were much admired. He died in 1729.

BRANDI, GIACINTO. This painter was born at Poli, near Rome, in 1623. He was first a scholar of Giov. Giacomo Sementi, of Bologna; but he after-

wards studied under Lanfranco. In the early part of his life he painted some admirable pictures in the style of that master, but from his love of pleasure and expense, he was frequently obliged to finish his works in a negligent way, for the sake of despatch. In his best pictures we find a great style of composition, a firm and free handling, a fine character in his heads, and even a vigorous colour. This is not however the case with the majority of his pictures, which are frequently feeble in effect and incorrect in design. He was head of the Academy of St. Luke, and was made a knight of the order of Christ. His principal works at Rome are, the Assumption of the Virgin, with St. John Baptist, St. Silvester, and other Saints, painted in the vault of S. Silvestro. At the principal altar of the church of Gesu e Maria al Corso, the Crowning of the Virgin. The vault of the church of S. Carlo al Corso, representing the Fall of Lucifer. In the church of S. Rocco, St. Roch giving the Sacrament to the Pestiferous. He died at Rome in 1691.

BRANDMULLER, GREGORY, an eminent Swiss painter, born at Basle in 1661. He was the son of a member of the council, and his father possessing a collection of drawings and prints, Brandmuller evinced an early inclination for the art by copying some of them, and he was placed under the tuition of an obscure painter named Gaspar Meyer. When he was seventeen years of age he was sent to Paris, and had the advantage of studying under Le Brun, who found sufficient ability in his pupil to intrust him to paint from his designs, in the works he was then engaged in at Versailles, which he accomplished to the entire satisfaction of his master. On his return to Switzerland, he was invited to the courts of Wirtemberg and Baden Dourlach, where he met with great encouragement. His genius was equal to the composition of grand historical subjects, which he treated with nobleness, and painted with great spirit and fire. One of his most esteemed works is a Descent from the Cross, in the church of the Capuchins at Dornach. He also excelled in portrait painting, which he rendered more than usually interesting by the introduction of analogous and historical attributes. This artist is regarded in Germany as one of the ablest painters of his time; and probably would have left behind him a still more brilliant reputation, if his talents had been permitted a longer career, but he died at the age of 30, in 1691.

[**BRANDT, ALBERT JONAS**, born at Amsterdam in 1788, was a scholar of J. E. Morel, after whose death, in 1808, he passed two years with G. J. J. van Os. He painted dead game, fruit, and flowers. His works are deservedly esteemed. There is a vase of flowers by him in the Museum at Amsterdam, where he died in 1821.]

BRANDT, R., a German engraver, who flourished about the year 1660. His name is affixed to a middling-sized upright plate, from his own design, representing the Virgin and infant Christ, with St. Joseph and an Angel. It is etched in a style resembling that of Benedetto Castiglione, but the drawing is incorrect.

[**BRANT, N.**, born at the Hague, was a pupil of G. Netscher, and showed great talent in the manner of his master, but died in the flower of his age.]

[**BRAUWERE, PASCHATIUS DE**, an engraver of whom little is known. Brulliot describes the only etching known by him; it is, he says, in the manner of Guido, and represents the executioner placing the head of John Baptist in a plate held by the servant of Herodias; these two figures occupy the fore-


ground, and Herodias is behind them speaking to the servant. In the margin is the dedication of *Paschatus de Brawwere to Lambert Vossio*, under which is seen P. D. B. *inv. et incidit*, 1631. Brulliot expresses his astonishment that no writer has mentioned this artist.]

BRAY, JACOB DE, a Dutch painter, born at Haerlem about the year 1625. He was the son of Solomon de Bray, an obscure portrait painter, by whom he was instructed. Van Mander mentions him as a reputable painter of history, and extols a picture by him at Amsterdam, representing David playing on his Harp, with a number of Priests and Levites. He excelled in drawing on paper with black and red chalk, and his works of that description were much esteemed by the collectors. There is a small wooden cut of the portrait of his father, Solomon de Bray, by this artist; it is very spiritedly executed, and is dated in 1664. He died in 1680, aged 55. [Writers differ so much respecting the dates in the lives of this artist and his son, of the same name, that it is not safe to rest on the accuracy of what is herein stated on those points.]

BREA, LODOVICO. This painter was a native of Nizza in the Genoese state, and flourished about 1500. There are some of his works still to be seen in the churches at Genoa, which have remained nearly as fresh as when they were first painted. In S. Agostino is one of his best works, representing the Murder of the Innocents. His pictures are generally signed with his name, and are dated from 1483 to 1513. According to Soprani, his works are well composed for the time, and his figures tolerably drawn and gracefully turned. His talent was chiefly confined to small pictures.

BREBES, J. B., a French engraver, who executed some plates in a neat style for the work entitled *Les Edifices de Rome*, after the designs of *Ant. Desgodetz*, published in 1682. He also engraved some plates after *Seb. Bourdon*, and other painters, but they are very indifferent.

BREBIETTE, PETER, a French painter and engraver, born at Mante on the Seine in 1596. He is said to have been a painter of some celebrity, but his works in painting are little known in this country. As an engraver, he is entitled to a more particular notice. He was possessed of an inventive genius, and has engraved several plates from his own designs, which are composed in a very agreeable style, and etched in a spirited and masterly manner. He also engraved several plates after other masters. He marked his prints with the letters PB.

in a heart, thus . The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

Peter Brebiette, Calcographus, in a Border, with two Angels.

Francis Quesnel, Pictor, with two figures of Painting and Fame.

A set of various subjects; inscribed *Opera diversa a Peter Brebiette, inventa*. 1638.

The Nativity.

The Adoration of the Magi; an unfinished plate.

The Virgin Mary kneeling before the Infant, with two Angels.

The Virgin, with the infant Jesus sleeping.

The Virgin, with the Infant crowned; *Quesnel, exc.*

Several Saints kneeling before the Virgin.

The Conversion of St. Paul.

The Martyrdom of St. Catherine.

The Martyrdom of St. Sebastian.

The Combat of the Lapithæ; a frieze.

The Death of the Children of Niobe; *the same*. 1625.

Thetis at her Toilet; a frieze.

Sacrifice to Ceres; *the same*.

Orpheus surrounded by Animals.

Four oval plates of the Seasons.

Ten friezes, of Bacchanalian subjects.

Twelve friezes, of ditto; *after various masters*.

Four friezes, of Marine Gods.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John; *after Raffaello*.

Another Holy Family with St. John; *after A. del Sarto*.

The Martyrdom of St. George; *after P. Veronese*.

Paradise; a grand composition, in two sheets; *after Palma*; fine.

BREDA, ALEXANDER VAN. This artist was a native of Antwerp. He painted Italian views, fairs, markets with figures and cattle, which were held in some estimation at his time. He lived about the year 1700, and was father to the following artist, who surpassed him.

BREDA, JOHN VAN, was the son of the preceding artist, born at Antwerp in 1683, and was instructed in the art by his father. He attached himself to study and copy the works of Philip Wowermans, and was the most successful of his imitators. He visited England with Rysbrack the sculptor, where his pictures became in vogue, and after a residence of a few years, he returned to Flanders amply remunerated for his labours. When Louis XV. made his entry into Antwerp in 1746, he was pleased with the works of this artist, and ordered four of them to be purchased for him; and the example was followed by many of the attendant courtiers, who engaged all the pictures he could finish, which were liberally paid. The works of this painter have little claim to originality, being entirely composed and painted in undisguised imitation of Wowermans, but he never came near his model, either in the purity of his colour, or the exquisite touch of his pencil. His skies and distances are as blue as the admirers of gaudiness can wish them. He died at Antwerp in 1750.

BREDAEL, PETER VAN, a Flemish painter, born at Antwerp in 1630. It is not said under whom he learned the art, but he imitated the works of John Breughel, in whose style he painted small landscapes, with figures neatly touched, and well coloured. He passed some time in Spain, where his pictures were much admired. From the objects he introduced into his landscapes, it is very probable he had been in Italy, as they represent the ruins of architecture in the environs of Rome. In 1689 he was made director of the Academy at Antwerp, in which city he died, but it is not known in what year.

[BREE, MATTHEW IGNATIUS VAN, born at Antwerp in 1773, was instructed by W. Schaeken; he afterwards went to Paris. He painted numerous historical pictures, some of which are of large dimensions, and obtained a high reputation in Flanders. His conceptions are frequently poetical, and his compositions graceful, delineated with a light, free, and spirited pencil; but his colouring is rather too florid in some instances. He was first professor at the Academy of Fine Arts at Antwerp, and member of several other scientific establishments. He brought forward some of the most eminent of the living Flemish painters, among which are Wappers, De Keyser, F. Brackeleer, and others of which their country is justly proud. Van Bree died at Antwerp, the 15th of December, 1839.]

[BREE, PHILIPPE JACQUES VAN, scholar of his brother Matthew, was born at Antwerp in 1786. He studied at Antwerp, at Paris, and at Rome. He employed himself on historical, fancy, and archi-

tectural subjects. Of the last, the Belgian government purchased his View of the Interior of the Church of St. Peter at Rome, and presented him with a gold medal in addition to the price. He died at Antwerp in 1840.]

BREEMBERG, BARTHOLOMEW, an eminent Dutch painter, born at Utrecht in 1620. His natural disposition led him to study with great assiduity, and he was ranked among the most promising artists of his country, before his departure for Italy, where he lived the greatest part of his life. The environs of Rome are so many living pictures for the contemplation of the artist; and the beautiful sites of Albano, Frascati, and Tivoli, are naturally the haunts of the intelligent landscape painter. This delightful scenery furnished the subjects of his pictures, which he decorated with figures, generally representing some subject of history. There is an elevated style in the arrangement of his works, and he seems to have inhaled the taste of Italy with the atmosphere he breathed. His pictures have nothing of the characteristic vulgarity of his country. His best works are small; when he attempted a larger scale, he is less successful. There is great suavity in his colouring, and his pencil is precious and delicate. He is believed to have died in Italy in 1660, aged 40. Breemberg has etched several plates from his own designs, with great spirit and intelligence; they are highly esteemed, and good impressions of them are now scarce. He usually marked his plates with the initials of his name, with an *F.* for *fecit*, thus, *B. B. F.* One of his plates is marked with the cipher **B**. We have by him:

Twenty-four of Landscapes, with Ruins, Figures, and Animals; inscribed *Verscheiden versfallen Gebowden*, with his portrait.

Another set of twelve; entitled *Antiquities of Rome*.

A Landscape; marked with the above-mentioned cipher. Joseph delivering Corn in Egypt; inscribed *Erat James*, &c.; *B. B. F.*

The Martyrdom of St. Lawrence; same mark.

[His name is sometimes found on his pictures, *B. Breenberg*. Zani says he died in 1663.]

BREEN, GIBBERT, or CLAES VAN, a Dutch engraver, who flourished about the year 1600. His plates are executed entirely with the graver, in a neat manner, resembling the style of James de Gheyn, but inferior in every respect, though not without considerable merit. We have the following plates by him:

The Portrait of James I., with the Queen and Prince of Wales.

Six, of subjects, of the Lives of young Libertines; *C. V. Breen, f.*

A Woman carrying a Basket of Eggs to Market, with a Man with a Basket of Fowls; *after Claus Cook*.

A Man and Woman walking, followed by a figure of Envy; *after the same*.

An Ass that is washed, recompenses the trouble by kicking and biting; *C. van Mander, pinx. G. v. Breen, sc.*

Two young married Persons dissipating their Dower; *the same*.

The Companion, representing them reduced to Misery; *the same*.

A Concert; *after Sbrassen*.

BREGEON, ANGELICA. According to Basan, this ingenious lady was the wife of John Baptist Tillart, a French engraver. She executed some plates with the point and graver, among which is a print representing a Youth drawing, *after Carlo Vanloo*.

BREKELENKAMP, QUIRINUS, a Dutch painter, who flourished about the year 1650. He was a

scholar of Gerard Douw, though he did not attach himself to the high finishing of that master, but adopted a style formed on a mixture of the manner of Douw with that of Rembrandt. His pictures represent the interior of Dutch cottages, with figures. There is a very natural expression in the airs of his heads, his touch is light and spirited, and he was well acquainted with the principles of the chiaroscuro. His works are found in the choicest collections in Holland, and are held in considerable estimation in this country.

BREMENDEN, D. V., an engraver of little notoriety. He worked with the graver in a neat but tasteless style. There is a small plate by him of Ladies and Gentlemen at an Entertainment, *after de Væger*; and he engraved some plates *after A. Vander Venne*.

BRENTANA, SIMONE. This painter was born at Venice in 1656, but resided principally at Verona. He formed his style by an assiduous study of the works of Giacomo Robusti, called Tintoretto, whose bold and vigorous manner he preferred to more finished and laboured productions. To the fire of Tintoretto he added something of the dignity of the Roman school. Few of his pictures are in private collections, being chiefly employed by the sovereigns of his time, and for the churches. One of his finest pictures is the Martyrdom of St. Sebastian crowned by an Angel, in the church dedicated to that saint.

BRENTEL, FREDERICK, a German engraver, who flourished about the year 1608. His principal work is a set of plates for a book published at Nancy in 1608, entitled *The pompous Parade at the Funeral of Charles III., Duke of Lorraine*. They are from his own designs, and are etched in a slight, spirited style. [*Frederick Brentel*, a miniature painter and engraver, was born at Strasbourg in 1590, and died at the age of 61. His works have been attributed to Francis Brun, who flourished from 1550 to 1563, as appears by the dates on his prints. The prints of Brendel are etched with a very light point; and his monogram is found on a series of landscapes ornamented with historical subjects and rich borders, and have the dates 1617 and 1619. There are proofs of these borders without the landscapes and figures.]

BRESANG, HANS, or JOHN, a German engraver, who flourished about the year 1513. Mr. Strutt has been led into an error in stating that this engraver lived in 1619, as will be seen by the dates of his plates. He was a contemporary of Hans Baldung, as appears from a comparative examination of their style, which bears the nearest resemblance, so much so, as to have occasioned a suspicion that they were the productions of the same hand. If they are not by the same artist, they are certainly marked with the same cipher **HB** and **IEB**. They are chiefly wooden cuts, although there are some copper plates attributed to him. The following are generally considered to be by him:

Christ bound to the Pillar, with the cipher 1504.

The dead Christ with the Marys.

The dead Christ stretched on a linen, and supported by Angels.

Christ and the Twelve Apostles. 1519.

The Three Fates, 1513; very scarce.

[See **BALDUNG**.]

BRESCIA, FRA. GIOVANNI MARIA DA. This old artist was born at Brescia about the year 1460. He was bred a goldsmith, a profession at that time connected with the arts; and, after studying painting

and engraving for some time, he became a monk of the order of the Carmelites at Brescia, and painted several pictures for the church of his monastery, and in the cloister some fresco works, representing subjects from the history of Elias and Elisha. He also engraved some plates, which are executed in a manner that appears to be a feeble mixture of the style of Marc Antonio and Andrea Mantegna. We have by him the following plates :

The Virgin and infant Jesus, the Virgin holding a Book. The Virgin and Infant in the Clouds; a circular plate, with a Latin dedication and his name; *Fr. Jo. Ma. Brix. Carmelita dicavit. M.D.II.*

St. Gregory resuscitating a Youth; inscribed *opus Fr. Jo. Mariae Brizensis or. Carmelitarum. M.CCCXC.II.* The History of the Emperor Trajan; on a Balcony at the upper part of the plate is seen the Pope, and the words *Divus Gregorius*; and at the top *opus Fr. is Jo. Mariae Brizensis or. Carmelitarum. M.CCCXC.II.*

BRESCIA, GIOVANNI ANTONIO, an engraver, who is said to have been brother of the preceding artist. It is probable that he learned engraving in the school of Andrea Mantegna, as his plates are executed precisely in his style, though in a neater and more finished manner. He wanted, however, his correctness of drawing, in which respect he is greatly inferior. The following are his principal plates :

The Virgin suckling the infant Jesus; *Jo. An. Br.*

The Virgin adoring the Infant, St. Joseph sleeping; same mark.

The Scourging of Christ; *Jo. Anton. Brizian. 1503.*

There are second impressions of this plate; dated 1509.

Hercules and Anteus; *Jo. An. Br.*

Hercules strangling the Lion; inscribed *D. Herc. invicto.*

A naked Woman and Child, with a Satyr playing on a Pipe; marked 1507; *Jo. An. BX.*

A white Horse, the same as that engraved by A. Durer; *I. A. Brix. 1505.*

A grotesque; below, a Satyr and a Woman; inscribed, *Victoria Augusta; Jo. An.*

BRESCIA, LEONARDO. According to Barotti, this painter was a native of Ferrara, and flourished about the year 1530. There are many of his pictures in the churches and convents of that city, the most esteemed of which are the Assumption of the Virgin, in the church of Il Gesu; the Annunciation, in the Madonna del buon amore; and the Resurrection, in S. Monica. [It is supposed that he died in 1598. Artists of the name of *Brescia* are very numerous; there are thirty so named in Zani.]

BRESCIANO, GIOVITA, called **BRESCIANINO**. This painter is said by Cozzando to have been a native of Brescia, and a scholar of Lattanzio Gambarà. He was a reputable painter of history, both in oil and in fresco. He flourished about the year 1580.

BRETEUIL, COMTE DE. This French nobleman was a great amateur of the arts, and, according to Basan, etched several plates after *Berghem* and other masters.

BRETHERTON, JAMES, an English engraver, who distinguished himself by several etchings and plates in aquatinta, from the designs of H. W. Bunbury, and other masters, as well as from his own compositions. He flourished from 1770 till about the year 1790.

BRETHERTON, CHARLES, was the son of the artist mentioned in the preceding article, and was born about the year 1760. At an early age he gave proof of the most promising talents as a designer and engraver. He executed several plates of portraits, views, and landscapes, which possess great merit; and made some charming drawings of his own compositions, one of which, representing Kate of Aberdeen, has been engraved by Mr. Tom-

kins. This ingenious young artist fell a victim to consumption, in 1783.

BREUGHEL, PETER, THE ELDER, called the **DROLL**, a Dutch painter, born in the village of Breughel near Breda, in 1510. He was the son of a peasant, and was instructed in the art by Peter Koeck; but he seems to have paid more attention to the eccentric productions of Jerome Bos, than the works of his instructor. He was called the Droll, from the whimsical subjects he painted. On leaving the school of Koeck, he went to France, and afterwards to Italy, where his chief studies were the wildest and most romantic views in the Alps. On his return to Flanders, he settled at Antwerp, where his works were much admired, and he was received into the academy there in 1551. His best pictures represent village feasts and merry-makings, and it is said that he frequently disguised himself as a boor, to mix in those rural amusements, to observe with more accuracy their various characters, which he personified with great humour and pleasantry. He also painted attacks of banditti in wild landscapes, gipsies telling fortunes, and other drolleries. In these subjects he has only been surpassed by D. Teniers. He died in 1570, aged 60. [Balkema says he died in 1566, but is in an error, as there are pictures with the date 1567. He was a mere buffoon in painting; there is no humour in his pictures that will please any but the most ignorant and groveling minds.] This painter has etched a few plates of similar subjects to his pictures :

A large plate of a Kermess, or Village Festival.

Another subject of Peasants regaling; inscribed *Kirchmess Barth. Mumper, &c.*

The Feast of the Archers, with their Banner flying from the Window of an Alehouse; inscribed *Dit is de Gulde, &c.*

A Masquerade, known by the name of *Valentine and Orson*, with his name, and dated 1566; scarce.

A View on the Rhine, with the subject of Dedalus and Icarus; *Petrus Breughel, fecit; Roma, 1553. Escud. Hondius.*

Another View on the Rhine, with the subject of Mercury and Psyche; same mark.

BREUGHEL, PETER, THE YOUNGER, was the son of the preceding artist, and was called Hellish Breughel, from the eccentric and frightful subjects he painted. He died in 1642. [Balkema says he was born in 1686, and died in 1739; he is in error. The true account seems to be that he was born in 1569, and died in 1625.]

BREUGHEL, JOHN, called **VELVET BREUGHEL**. This eminent painter was the younger brother of the preceding artist, and was born at Brussels in 1565. His father dying when he was only five years old, he was brought up by the widow of Peter van Aelst, who was his grandmother. He at first applied himself to miniature painting, but was afterwards instructed in painting in oil by Peter Goeckint. The name of Velvet Breughel was given him on account of his being generally clothed in velvet, an expensive habit at that time. He at first painted flowers and fruit, in which branch of the art he had already become celebrated, but on visiting Italy he changed his subjects, and painted landscapes with small figures, correctly drawn, and touched with finesse and spirit. On his return to Flanders, his works were held in the highest estimation, and his pictures were so much admired by Rubens, that he solicited him to paint the landscapes in many of his easel pictures. One of the most esteemed specimens of their united talents was a picture of Adam and Eve in Paradise, in which the figures were ad-

mirably painted by Rubens, in one of the finest landscapes of Breughel. It was formerly in the collection of the Prince of Orange, but was taken to Paris by the French. Breughel was of similar utility to Van Balen; and he painted small figures with so much neatness and accuracy, that he was invited to decorate with them the churches of Steenwyck, and the landscapes of Momper. His Views of Flanders are faithful transcripts of the scenery of the country; and his trees, plants, and even the insects, are drawn and painted with the most exact precision. He died at Brussels in 1642, aged 77. We have four small etchings by John Breughel, they are marked *J. Sadeler, exc.* [It is singular that Balkema should state that Breughel the elder died in 1566, and that his son John was born in 1575. If John was born in 1565, he must have been four years older than his brother Peter. Resta states that John was born in 1569; Brulliot, in 1589; Zani leaves it open, but leans to the latter year. The greater part concur in the year of his death, 1642. A doubt may be expressed of his being called *Breughel de Velours*, or Velvet Breughel, from his dress; it is more likely that he was called *Breughel de Vlours*, from being an eminent flower painter.]

BREUGHEL, ABRAHAM, called the NEAPOLITAN. This painter was probably a relative of the preceding artists. He was born at Antwerp in 1672. He painted flowers and fruit, in which he excelled. He was called the Neapolitan from his long residence at Naples, in which city is the greater part of his works. [He died about 1690, according to Heineken and others; in 1710, according to Balkema. Neither can be right if the artist resided a long time in Naples. Balkema says he was named Director of the Academy at Antwerp in 1670, having just said he was born in 1672. No doubt he meant to say that his father Ambrose held that situation.]

[**BREÜKELAAR, HENRI**, Junior, a modern Dutch artist of great promise, was born at Amsterdam in 1809, and was instructed by C. and J. A. Kruseman. He painted the picture of Van Spyck at the tomb of De Ruiter, and others, which gained him the applause of his countrymen. His works are not numerous, owing to his early death, which occurred in 1839.]

BREYDEL, CHARLES, a Flemish painter born at Antwerp in 1677. He was a scholar of Rysbrack, the landscape painter, under whose instruction he remained three years. He afterwards travelled through Holland and Germany, where he painted landscapes, and views of the Rhine, in the manner of Griffier. He is more reputed as a painter of battles, and attacks of cavalry, which are ingeniously composed, and painted with spirit. He died in 1744.

BREYDEL, FRANCIS, was the brother of the foregoing artist, born in 1679, and was also instructed by Rysbrack. He painted conversations and gallant assemblies, and also portraits of a small size, agreeably coloured and neatly touched. He passed a great part of his life at the court of Hesse Cassel, where his works were much esteemed. He died in 1750.

[**BRIGGS, HENRY PERONNET**, an historical and portrait painter, who made many attempts in the higher walks of art, but finally settled down to the more profitable occupation of portrait painting. His early productions were of such promise that they induced the Royal Academy to admit him as an associate; at a later period he was elected R. A. His pictures are recognisable both by the drawing

and colouring; his figures have too much height and stage action; his colouring frequently dark, and in the manner of Opie. Some of his portraits are considered excellent. He died in 1844, about the age of 51.]

BRIL, MATTHEW. This painter was born in 1550. It is not known under whom he studied, but he went to Italy during the pontificate of Gregory XIII., by whom he was employed in the Vatican, where he painted in fresco several landscapes in the Loggie, and had a pension settled on him by that pontiff. He would probably have reached a high rank in the list of landscape painters, but he died in the prime of life at Rome in 1584. [One of these dates is wrong, probably the first, as he was 37 when he died.]

BRIL, PAUL. This distinguished painter was the younger brother of Matthew Bril, born at Antwerp in 1554. He was instructed in the art by Daniel Wortelmans, an unnoticed artist, and was himself first employed in painting the tops of harpsichords, which were usually so ornamented at that period. His life would probably have been passed in the obscurity of those humble exertions, had not the fame his brother had acquired in Italy, inspired him with the emulation of equalling him in reputation; and he thought the most probable means of success was to imitate his example, and to follow him to Italy. Warmed by this laudable ambition, he secretly withdrew himself from his home, and set out on his journey to Rome. Passing through France, he was under the necessity of stopping at Lyons to recruit his exhausted finances by the exercise of his talent, and having succeeded, he at length reached Rome, and placed himself under the instruction of his brother. But his best studies were made from the landscapes of Titian, some of which he had an opportunity of copying, and he began to distinguish himself by a style, which, though founded on the great principles of that master, was sufficiently original to be considered as his own. For some time he assisted his brother in his works in the Vatican, and on the death of that artist, the pension of the pope was continued to Paul; and, according to Baglioni, on the succession of Sixtus V. he was engaged in some considerable works in the Sistine chapel, in S. Maria Maggiore, and in the Scala Santa in St. John of Lateran. He was not less patronized by Pope Clement VIII., by whose direction he painted his prodigious work in the Sala Clementina, a landscape of grand scenery, sixty-eight feet wide, in which is introduced the subject of St. Clement with an anchor fastened to his neck, thrown into the sea. He also painted several excellent easel pictures of landscapes, some of which Annibale Caracci did not disdain to embellish with his admirable figures. This eminent artist died at Rome in 1626, aged 72. Paul Bril has etched several landscapes in a masterly and spirited style, four of which are in the set published by his scholar Nieulandt. We have by him the following prints:

Four Landscapes in the set, by *Nieulandt*.

Two Landscapes; marked *Paulus Bril, inv. et fec., &c.*
A View in the Campagna, with Ruins; *P. Bril, fec.*
1590.

Another View in the same; the companion.

[Authors differ with respect to the year of his birth, but the majority is in favour of 1556.]

BRILLON, ———. This artist was a native of France, and, according to Basan, engraved several plates after Watteau and other French painters.

BRINCKMAN, PHILIP JEROME, a modern German painter and engraver, born at Spire in 1709. He was a pupil of J. G. Dathan. His favourite subjects were landscapes, but he also painted history and portraits; in some of the latter he imitated the force and colouring of Rembrandt. He was painter to the court, and keeper of the gallery at Mentz. He has etched some plates in a picturesque and spirited style. The following are his principal prints:

- Philip Jerome Brinckman; *se ipse, fec.*
- David with the Head of Goliath. 1741.
- The Death of Pyramus.
- The Repose in Egypt; *Rembrandt, inv.; Brinckman, fec.*
- The Resurrection of Lazarus; *Brinckman, fec.*
- Mary Magdalene at the Feet of our Saviour.
- Christ and the Samaritan Woman.
- The Presentation in the Temple; *P. J. Brinckman, inv. et fec.*
- Six pleasing Landscapes; *Ph. Brinck., del. et fec.*

BRIOT, ANTHONY, a French engraver, who flourished in the latter part of the 17th century. He engraved a set of different habiliments, from the designs of St. Igny.

BRIOT, J.—, a French engraver, by whom we have a few plates executed with the graver, rather neatly, in the style of Wierix. His drawing is very defective; he worked from his own compositions. Among others we have:

- Seven plates of the Virtues.
- A set of small circular plates of the Sibyls.
- A set of plates for Ovid's Metamorphoses.

BRISSART, P. By this artist, who was a native of France, and flourished about the year 1670, we have a large print, representing a bird's-eye view of the royal palace of Vincennes, from his own design. It is etched in a slight, neat style, but without much effect. He also engraved several plates from the works of John Baptist Santerre.

BRIXIENSIS. See BRESCIA.

BRIZE, CORNELIUS, a Dutch painter of still life. His pictures represent musical instruments, books, papers, &c., grouped in an ingenious manner, and painted with such uncommon truth, that they become interesting notwithstanding the insignificance of the subjects. He also painted armour, and imitations of bassi rilievi, but his pictures of the former subjects are most esteemed. [He was born at Haerlem in 1635, and died in 1679.]

BRIZZIO, or BRICCIO, FRANCESCO, an Italian painter and engraver, born at Bologna in 1574. He studied at first under Bartolomeo Passerotti, but was afterwards admitted into the school of Lodovico Caracci. He painted history, architectural views, and perspective, and his works of that description were deservedly esteemed. In engraving he was instructed by Agostino Caracci, and he is said to have forwarded some of the plates of that master. His own prints, though nearly equal to Agostino in point of execution, are very inferior in correctness of drawing, and in the beauty of expression. The following are his principal works as an engraver:

- A large Landscape, from his own design.
- St. Roch; *after Parmegiano.*
- The Holy Family; *after Coreggio.*
- The Return out of Egypt; *after Lod. Caracci.*
- Portrait of Cinthio Aldobrandini; *after L. Caracci.*
- A Frontispiece; inscribed *Explicazione del sacro lenzuolo.* 1599; *after the same*; scarce.
- Another Frontispiece; inscribed *Tempio al Cardinale Cinthio Aldobrandini.* 1579; *after the same.*
- Another Frontispiece, with the Arms of the Duke of Modena, and in the middle some Children; *after the same.* 1594; very scarce.

St. Francis kneeling, holding the infant Jesus, and the Virgin Mary in the Clouds; *after the same.*

The Virgin Mary crowned, with the infant Jesus, and two Angels; *after L. Caracci.*

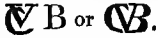

The great St. Jerome; the plate left imperfect by *Agostino Caracci*, finished by *F. Brizzio.*

Christ and the Samaritan Woman; *after Ag. Caracci.* 1610.

A Blind man led by a Dog; *after Annibale Caracci.*

[Francesco Brizio was, up to his twentieth year, employed as a shoemaker's boy. He was gifted with a rare genius; after having acquired a knowledge of design from Passerotti, he became one of the most eminent disciples of the Caracci. In architecture, perspective, and landscape, he surpassed all his fellow-disciples. He approached Lodovico more closely than any other artist. The graceful beauty of his cherubs excites admiration; and here, in the opinion of Guido, he outshone even Bagnacavallo. He died in 1623.]

BRIZZIO, FILIPPO, was the son of Francesco Brizzio, and was a scholar of Guido. In the church of St. Silvestro at Bologna, is an altar-piece by Brizzio, representing the Virgin Mary, with St. John Baptist and St. Silvester; and at the principal altar in the church of S. Guiliano, is a picture painted by him of S. Guiliano crowned by Angels.

BROECK, CRISPIN VANDEN, a Flemish painter and engraver, born at Antwerp about the year 1530. He was a disciple of Francis Floris, and painted history with some reputation. He also distinguished himself as an architect. We have a number of prints engraved by him from his own designs, which establish his character as a man of genius and capacity. He engraved both on wood and on copper, and marked his plates with a cipher composed of the letters C V and B, thus  or .

The following are his principal works:

COPPER-PLATES.

- Seven of the Creation, with Latin inscriptions.
- Another set of nine, of the Creation.
- Nineteen of the Life of the Virgin.
- The Crucifixion; in a border ornamented with the Instruments of the Passion.

WOODEN CUTS.

- The Annunciation; a circular print.
- The Visitation; same.
- The Adoration of the Shepherds; same.
- The Adoration of the Magi; same.
- The Circumcision; same.

These five are scarce; they are marked with his cipher. [Brulliot says, he died in Holland at the age of 71; Balkema says, in 1575; Zani places his birth in 1534, but leaves the date of his death open. Brulliot's account is most to be depended on in this instance.]

BROECK, BARBARA VANDEN. This female artist was the daughter of Crispin vanden Broeck, born at Antwerp in 1560, and probably was taught drawing by her father. From the style of her engraving, it is thought she was instructed in that art in the school of John Collaert, who engraved some plates from her father's designs. She worked entirely with the graver, which she handled with great address; and in some of her plates, particularly in that of the Last Judgment, she imitated with success the style of Martin Rota. We have the following plates by her:

- The Holy Family, with Angels; marked with the cipher of her Father, and signed *B. filia, sc.*
- Samson and Dalilah; *Crispin, inv.; B. fecit.*
- The Last Judgment; *Barbara filia Crispini, sc.; H. Hond., exc.*
- Mandonia prostrating herself before Scipio; *Barbara, fec.*
- Venus and Adonis; *B. fil., fec.*

BROECK, ELIAS VAN DEN, a Flemish painter, born at Antwerp in 1657. He was a scholar of Abraham Mignon, and painted flowers and fruit with tolerable success, but never approached the delicate finish of his master. He died at Amsterdam in 1711, aged 54.

BROEDLET, J. VAN, a Dutch engraver of mezzotintos, who flourished about the year 1700. We have by him *Cephalus and Procris*, after *Gerard Hoet*.

BROEN, C. DE, a Dutch engraver, who flourished about the year 1720. He was principally employed in engraving portraits for the booksellers. Among others, we have the portrait of Peter Poicet, after *Nicholas Verkolke*, which is inscribed *C. de Broen, Jun.*

BROERS, a Dutch painter of merry-makings and boorish frolics, into which he introduced a considerable degree of low humour and character.

BROMPTON, RICHARD, an English portrait painter, who was a scholar of Benjamin Wilson. He afterwards went to Italy, and resided some time at Rome, where he received instructions from Raphael Mengs. He was introduced to the patronage of the Earl of Northampton, and accompanied that nobleman to Venice, when he was appointed ambassador to the republic. At Venice he painted a picture, representing a conversation piece, in which he introduced the portraits of the then Duke of York, and several English gentlemen then on their travels. The picture was afterwards exhibited at the rooms in Spring-garden in 1767, at which time he returned to England, and for some years practised portrait painting. Not meeting with the encouragement he expected, he went to Petersburg, in the year 1782, where he was well received, and met with much employment. He died in that city about the year 1790.

BRONKHORST, JOHN VAN. This artist was born at Utrecht in 1603. He was brought up under John Verburg, a painter on glass, and practised that branch of the art with great reputation. He executed the fine windows in the new church at Amsterdam. When he was thirty-six years old, he became acquainted with Cornelius Poelemborg, and abandoned glass painting, to imitate the style of that master, and painted several pictures, which were much admired. He etched some landscapes from Poelemborg, and some other subjects from his own designs. [Zani and Nagler say he died in 1680; Balkema, in 1659. An account of eighteen of his prints may be found in *Bartsch*.]

BRONKHORST, PETER VAN, a Dutch painter, born at Delft in 1588. He excelled in painting the interiors of churches and temples, which he ornamented with small figures, representing historical subjects. In the town-house at Delft are two large pictures by him, one representing the inside of a Temple, with Solomon pronouncing his Judgment, and the other our Saviour driving the Money-changers out of the Temple. He died in 1661.

BRONZINO, AGNOLO, an eminent Florentine painter, born in 1511. He was the favourite disciple of Jacopo Carrucci, called Pontormo, and assisted that master in some of his most considerable undertakings, particularly in the chapel of S. Lorenzo at Florence, which he was employed to finish after the death of that master. He appears to have studied with attention the great style of Michael Angelo, and there is something of the grandeur of that master discernible in all his productions. His principal works are at Florence and Pisa. He also excelled

in portraits, and painted the most celebrated personages of his time, among which were Dante, Boccaccio, and Petrarch. He died in 1580.

BRONZINO, ALESSANDRO and **CHRISTOFANO**. See **ALLORI**.

BROOKING, ———. This eminent English marine painter was born about the year 1720. He is said to have been bred in some department in the dockyard at Deptford; and it does not appear that he had the advantage of receiving any regular education in the art. As a painter of sea-pieces, it will not, however, be denied that he excelled all his countrymen who preceded him, nor has any artist, since William Vandevelde, equalled his productions in that department of painting. Unfortunately for the admirers of art, his merits were scarcely known when death deprived the world of his talents, when he was in the prime of life, and prevented him from acquiring the honour and profit which, by his abilities, he had a just right to expect. He died of a consumption, in the spring of the year 1759, under forty years of age. The following anecdote is given upon the authority of the late Mr. D. Serres, to whom he was well known.

"Many of the artists of that time worked for the shops, and Brooking, like the rest, painted much for a person who lived in Castle Street, Leicester Square, who coloured prints, and dealt in pictures, which he exposed in his shop window.

"A gentleman, who sometimes passed the shop, being struck with the merits of some sea-pieces, which were by the hand of this artist, desired to know his name, but his inquiries were not answered agreeably to his wishes; he was only told, that if he pleased, they could procure any that he might require from the same painter.

"Brooking was accustomed to write his name upon his pictures, which mark was as constantly obliterated by the shop-keeper before he placed them in his window; it however happened that the artist carried home a piece, on which his name was inscribed, while the master was not at home, and the wife, who received it, placed it in the window without effacing the signature. Luckily, the gentleman passed by before this picture was removed, and discovered the name of the painter whose works he so justly admired.

"He immediately advertised for the artist to meet him at a certain wholesale linen-draper's in the city. To this invitation Brooking at first paid no regard, but seeing it repeated, with assurances of benefit to the person to whom it was addressed, he prudently attended, and had an interview with the gentleman, who from that time became his friend and patron: unfortunately, the artist did not live long enough to gratify the wishes of his benefactor, or to receive any great benefit from his patronage."

BROOKS, JOHN, an engraver in mezzotinto, who is said to have been a native of Ireland. He lived about the year 1742. His prints are chiefly portraits. We have by him Hugh Boulter, Archbishop of Armagh, Primate of Ireland, and William Aldrich, Lord Mayor of Dublin; dated 1742. There is also a print of the Battle of the Boyne by him, after *Wyck*.

BROOKSHAW, RICHARD, a modern engraver in mezzotinto, who has executed some plates of portraits, and other subjects. We have by him, among others, the following:

Louis XVI., King of France.

Marie Antoinette of Austria, Queen of France.

A half-length Portrait of a young Lady holding a Vase; after *Sir Joshua Reynolds*.

A Portrait of General Paoli.
James Bouverie, Son of the Earl of Radnor; *after Sir Joshua Reynolds.*
The Enchantress; *after Murray.*
Return out of Egypt; *after Rubens.*
Moonlight, a Sea-piece; *H. Kobell, pinx.; R. Brookshaw, fec. 1772.*
A Storm at Sea; *the same.*

BROSAMER, JOHN, or HANS, an old German engraver, born at Fulda about the year 1506. On account of the small size of his prints, he is ranked among what are called the little masters. He worked both on wood and copper, and his style resembles that of Aldegrever, though much inferior. He sometimes marked his plates with his name, and sometimes with the cipher **FB**. The following are his principal works:

COPPER-PLATES.

The Portrait of Martin Luther.
The Portrait of John II., Abbot of Fulda.
Samson and Dalilah; *Johannes Brosamer Fuldae degens faciebat, 15 H. B. 45.*
David and Bathsheba.
Solomon and his Wives worshipping the Idol. 1543.
Xantippe riding on Socrates.
Laocoon and his Children. 1538.
Marcus Curtius leaping into the Gulf; circular. 1540.
The Judgment of Paris.
The Crucifixion; *Joh. Brosamer Fuldae degens faciebat, 1542; fine.*

WOODEN CUTS.

Theophrastus Paracelsus; *H. B. 1540.*
A Stable, with a Horse, a Man sleeping, and a Woman holding a lighted Torch; very scarce.
The great Procession of the Christian and Pagan Heroes on horseback; in seven sheets; very scarce, and often attributed to *Burgmaier.*
A set of wooden cuts, chiefly copied from the work by Holbein, published in 1547; entitled *Biblia veteris testamenti artificiosis picturis effigiata.* Franckfort, 1552.

BROSTERHUST, JOHN. This artist, who is little known, was probably a native of Holland. Among other prints, he engraved a set of six plates, representing landscapes, views of villages, &c., with the title, *Joann. Brosterhust Prædia.* They are etched in a tasteful, pleasing style.

BROSTOLONI, GIOVANNI BATISTA, a modern Italian engraver, born at Venice about the year 1726. He is said to have been a pupil of Joseph Wagner. We have the following plates by him:

Portrait of Pope Benedict XIV.; an oval plate.
A Vignette, with the Portrait of Benedict XIV.
St. Theresa in Adoration.
A set of twenty Views in Venice; *after Canaletti. 1763.*
Another set of twelve large plates; *after the same,* with the Ceremonies of the Election of the Doge, and his Marriage with the Adriatic.

BROUCK, M. V., a Dutch engraver, who flourished about the year 1621. By this artist, who was apparently a painter, we have a small plate representing Mercury and Argus, it is etched in a slight, poor style; and in retouching it with the graver, he has attempted to imitate the style of Cornelius Visscher, but with little success. It is dated 1621.

BROWER, or BRAUWER, ADRIAN. This extraordinary artist was born at Haerlem in 1608. His parents were extremely poor, and his mother supported her family by selling to the country people little works of embroidery done from patterns designed by her son. Francis Hals, an eminent artist of Haerlem, passing by her house, perceived the young Brower drawing these trifling objects with a facility and taste, that induced him to ask the boy if he was desirous of becoming a painter. On

being answered in the affirmative, it was agreed, with his mother's approbation, that he should become his scholar. The genius of Brower was not long in developing itself, and he so far surpassed his fellow-pupils, that Hals separated him from his companions, and kept him closely employed in painting small pictures, which were much admired, and readily sold by Hals for large prices. The sordid disposition of the master, instead of encouraging and recompensing as he ought the young painter, from whose ingenious productions he derived such advantage, treated him with increased severity, and entirely secluded him from society, lest he should become acquainted with the value of his talents, and leave him. Adrian van Ostade, who was also a scholar of Hals at that time, found an opportunity of advising Brower to escape from the tyranny and injustice of his master, which he soon after effected, and took refuge at Amsterdam. In a few days he painted a picture of some boors fighting, which he gave to the master of the inn where he lodged, requesting him to endeavour to dispose of it for him. The host returned in a short time, and presented the painter with a hundred ducats he had received for the picture. The astonishment of Brower was extreme; with difficulty he could persuade himself that it was not a dream. Instead of producing in him the effect that might have been expected, of stimulating him to an industrious exertion of those abilities which promised him both fortune and reputation, it unfortunately furnished him with the means of indulging his natural propensity for prodigality and intemperance. He took leave of his host, who saw no more of him for ten days, and on being questioned on his return concerning his money, he cheerfully replied, "Thank heaven! I am disencumbered of it, and I feel myself more at liberty." His life was a continued series of the most whimsical adventures. Being desirous of visiting Antwerp, where his works were already known and admired, particularly by Rubens, he set out for that city at a time when the States-General were at war with Spain, and not having taken the precaution of providing himself with a passport, he was taken into custody as a spy and sent a prisoner to the citadel, where the Duke of AreMBERG was then confined. In vain Brower assured the governor that he was no spy, but a painter. At length the Duke interfered in his behalf, and caused him to be furnished with tools and colours, that he might convince them of the truth of his assertion, and it was not long before he produced a picture of some Soldiers playing at Cards, which he had designed from a group he had seen from the window of his prison. The picture was shown to Rubens, who occasionally visited the Duke, who immediately exclaimed that it was painted by Brower whose works he so much admired, and he exerted himself to procure his liberation, which he soon effected. Rubens invited him to his house, and treated him with the greatest kindness; but the good order and arrangement that presided there were no way suited to the disposition of Brower, who soon withdrew himself from the society of Rubens, and returned to his accustomed habits of debauchery and excesses of every kind, to which he at length fell a victim in his thirty-second year. He died in 1640, in the public hospital, and was buried in an obscure manner; but Rubens had his body removed, and interred with respectful solemnity in the church of the Carmelites. The works of this eccentric artist are admirable; they

are extremely scarce, and are justly valued for their uncommon excellence. The personages he painted are indeed of the lowest order; his study was the alehouse, and the frolics of his drunken associates were the subjects of his pictures; but the vivacity of his genius has delineated them with such exquisite truth, life, and character, their passions and movements are so admirably expressed, that we lose sight of the vulgarity of the scene, and are fascinated with the charm of his pencil, and the brilliancy and transparence of his colour. We have a few etchings by Brower, executed with great spirit, and full of character, as follow :

- A company of four Peasants; inscribed *T sa vrienden, &c.*
- A Woman playing on the Flageolet, and Peasants dancing; inscribed *Lustig spell, &c.*
- Three Peasants smoking; *Wer aent smoken.*
- A Peasant sleeping, and others drinking; *Brauwver.*
- Two of single figures; signed *A. Brower.*
- A Man and a Woman, with a Monkey smoking; *Wats dit, &c.*
- A Woman making Cakes; a circular.
- A Woman holding a Stove, and a Man lighting his Pipe.
- Six of Men and Women Peasants.

BROWER, JOHN. This artist was a native of Holland, and flourished about the year 1630. He was chiefly employed in engraving portraits, which possess no great merit. Among others is that of the Emperor Leopold, after *W. Vaillant.*

[**BROWN, MATHER, or MATTHEW,** an historical and portrait painter, born in England. He painted the portraits of many of the distinguished English military and naval officers of his time; among which were Elliot, Rodney, and Cornwallis. He also painted some historical and theatrical subjects, from the events of the war in India with Tippoo Saib, and from scenes in Shakespeare. He died in 1810.]

BROWN, ROBERT. According to Lord Orford, this artist was a disciple of Sir James Thornhill, and worked under him on the cupola of St. Paul's. On leaving that master he was much employed in decorating several churches in the city. He painted the altar-piece of St. Andrew Undershaft, and the spaces between the Gothic arches, in chiaro-scuro. In the parish church of St. Botolph, Aldgate, he painted the Transfiguration; for the altar in St. Andrew's, Holborn, the figures of St. Andrew and St. John; and two histories on the sides of the organ. In the chapel of St. John, at the end of Bedford-row, he painted St. John the Baptist and St. John the Evangelist.

BROWNE, JOHN, an eminent English engraver, born at Oxford in 1719. He is one of our distinguished engravers of landscapes. His plates are etched and engraved in a masterly style; and he has made an excellent selection in the subjects of them, which are from the greatest masters. He etched some of the plates which were finished by Woollet. The following are his principal prints :

- A Landscape, with a Sportsman; after *G. Poussin*; in the Houghton collection.
- A Kitchen; after *Teniers.*
- The Cottage; after *Hobbema.* 1773.
- The Waggoner; after *Rubens.* 1776; fine.
- A Landscape; after the same; from a picture in the collection of the Duke of Montague.
- The Market; after the same; from a picture in the royal collection.
- The Milkmaid; after the same; the same subject; engraved by *Van Uden.*
- Apollo and the Muses granting Longevity to the Sibyl of Cumæ; after *Sal. Rosa.*
- Landscape, with a Waterfall; after *G. Poussin.*

A Landscape, with Procris and Cephalus; after *Claude Lorrain.*

St. John preaching in the Wilderness; after *Sal. Rosa.*
A Landscape, with the Baptism of the Eunuch; after *J. Both.*

BROWNE, JOSEPH. By this engraver, who resided at Tedbury about the year 1676, we have a portrait of Richard Collins, an officer of Excise, of Bristol. It was prefixed to his *Gauger's Vade Mecum*, published in 1677, and is now become scarce.

BRU, MOSEN VICENTE. According to Palomino Velasco, this Spanish painter was born at Valencia, in 1682. He was the scholar of Juan Conchillos, and gave great promise of uncommon ability. Before he was twenty-one years of age he had painted several pictures for the churches in his native city, of which that author mentions three in the church of San Juan del Mercado; St. Francisco de Paula, the Baptism of Christ by St. John, and a picture of All the Saints. He died in 1703, aged 21.

BRUGGEN, JOHN VANDER, a Flemish engraver, born at Brussels in 1649. After engraving some plates in Flanders he settled at Paris, and followed the business of a printseller. He engraved several plates in mezzotinto; they are chiefly portraits and drolleries, after Teniers, Brower, and Ostade. He marked his plates with his name, or with the cipher

B. The following are his principal plates;

- The Portrait of John vander Bruggen; after *Largilliere.*
- The Portrait of A. Vandeyk; *se ipse pinx.*
- The Portrait of Louis XIV. 1681.
- The Gold Weigher; after *Rembrandt.*
- An old Woman weighing Gold; *J. V. Brug, f.*
- A Man holding a Goblet.
- A Man leaning on a Table, and a Woman.
- A Man sitting on the Trunk of a Tree, lighting his Pipe.
- Cupid and Psyche.
- A Skull; *Memento mori.*
- An old Peasant, and a Girl playing on the Flute; after *Teniers.*
- A Man drinking and a Woman smoking; after the same.

[**BRUGGEN, J. TER,** a flower painter. Many of his compositions are well arranged and true to nature, but his pencilling is sometimes too heavy for his subjects.]

BRUN. See **BRUYN.**

BRUN, CHARLES LE. This distinguished painter of the French school was born at Paris in 1619. He was the son of a sculptor, who instructed him in drawing. His father being employed in some works of sculpture for the Chancellor Seguier, that nobleman took the young le Brun under his protection, and placed him in the school of Simon Vouet, where his advancement was so rapid, that at the age of fifteen he painted the picture of Hercules destroying the Horses of Diomedæ, which was in the Orleans collection. When he was two and twenty, his protector sent him to Italy, allowed him an ample pension, and furnished him with a letter of recommendation to N. Poussin. But the genius of Le Brun was more suited to that cast of composition called the great machine, than to the pure and profound style with which he might have been inspired by the counsel of Niccolo. He however assisted him with his advice, and pointed out to him what was most worthy of his attention at Rome. After passing six years in Italy, Le Brun returned to Paris, where the only artist from whom he had to apprehend a rivalry was Le Sueur; but whatever was the merit of that painter, the protection of the chancellor and the court secured to Le Brun every great public work. He was appointed first painter to the king, who presented him the order of St.

Michael, and employed him at Fontainebleau and Versailles. It was at this time that he began his great work of the Battles of Alexander, which have been so admirably engraved by Gerard Andran, and which have secured to him the reputation of one of the greatest artists of his country. Le Brun used this flattering patronage for a very laudable purpose, and he has the credit of having been the principal means of founding the Royal Academy at Paris; by the friendship M. de Colbert bore him, and the favour shown him by Louis XIV., he accomplished that institution. In the church of Our Lady are his two celebrated pictures of the Martyrdom of St. Andrew, and the Stoning of St. Stephen, which are among the most esteemed works of this able painter. Le Brun possessed a noble conception, and an inventive genius; he produced with facility the most abundant compositions, and was a perfect master of the mechanism of the art. He was a correct designer, but occasionally sunk into a mannerist. He wanted the fire, the inspiration of Rubens, and though he sometimes reached a certain degree of elevation, he could never, like Raffaele, ascend to the sublime. He died at Paris in 1690, aged 71. We have the few following etchings by him:

The Four Times of the Day.

An Infant kneeling on the Cross.

BRUN, GABRIEL LE, was the brother and scholar of Charles le Brun, born at Paris about 1625. He never arrived at any great eminence in the art of painting, and although he is more known as an engraver, he never went beyond mediocrity. He engraved several plates after the designs of his brother, and also after Tintoretto, Caracci, and other masters; we have by him, among others, the following:

Portrait of Charles Fevret de St. Mesmin. 1657.

Allegory on the Peace of the Cardinal Mazarine.

Frontispiece for the Memoirs of Vittorio Siri.

The Twelve Apostles; after C. Le Brun.

The Saviour; after the same; on two sheets.

St. Martin; after the same.

St. Anthony; after the same.

A Thesis; dedicated to the Parliament of Normandy; after the same.

BRUN, F., a French engraver, who was probably of the same family with the two foregoing artists. He engraved a few plates, which are executed entirely with the graver, in a neat style, but without taste; among which are the following portraits:

The King and Queen of Bohemia; in one plate.

Leopold, Archduke of Austria.

Frederick Henry, Prince of Orange.

BRUNEAU, LOUIS, a French engraver, who flourished about the year 1750. He etched several plates of landscapes, some of which are from his own designs. They are executed in a very pleasing style. It is most probable that he resided some time in London, as some of them were published by J. Tinney, in Fleet Street.

BRUNETTI, SEBASTIANO. This painter was a native of Bologna, and was first a scholar of Lucio Massari; but, according to Malvasia, he afterwards was instructed in the school of Guido, of whom he was one of the ablest disciples. He painted in the graceful manner of his instructor, but his colouring is rather cold and heavy. In the church of S. Maria Maggiore, at Bologna, is a picture by this painter of the Guardian Angel; in S. Giuseppe, a Holy Family, entirely in the style of Guido; and in S. Margherite, Mary Magdalene praying in the Desert. He died young, but it is not said in what year. [In 1649.]

BRUNI, DOMENICO. According to Averoldi, this painter was born at Brescia in 1591, and was a scholar of Tommaso Sandrini. He was a reputable painter of architectural views and perspective. Several of his works are in the churches and public edifices at Brescia, where he died, in 1666.

BRUNI, FRANCESCO, an Italian engraver, born at Genoa about the year 1660. We have by him a plate of the Assumption of the Virgin, after Guido.

BRUNI, GIULIO, a Piedmontese painter, who was educated at Genoa, under Lazzaro Tavarone; but preferring the more pleasing manner of Gio. Batista Paggi, he became his scholar, and proved a very reputable painter of historical subjects. According to Soprani, he flourished about the year 1625, and was at that period in great repute in Savoy, when the wars in that country obliged him to leave it, and return to Genoa, where he died soon after.

BRUNI, ORAZIO, an Italian engraver, born at Siena about the year 1630. He is one of the few Italians who worked entirely with the graver, and appears to have imitated the style of F. de Poilly. He engraved some plates from his own designs, and others from Rutilio Manetti, &c. The following are among his plates:

The Prodigal Son.

The Golden Age.

A set of the Four Seasons.

A set of various Animals.

A Warrior and a Female in a triumphal Car, with Minerva presenting a Sceptre.

BRUNN, A. F. This artist was a native of Germany, and flourished about the year 1580. He engraved some plates, which are neatly executed, but in a stiff, Gothic style. Among others, is a print representing Christ standing on a mountain, accompanied by an Angel, with a female figure, emblematical of the church, and Satan and his accomplices appear below. It is inscribed, *A. F. Brunn, fecit*, by which it may be presumed to be from his own design.

BRUNN, ISAAC, a German engraver, who lived about the year 1615. There is a neatly engraved plate by him of the church at Strasburg, it is signed *Isaac Brunn Argentiensis, χαλκογραφος*. A. D. 1615. [Several others are mentioned by Brulliot in his *Dict. of Mon.*]

BRUNN, D. This artist was probably a relative of the preceding engraver. He worked entirely with the graver, in a style that has some resemblance to the manner of Paul Pontius, but very inferior to him. Among other plates by him we have a Bacchanalian subject, after Rubens, and a similar subject with Boys, after *Vandyck*; signed *D. Brunn, Arg^{ta}. sculp.* 1628.

BRUNO. See BUONO.

[BRUNO, ANTONIO, a native of Modena or Correggio, painted at Parma in the manner of Allegri, of whom, if he was not a scholar, he was a great imitator. He emulated him in his grace, his nature, his foreshortenings, and his broad lights; but with a far less correct pencil. He was a contemporary of that great genius, as one of his works bears the date of 1530.]

[BRUNORI, or BRUNORINI, FEDERIGO, a pupil of Damiani, followed the Venetian style of painting. His portraits are natural; he was fond of foreign drapery, and coloured with a strong effect. In some of his compositions he availed himself of the prints of Albert Durer. He was living in 1600.]

[BRUSSEL, PAUL THEODORE VAN, a flower painter, born at Zuid-Polsbroek, near Schoonhoven, was a scholar of Jean Augustini, and of H. Meyer of Haerlem. He was first employed in the manufacture of tapestry, but afterwards devoted his attention entirely to nature, and became one of the best fruit and flower painters of his time. His later pictures are his best, and are to be found in some of the richest collections. He died in 1795.]

BRUYN, or BRUIN, ABRAHAM, a Flemish engraver, born at Antwerp about the year 1540. He is ranked among the little masters, on account of the general size of his plates being very small. They are executed entirely with the graver, in a neat, formal style, and his drawing is far from correct. His works are, however, esteemed for their neatness. His best prints are his portraits, and his small frieses of hunting, hawking, &c. He usually marked his plates with one of these ciphers, **ᵀᵇ** or **ᵀᵇ**.

The following are his principal works:

PORTRAITS.

Philip Louis, Elector Palatine.
Anne, his Spouse.
Albert Frederick, Duke of Prussia.
Eleonora, his Duchess.
William, Duke of Juliers.
Mary, his Duchess.
John Sambucus, physician; a wooden cut.
Carolus Nonus, Francorum Rex.
Anna Austriaca, Caroli V. filia.

VARIOUS SUBJECTS.

Moses and the Burning Bush.
Four of the Evangelists.
Christ and the Samaritan Woman.
A Philosopher.
The Seven Planets. 1569.
The Five Senses.
A set of plates, entitled *Imperii ac Sacerdotii ornatus, diversarum gentium vestitus, Excudebat Ab. Bruyn. 1577.*
Another set of plates, *Diversarum gentium armatura equestris. 1577.*
A set of forty-nine plates, entitled *Omnium fere gentium imagines, &c. sculpsit Ab. Bruynus. 1587.*
Seventy-six of Horsemen; *Ab. de Bruyn fecit. 1575.*
A set of small frieses of Hunting and Hawking. 1565.
A set of twelve plates of Animals; *Ab. de Bruyn fecit. ecc. 1583.*
A set of Arabesque Patterns.
Pyramus and Thisbe; *after Francis Floris.*
The Resurrection of Lazarus; *after Crispin vanden Broeck.*

BRUYN, or BRUIN, NICHOLAS DE, was the son of the artist mentioned in the preceding article, born at Antwerp about 1570. Although he was instructed by his father in engraving, he did not follow his example, either in the style of his execution, or in the size of his plates. He appears to have studied and to have formed his manner from the works of Lucas of Leyden. His compositions are abundant, but he wanted taste in the selection of his forms. He finished his plates very neatly with the graver; but there is not much effect in his prints, from his ignorance of the management of the chiaro-scuro. Notwithstanding this defect, which was very general at the time in which he lived, his works possess considerable merit. He sometimes signed his plates with his name, and sometimes with one of the following ciphers, **ᵀᵇ** or **ᵀᵇ**. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

Adam and Eve in Paradise. 1600.
Adam and Eve standing under the Tree of the forbidden Fruit. 1631.

The Israelites, with the Daughters of Madian.
The great Festival of the Jews after six years bondage. 1617.

King Balach speaking to the Prophet Balaam.
The Prophet Jeremiah, with a Lion. 1608.
The Vision of Ezekiel. 1600.
David and Goliath. 1609.
David meeting Abigail. 1608.
The Queen of Sheba before Solomon. 1621.
The Idolatry of Solomon. 1606.
Nebuchadnezzar's Dream.
Daniel in the Lions' Den.
Susanna accused by the Elders.
Susanna's Acquittal.
The Stoning of the Two Elders.
The Nativity of Christ. 1621.
The Adoration of the Magi; *N. de Bruyn, sc.*
The Repose in Egypt. 1621.
The Murder of the Innocents. 1644.
St. John preaching in the Wilderness.
Christ preaching on the Mount.
The Centurion imploring Christ.
Christ's Entrance into Jerusalem.
Christ hearing his Cross. 1632.
The Crucifixion.

The Resurrection. 1631.
St. Paul preaching. 1621.
St. Hubert. 1614.
Orpheus playing, surrounded by Animals.
A Family of Peasants.
A Landscape, with Lions, Tigers, and Stags.
A Spanish Assembly in a Forest.
A set of six Patterns for Goldsmiths.
A set of twelve of Quadrupeds. 1621.
A set of thirteen of Birds; *C. J. Visscher, exc.*
A set of thirteen of Fishes.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *after Lucas of Leyden.*
A Miracle wrought at the Tomb of St. James; *after the same. 1600.*
The Golden Age; *after A. C. Bloemaert*; one of his best prints.
Four Landscapes, with historical figures; *after G. Coninxloo.*
Three Landscapes, with figures; *after D. Vinckenbooms.*
A Landscape, with a Stag-hunt; *after John Breughel.*
A Landscape, with Moses defending the Daughters of Jethro; *after J. Bol.*
Four of the Seasons; *after M. de Vos.*
St. Cecilia; *after Raffaello.*
A Knight on Horseback, accompanied by Time, and followed by the Devil; *after Alb. Durer. 1618.*

BRUYN, CORNELIUS DE, a Dutch portrait painter and designer, born at the Hague in 1652. His passion for travelling led him to Italy when he was young, where he passed some time at Rome, with Robert Duval, and afterwards went to Venice, where he studied under Carlo Lotti for some years. He painted portraits with success; but is more distinguished by his publication of his Travels through Persia and India, and other countries, with plates from his own designs. [He died at Utrecht, in 1728.]

[BRUYN, T. DE, a native of France or Switzerland, who came to England in 1760. He painted landscapes and cattle, and was skilful in imitating bas reliefs; an example of which may be seen in the chapel of Greenwich Hospital. He died in 1804.]

BRY, or BRIE, THEODORE DE, an eminent German engraver, born at Liege in 1528. He resided chiefly at Frankfort, where he carried on the business of a print and bookseller. It is not known by whom he was instructed in the art of engraving, but from his style he appears to have paid particular attention to the works of Sebald Beham. This laborious artist worked almost wholly with the graver, in a neat free style, well adapted to the subjects he made choice of, such as public processions and parades, where a great number of figures are in-

roduced, which he drew correctly, and gave great spirit and expression to his heads. He usually marked his plates T. B., or with the cipher **B.**

He engraved the plates for the first four volumes of Boissard's Roman Antiquities; the two last volumes were completed by his sons, John Theodore and John Israel. We have also the following prints by him:

- St. John in the Wilderness; an etching; very scarce.
 A Dance of Cavaliers and Ladies; *Hic pudor, &c. de Bry, fec.*
 A Dance of Men and Women Peasants; *Quantum aula;* same mark.
 A Design for a Saucer, a Head representing Pride and Folly, surrounded with grotesque subjects; a circular plate, marked *T. d. B. f.*; scarce.
 Another Design for a Saucer, a Head of the Duke of Alva, with the Mask of Folly, with grotesque subjects; circular; scarce.
 Another Design for a Saucer, with the Head of William of Nassau, with grotesque figures, indicative of Prudence; circular; scarce.
 A Medallion of Scanderbegus, with Latin Inscriptions, and a border of birds, flowers, and insects.
 The Companion; *Domice Scanderbegi Uxor.*
 The Nine Muses.
 The Procession for the Funeral of Sir Philip Sidney; invented by *Thomas Lant, gent., and graven in copper by Derick or Theodore de Brie, in the city of London. 1578;* in thirty-four plates.
 The Procession of the Knights of the Garter in 1756, in twelve plates; dated 1578.
 A set of Portraits; entitled *Icones quinquaginta virorum illustrum Fran.* 1569.
 The Plates for the Work published at Frankfort in 1593; entitled *The brief, true Report of the new-found land of Virginia, published by Thomas Hariot, serjeant to Sir Walter Raleigh, and employed by him in the discovery.* Picart copied these plates for his *Religious Ceremonies of all Nations.*
 The plates for the Latin narrative of the Cruelties of the Spaniards in America; entitled *Narratio Regionum Indiarum par Hispanos quondam devastatum verissima Francof.* 1598. One hundred and twenty-three plates.
 The plates for his great work; entitled *Descriptio generalis totius Indiae Orientalis et Occidentalis,* in nineteen parts, contained in five volumes, folio. 1598.

He died at Frankfort in 1598.

BRY, or **BRIE, JOHN THEODORE DE,** was the elder son of the preceding artist, born at Liege in 1561. He greatly assisted his father in the considerable works in which he was engaged; and with the assistance of his brother John Israel, completed the two volumes of *Boissard's Roman Antiquities,* which were left unfinished at his father's death. He also added considerably to the collection of Portraits of Illustrious Persons, begun by *Theodore de Bry.* We have also the following detached prints by him:

- Portrait of Gerard Mercator, geographer.
 Portrait of Daniel Specklin.
 Four, of the Elements; *J. T. de Bry, inv. et fec.*
 The Marriage of Rebecca; *after Balthasar Peruzzi.*
 A march of Soldiers; a fricze; *after Titian; J. Theodore, fec.*
 Another March of Soldiers, conducting Prisoners, with Death riding on a Horse; a fricze; *after the same;* called the Triumph of Death.
 The little Village Fair; *after S. Beham.*
 The Fountain of Youth; *after the same.*
 The Triumph of Bacchus; *after Guilio Romano.*
 The Venitian Ball; *after Theodore Bernard;* a circular plate.
 The Golden Age; after the print engraved by *N. de Bruyn;* *after A. Bloemaert.*

BRYER, HENRY. This artist was a pupil of Ryland, and became his partner as a printseller. He engraved a few plates, chiefly from the designs of *Angelica Kauffman.* Among other prints by him,

we have a middle-sized upright plate, representing Bacchus and Ariadne; and a large plate, lengthways, of Mars and Venus discovered by Vulcan. For the last he obtained a premium from the Society for the Encouragement of Arts and Sciences.

BUBE, L. Mr. Strutt mentions this artist as an engraver on wood, by whom we have a large upright print of the Holy Family, in chiaro-scuro. It is executed in a slight style, but it is very spirited, and manifests the hand of the master. It is from a design of *Abraham Bloemaert.*

BUCK, SAMUEL, and NATHANIEL. These brothers are sufficiently known by the great number of plates they engraved of views of the antiquities, ruins of churches, castles, &c., in England and Wales. The number of their plates is near five hundred. Samuel Buck died in 1779.

BUCKSHORN, JOSEPH. According to Lord Orford, this artist was a native of Holland. He visited England in the reign of Charles II., and was a scholar of Sir Peter Lely, whose works he copied in great perfection, and some of the portraits by Vandyck, particularly that of the Earl of Strafford, which was in the possession of Watson, Earl of Rockingham. Vertue mentions the portraits of Mr. Davenant, son of Sir William, and his wife, by Buckshorn. He died at the age of 35.

[**BUDD, GEORGE,** an English artist of whom little is known. He painted portraits, landscapes, and still life. There is a portrait engraved after him by M^c. Ardell, of Timothy Bennett, the patriotic shoemaker of Hampton Wick, who successfully opposed the old Princess Amelia in obtaining a passage through Bushy Park.]

[**BUFFAGNOTTI, CARLO ANTONIO,** a painter of perspective and theatrical decorations at Bologna and Genoa, about 1690. He engraved a series of architectural subjects, and decorations for the theatre, *after F. Bibiena,* and others of the same kind *after M. A. Chiarini.*]

BUFFALMACCO, BUONAMICO. According to Vasari, this old Florentine painter was born in 1262, and was a disciple of Andrea Taffi. Some of his works were preserved in the time of that author in the cathedral at Arezzo. He painted in the dry Gothic style of the immediate followers of Cimabue. He died in 1340, aged 78. [Baldinucci says he was living in 1351. Lord Lindsay, in his Sketches of the History of Christian Art, thus justly and eloquently sums up the history and character of Buffalmacco. "In every way Time's tooth has been busy with his fame, and a mere skeleton, a very ghost of a reputation, is all that remains to Buffalmacco. It is, in truth, in the thin airy atmosphere of the Italian novelists, that his name will survive after every vestige of his works has vanished. From boyhood to hoary age, his pranks and practical jokes were the laugh of Florence, as his conversational flow of fun and humour were the life of Maso del Saggio's shop, the Wit's Coffee-house of the time. But wit and wisdom are seldom mates, and the ashes left by the crackling thorns press heavily on the head on which retribution lays them. It so fared with Buffalmacco. A merry wag, a careless spendthrift, living for the day without a thought of the morrow, and (as the phrase is) 'nobody's enemy but his own,' he drained the cup of pleasure to the lees and found misery at the bottom, dying, at the age of 78, a beggar in the Misericordia, without a paul in his pocket to buy a coffin for his corpse or a mass for his soul,—the type and mirror of a whole class of artists, whose follies and vagaries throw dis-

credit on genius, while a certain kindness of heart renders it impossible not to pity while we blame them."

BUGEY, _____, a French engraver, who was principally employed in engraving portraits for the booksellers; among others, we have that of the Marshal de Broglie on horseback, *after* *Nicholas Loir*.

BUGIARDINI, **GIULIANO**, a Florentine painter, born in 1481. He received his first instruction in the art from Bertoldo, a sculptor, but had afterwards the advantage of studying under Michael Angelo Buonarrotti. He painted historical subjects and portraits; in the latter he is said to have excelled. There is a picture by this master in the church of S. Francesco, at Bologna, representing the Marriage of St. Catherine. He died at Florence in 1536, aged 75. [Lanzi asserts that he was one of the best imitators of Leonardo da Vinci, on a par with Luini, and points out several examples existing at Bologna and elsewhere. Vasari describes him as the fellow student of M. Angelo, the assistant of Albertinelli, and the colourist of some works of Fra Bartolommeo. In Florence he painted many Madonnas and Holy Families, of which he was not a little vain; it would seem with good reason.]

BUISEN, or **BUYSEN**, **A. VAN**. This artist was a native of Holland, and flourished from 1700 till about 1725. He was chiefly employed in engraving for the booksellers, and appears to have resided some time in England, as he engraved a plate representing David playing on the harp, for the octavo edition of Cowley's Poems, published in 1700. He also engraved some of the plates for the work entitled *Figures de la Bible*, from the designs of Picart and others, published at Amsterdam in 1720.

BULLINGER, **JOHN BALTHASAR**, a Swiss landscape painter, born at Langnau, in the canton of Zurich, in 1713. He was first a scholar of John Simler, but afterwards went to Venice, where he studied two years, under John Baptist Tiepolo. He first attempted historical painting, but his natural genius led him to landscapes, and he became very eminent in that branch of the art. He afterwards passed some time at Amsterdam, where he appears to have studied with attention the works of the best artists of the Dutch school, particularly Both and Berghem, whose manner he imitated. He etched several plates in a free painter-like style, of which the following are the principal:

The portrait of J. B. Bullinger, *se ipse fec.*

A Frontispiece, with a number of Genii.

Two mountainous Landscapes, with figures.

A set of fifty Landscapes; some from his own designs, and the others *after* *F. Ermels* and *F. Meyer*.

A Head; *after* *Le Brun*; engraved for Lavater's Work.

[He died at Zurich in 1793.]

BUMEL, or **BIMEL**, **MICHAEL**, a German engraver of little celebrity. He engraved several plates, representing saints, and other devotional subjects, which are executed with the graver, with sufficient neatness, but in a stiff, tasteless style.

[**BUNBURY**, **HENRY WILLIAM**, a designer of humorous subjects and caricatures. He was the son of Sir William Bunbury of Mildenhall, Suffolk, and was educated at Westminster school, and at Catherine Hall, Cambridge. His Directions to bad Horsemen obtained for him great popularity, and the praise of Sir J. Reynolds. He died in 1811.]

BUNEL, **JACQUES**, a French painter, born at Blois in 1558. He studied at Rome, under Federigo Zuccherò, and was one of the most eminent histori-

cal painters of his country at the time in which he lived. In the church of the Augustines at Paris, is a fine picture by Bunel of the Descent of the Holy Ghost; and in the church of the Feuillans is his celebrated picture of the Assumption of the Virgin.

BUNNICK, **JOHN VAN**, a Dutch landscape painter, born at Utrecht in 1654. He was a scholar of Herman Sachtleven, under whom he studied three years, and afterwards visited Italy. He passed some time at Genoa, where he formed an acquaintance with Tempesta, by whom he was assisted in his studies. On his arrival at Rome he found several of the artists of his country, who received him with kindness, particularly Abraham Genoels, and Ferdinand Voet, and in their society greatly improved himself, by designing the fine scenery in the environs of Rome. On leaving Rome he went to Modena, where his works were so admired, that the duke appointed him his principal painter, and he passed eight years in his service. On his return to Holland, he was employed by King William III., then Prince of Orange, to ornament his palace at Loo. He died in 1727.

BUNNICK, **JACOB VAN**. This painter was the brother of the preceding artist, and painted battle-pieces with some reputation, but was greatly inferior to John van Bunnick. He died in 1725.

BUONACORSI. See *VAGA*, *PIERINO DEL*.

BUONAMICI. See *TASSI*.

BUONAROTTI. See *ANGELO*, *M*.

BUONCONSIGLI, **GIOVANNI**. According to Ridolfi, this painter was a native of Vicenza, and flourished about the year 1497. In the church of S. Cosimo della Giudecca, there is a picture by this master representing the Virgin Mary and infant Jesus, with S. Cosimo and S. Damiano, it is signed with his name, and the above date.

BUONI, **BUONO DE**. This painter was born at Naples, and, according to Dominici, flourished about the year 1430. He was a disciple of an old Neapolitan painter, called Colantonio del Fiore, whom he assisted in several of his works, and after his death became one of the most reputable artists of his time. There are many of his works in the churches at Naples; one of the most esteemed is a picture in the church of the Restituta, representing St. Francis receiving the Stigmata. He died about the year 1465.

BUONI, **SILVESTRO DE**, was the son and the scholar of the preceding artist, and was born at Naples about the year 1420. After studying some time under his father, he had the advantage of being instructed by Antonio Solario, called il Zingaro. Under that master he became an eminent painter of history, and was employed in some considerable works for the churches and public edifices at Naples. Among his most admired productions is a picture in the church of S. Pietro Martire, representing the Assumption of the Virgin, and the principal altar-piece in the Restituta, the Virgin and infant Jesus, with several Saints. He died in 1480.

BUONI, or **BONIS**, **FLORIANO**. This artist was a native of Bologna, and flourished about the year 1670. Among other prints, he engraved a plate representing a dead Christ, with the Virgin Mary and St. John, *after* *Guercino*. It is executed with the graver in a dark, heavy style. His name is also affixed to a portrait of Guido Reni.

BUONTALENTI, **BERNARDO**, called *DALLE GIRANDOLE*, was a painter, sculptor, and architect; and according to Baldinucci was born in 1536. When he was eleven years of age, his parents were ruined by a sudden inundation of the Arno, and he

was taken under the protection of Cosmo I., Grand Duke of Tuscan, who caused him to be educated in the best manner. He is said to have been instructed in painting by Salviati and Bronzino, in sculpture by M. Angelo Buonaroti, in architecture by Giorgio Vasari, and to have learned miniature painting under Giulio Clovio. With such advantages it is not surprising that he became eminent. He was more celebrated as an architect than a painter, and was much employed in fortification. He was also a great mechanic, and an excellent mathematician. He died in 1606.

BURANI, FRANCESCO, an Italian designer and engraver, born at Reggio, by whom we have an etching of Bacchus sitting near a Tun, with three Satyrs, executed in the style of Spagnoletto.

[BURATTI, GIROLAMO, a painter of Ascoli, lived about 1580. He painted the beautiful picture of the Presipio at the Carità, in Ascoli, and some subjects in fresco, which have been highly commended.]

[BURCH, ALBERT VANDEN, a scholar of Verkolje, and of Adrian Vander Werf, painted portraits. He was born at Delft in 1672.]

BURFORD, THOMAS, an English mezzotinto engraver, who flourished about the year 1750. He scraped some plates of landscapes and huntings, but was best known as an engraver of portraits. We have by him :

Doctor Warburton; *after Philips*.

The Reverend Roger Pickering, F. R. S. 1747.

Mr. Charles Churchill; *J. H. Schaack, pin.* 1765.

Vice-Admiral John Norris.

[BURG, ADRIAN VANDER, born at Dort in 1693, was a scholar of Arnold Houbraken, and a good painter of portraits. He also produced some cabinet pictures in the style of his master, and attempted to imitate the manner of Mieris and Metsu. He died in 1733.]

[BURG, THIERRY VANDEN, was born at Utrecht in 1723. He painted landscapes with cattle, views of villages and country mansions, which are in general well represented. He died in 1773.]

BURGH, H., an English engraver, who resided in London about the year 1750. He worked principally for the booksellers, and was chiefly employed in engraving portraits, among which is that of Thomas Bradbury, minister of the gospel, from his own design: it is inscribed, *H. Burg. del. et sculp.*

BURGHES, MICHAEL, a Dutch engraver, who settled in England on the taking of Utrecht by Louis XIV. He resided chiefly at Oxford; and on several of his plates he added to his name *Academiae Oxon. calcographus*. From the great number of his prints, it is probable he was employed by the booksellers, as well as for the university. He worked almost wholly with the graver, in a stiff, tasteless style. He has the merit however of having preserved to us many remains of antiquity, which would otherwise have been lost. He engraved the plates for the Almanacks of the College, the first of which, by him, was in the year 1676. His most esteemed prints are his antiquities, ruins of abbeys, and other curiosities. He engraved also several portraits and plates for the classics. The following are his principal prints. He sometimes marked his

plates **MB**.

William Sommer, the antiquary; *after Vanduyck*.

Franciscus Junius; *after the same*.

John Barefoot, letter doctor to the University. 1681.

Head of James II.; for an Almanack. 1686.

Anthony Wood; in a niche; his only mezzotinto.

King Alfred; *from a manuscript in the Bodleian Library*.

Sir Thomas Bodley; in the Corners of the plate are the Heads of the other Benefactors to the Library; William, Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden.

Timothy Hatton, provost of Queen's College.

Doctor Wallis. 1699.

Sir Thomas Wyat.

John Baliol.

Devorguilla, his spouse.

Doctor Ratcliff.

The Visage of Christ; engraved in the manner of Melan, with one stroke.

[BURGT, N. VANDER, a fruit and flower painter, about the middle of the 18th century. It is said that he copied some of Luca Giordano's pictures.]

BURGKMAIR, HANS, or JOHN, a German painter and engraver, born at Augsburg, in 1474. He was the disciple and friend of Albert Durer. In his native city are preserved several of his pictures, which are much in the style of his master, and possess considerable merit. His prints are principally, if not entirely, wooden cuts, and are executed with a spirit and fire that approaches his master. His cut in chiaro-scuro of the Emperor Maximilian I. on horseback, is dated in 1508; and it has been very probably supposed by Professor Christ, that the fine wooden cuts marked I. B., dated 1510, in the old edition of the works of *Geyler de Keyserberg*, are by this engraver. His prints are very numerous. He sometimes marked them with the initials H. B., and sometimes with the ciphers

HB or **IGB**. The following is a general list of his prints :

The Emperor Maximilian on horseback; with his name.

The same print in chiaro-scuro; dated 1508; scarce.

Joseph and Potiphar's Wife; H. B.

St. George on horseback; in chiaro-scuro, with the name of *Negker*.

St. Sebastian, standing in an arch; *with his name*. 1512.

St. Thomas and St. Bartholomew. 1514.

A young Female lamenting the loss of a Hero that Death is trampling upon; in chiaro-scuro; *H. Burgkmair & I. de Negker*; scarce.

Hektor von Troy, Gros Alexander, Julius Cæsar; *with his name*.

Lucretia, Virginia, and Veturia; *with his name*. 1519.

S. Elena, S. Brigita, and S. Elsbeta.

An Emperor on his Throne giving Audience to a Man.

A set of two hundred and thirty-seven plates for a book, published at Vienna, entitled *Der Weyss Koney, or the wise King*, giving the principal actions of the Emperor Maximilian I.

A set of thirty-eight plates of the Triumphal Entry of Maximilian I.

[It is now generally admitted that Burgkmair was not a scholar of Albert Durer. There was so little difference in their ages that it is not probable he should be. Besides his manner is essentially different from that master's: he was rather the founder of a school of his own. Recent researches would show that Hans Burgkmair was born in 1472, and that he died so late as 1559.—See Nagler's *Kunstler Lexicon* for a copious list of his works.]

BURINI, ANTONIO. This painter was born at Bologna in 1660, and was a scholar of Domenico Canuti. He proved a very reputable painter of history. Many of his works are in the churches and palaces at Bologna, among which are the following. In the church of S. Tommaso dal Mercato, the Crucifixion. In the sacristy of S. Salvatore, David with the Head of Goliath. In S. Caterina de Saragozza, the Martyrdom of St. Catherine. He

also painted a saloon for the Palazzo Legnani, which is very highly spoken of.

[BURKE, THOMAS, an English engraver, born in 1746. He adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom. He engraved chiefly after the works of contemporary artists, particularly Cipriani and Angelica Kauffman. His principal plates are "The Battle of Agincourt," and "King John signing Magna Charta," after Mortimer; the "Night Mare," after Fuseli; a portrait of Mrs. Siddons, and one of Lord North, after Dance. His prints are generally printed in red or brown colours, and are dated from 1772 to 1791.]

[BURNET, JAMES, was born at Musselburg in 1788. At an early age he showed a predilection for painting, and frequented the evening academy of Graham to obtain a knowledge of the elements. He came to London in 1810, and renewed his studies. He found in Cuyp and P. Potter much after his own heart, but in nature more. He was not of the Royal Academy; "The fields were his study, nature was his book." In his sketch-book he noted down beautiful bits of landscape, cattle, and rustic figures pursuing their avocations. These he afterwards embodied in composition, and produced "Cattle going out in the Morning," "Cattle returning home in a Shower," "Crossing the Brook," "Breaking the Ice," "Milking-time," and other beautiful pictures, full of high promise. Unfortunately for the art, his life was but short; he died in the twenty-eighth year of his age, to the regret of all who could appreciate his excellence, and who hoped in him that England would see a painter of her own rivalling the best masters of the Dutch school in the department he had chosen. He was buried in the churchyard of Lee, in Kent, a spot in which he delighted during his life.]

BURNFORD, ———, an obscure English engraver, who was employed in engraving portraits, frontispieces, and other book plates, for the publishers. Among his portraits is that of William Salmon, M. D., prefixed to his *Synopsis Medicinæ*.

[BURRINI, GIANANTONIO, a Bolognese painter of the schools of Canuti and Pasinelli, born in 1655, died in 1727. He showed a strong predilection for the style of Paul Veronese, and devoted much time to the study of his works. He painted a picture in that manner for the noble Ratta family, which yields to very few in their collection. He continued to paint for some time with care and attention, and produced many good pictures; but afterwards gave way to a greater facility of handling, which, unfortunately for the arts, obtained more disciples than his first manner.]

BUS, or BOS, or VANDEN BOSCH, CORNELIUS, a Dutch engraver, born at Bois le Duc, about the year 1510. He went to Italy when young, as appears from some of his prints engraved at Rome. His style of engraving resembles that of Marco da Ravenna, but is inferior to that artist. His plates are executed with the graver, in a dry formal style. He usually marked them with one of these ciphers,

C.B. **CB.** **CB** or **Gv. B.** The following are his best works:

- The Last Judgment; with his cipher. 1530.
- Lot and his Daughters. 1550.
- David and Uriah. 1546.
- Jesus preaching to the Jews; inscribed *Beati qui, &c.*
- Venus in her Car. 1546.
- Venus and Cupid coming to Vulcan. 1546.

Combat of the Centaurs and the Lapithæ; in two sheets. 1550.

Death seizing a Monk.

The Equestrian Statue of Marcus Aurelius.

A set of sixteen of Trophies, Arms, and Grotesques; Rome. 1550 to 1553.

Moses breaking the Tables of the Law; after *Raffaello*. 1550.

Moses presenting the Law to the People; after the same. 1551.

The Triumph of Bacchus; after *Giulio Romano*; in two sheets. 1543.

The Entombing of Christ; after *Francis Floris*. 1554.

The Battle of the Giants.

The Descent from the Cross. 1545.

BUSC, ———, an amateur engraver, who Basan reports to have etched several plates, among which were twenty-eight, after *Rembrandt*; and twenty of heads, &c.

BUSCA, ANTONIO. This painter was born at Milan in 1625, and was a scholar of Ercole Procaccini. In the church of S. Marco, he painted, in competition with his master, a picture of the Crucifixion, with the Virgin, Mary Magdalene, and St. John, which does not shrink from a comparison with the works of Procaccini. This performance, however, he never after equalled. Being much afflicted with the gout, he appears to have been unable to undertake any thing with vigour: he sunk into a mannerist, and contented himself with frequently repeating the same subjects. He died in 1686.

[BUSCATI, or BUSSCAT, LUCA ANTONIO, a Bolognese painter of the 15th century. A Descent from the Cross by him is in the Ercolani Gallery at Bologna, of which Rosini has given an outline. Zani considers him among the eminent of the period, and the print justifies the opinion.]

BUSINCK, LOUIS, an engraver on wood, who was probably of Germany, as he flourished, according to M. Heineken, at Minden, about the year 1630. We have by him some wooden cuts in chiaro-scuro, executed in a very spirited and masterly manner, many of them after *G. L. Allemand*. He also engraved some blocks from his own designs, of which are the following:

Fidelity, an allegorical piece; from his own designs. 1630.

A half-length figure playing on the Flute; the same. 1630.

A Cavalier; full-length; the same. 1630.

Two of Peasants.

SUBJECTS IN CHIARO-SCURO; AFTER G. L.

ALLEMAND.

St. Peter holding the Keys; half-length.

St. John and St. Matthew.

Judith, with the Head of Holofernes.

Moses, with the Tables of the Law.

A Family of Beggars.

A young Man playing on the Flute.

Æneas saving Anchises from the Fire of Troy.

A Holy Family, on three blocks of wood; one for the outline, the other for the deep shadows, and another for the demi-tints.

BUSO, AURELIO. This painter was a native of Crema, and flourished about the year 1520. He studied under Polidoro da Caravaggio, and il Matrino, and assisted them in several of their works at Rome. He ornamented the palace of the noble family of Benzoni, at Venice, with some friezes and other works, in the style of Polidoro. [He was a scholar of Polidoro, and assisted him in his works, and produced many histories in his native city, in the manner of his master. He died about 1520.]

BUSSE, JOHN, a German engraver, who flourished about the year 1528. He may be ranked in the class of the little masters, and was probably a disciple of Henry Aldegrever, as he copied some of the prints of that master. He engraved a set of small plates of the Seven Planets, which are marked with the initials of his name, J. B., with the date 1528. Mr. Strutt also attributed to him a small plate, lengthways, representing a man and a woman dancing, with two men playing on musical instruments, on which the name is signed at length, *John Busse*.

BUTI, LODOVICO, a Florentine painter, who flourished about the year 1600. He was a scholar of Santo di Titi, under whom he showed early marks of ability. On leaving that master, he applied himself to imitate works of Andrea del Sarto, whose manner he adopted with success. Baldinucci mentions several of the productions of this master in the churches and palaces at Florence; and particularly commends his picture of the Ascension in the Ognissanti. But perhaps his most creditable performance is his picture of the Miracle of the Loaves, in the gallery at Florence.

BUTTERI, GIOVANNI MARIA. According to Baldinucci, this painter was a native of Florence, and a scholar of Agnolo Bronzini. Although he painted history with some reputation, his drawing is much less correct than that of his master, and his colouring rather harsh and crude. There are several of his works in the churches and convents at Florence, where he died in 1606.

BUYTENWEG, WILLIAM DE, a Dutch painter and engraver, born at Rotterdam about the year 1600. He painted conversations and landscapes with considerable reputation. Some of his pictures have been engraved by G. H. Scheyndel and E. Vandevelde. His principal work, as a painter, was the Triumph of William, Prince of Orange, engraved by C. Kittenstein. He etched some plates from his own designs, in a pleasing style; among which are the following. His usual mark was **WB**.

- Two of Women going to Market, one with Vegetables, and the other with Fowls.
- Seven of different Dresses of Noblemen; *W. B. fec.*
- Six of Dresses of Ladies.
- Ten of Landscapes, with Ruins and Figures; *Verscheide Landschappes*.

[Houbraken designates him *Geestige Willem*, (William the Gay), and under this appellation he is to be found in the Collection of Catalogues of Pictures by *Hoet* and *Terwesten*, as a painter of conversations and familiar scenes. He died in 1640.]

BYE, or BIE, JAMES DE, a Flemish engraver, born at Antwerp about the year 1581, where he followed the profession of a print and bookseller. From the style of his plates, it is not improbable that he learned the art of engraving in the school of the Collaerts. He worked wholly with the graver; his execution is neat and firm, and his drawing tolerably correct. He holds a respectable rank among the early engravers of his country. In conjunction with the Collaerts, he engraved some of the plates in the set of fifty, of the Life, Passion, and Resurrection of Christ, after the designs of *Martin de Vos*. And several of the plates in the Life of the Virgin, from the designs of the same painter, were executed by this artist, together with *Philip* and *Theodore Galle*. The following are his principal prints:

- The Medals of the Roman Emperors; in the collection of the Duke d'Archoth. 1617.
- The Portraits of the Kings of France, for the History by *Mezeray*; fifty-eight plates.
- The Descendants of the House of de Croy; about sixty plates.
- The Portrait of Francis I.; after *M. de Vos*.
- Christ healing Peter's Wife's Mother; fine; for Collaert's set.
- The Resurrection of Lazarus; fine; for the same set.

BYE, or BIE, MARK DE, a Dutch painter and engraver, born at the Hague about the year 1612. He was instructed in painting by J. Vander Does, and produced some landscapes, with animals, in the style of that master, which are not without merit; but he is chiefly deserving of notice for the excellent etchings he has left us of animals, after the designs of Paul Potter and Mark Gerard. We have by him:

- Three sets, of eight each, of Cows and Oxen; after *Potter*.
- A set of sixteen of Sheep; after the same.
- A set of sixteen of Goats; after the same.
- A set of sixteen of Lions, Leopards, Wolves, Bears, &c.; after the same.
- A set of sixteen of the Natural History of the Bear; after *Mark Gerard*. 1664; scarce.

BYLERT, or BYLART, JOHN. According to Descamps, this painter was born at Utrecht in 1603. His father was a glass painter, who taught him the rudiments of design, and without the help of superior instruction, he became a reputable painter of history. His pictures are usually smaller than life; they are ingeniously composed, and are coloured with great vigour and effect. His talents have been celebrated by the poet, Cornelius de Bie, in his *Gulden Cabinet*.

BYRNE, WILLIAM, an English engraver, born in London in 1743. After studying some time under his uncle, an artist little known, he went to Paris, where he became a pupil of Aliamet, and afterwards of J. G. Wille. Mr. Byrne may be justly ranked among our eminent engravers of landscape. His works are considerable, of which the following are the most deserving of notice:

- The Antiquities of Britain; from the charming drawings of *Mr. Hearne*.
- The Views of the Lakes of Cumberland and Westmoreland; after *Mr. Farrington*.
- The Scenery of Italy; after the fine designs of *Mr. Smith*.
- Apollo watching the Flocks of King Admetus; after *F. Lauri*; the companion to *Mr. Wollett's* print of Diana and Acteon.
- The Flight into Egypt; in a fine landscape; after *Domenichino*.
- Evening; a fine landscape; after *Claude Lorraine*.
- Abraham and Lot quitting Egypt; after *Zuccarelli*; the figures by *Bartolozzi*.
- A Sea-piece; after *Vernet*.
- Evening; after *Both*; the landscape by *Byrne*; the figures by *Bartolozzi*.
- Two Views of Leuben, in Saxony; after *Diétricy*.
- The Death of Captain Cook; the figures by *Bartolozzi*.
- The Water-fall of Niagara; after *R. Wilson*.

Mr. Byrne died in 1805, aged 62.

BYSS, JOHN RODOLPH, a Swiss painter, born at Soleure in 1660. He painted easel pictures of historical subjects in landscapes, in which he attempted to imitate the style of Gerard de Laresse, and affected the finish of Adrian Vanderwerf. He is also stated, by his countryman and biographer, Fnessli, to have painted flower-pieces, in which he equalled John van Huysum. The collectors of those subjects will not have much difficulty in deciding on their respective merits. He chiefly resided at Mentz and Vienna, where he met with great encouragement. He died in 1738.

C

CABEL, or KABEL, ADRIAN VANDER, a Dutch painter, born at Ryswick, near the Hague, in 1631. He was a scholar of Van Goyen, under whom he studied, until he found himself in a condition to travel from the resources of his talent. His intention was to visit Italy; but in passing through France, he made some stay at Lyons, where his works were so much admired, and so liberally paid, that he was induced to abandon his project, and to settle in that city. He painted landscapes with figures and cattle, and sea-ports, in which we discover little of the taste of his country. His figures are correctly drawn, and his animals are touched with great spirit. He appears to have sometimes imitated the style of Benedetto Castiglione and Salvator Rosa, at others that of the Caracci and P. F. Mola. The pictures of this master are very unequal, as he was not more remarkable for his ability than for the irregular and dissolute habits of his life. We have by Vander Cabel several etchings, executed in a free and spirited style. They are as follow :

A set of six Landscapes, with figures and buildings.

Thirty of Landscapes and Marines.

A set of four mountainous Landscapes, with figures; inscribed *A. vander Cabel, fecit. N. Roberti, exc.*

Two Landscapes, large plates, with figures.

A large upright Landscape, with St. Bruno, the figure is engraved with single strokes, in the manner of *Mellan*; rare.

Another, its companion, with St. Jerome; rare.

Vander Cabel died at Lyons in 1695. [The name of this artist was originally *Vander Tbou*, which he changed to *Kabel*. The associated painters at Rome called him *Corydon* and *Geestigheid*; which is a proof that he studied there, notwithstanding the assertion of Descamps to the contrary. Bartsch enumerates 55 prints by him.]

[**CABEL, JAN VANDER**, mentioned by Balkema as a painter of horses, cattle, landscapes, with animals and figures; but he does not give any dates.]

CABEZALERO, JUAN MARTIN DE, a Spanish painter, born, according to Palomino, at Almaden, near Cordova, in 1633. He was a disciple of Don Juan Carreño, and painted history with great reputation. His principal works are at Madrid, of which two of the most esteemed are in the church of San Nicola, representing the Assumption of the Virgin, and a picture of St. Ildefonso. He also painted in the church of the Franciscans an *Ecce Homo*, and the Crucifixion. He died in 1673.

CACCIA, GUGLIELMO, called *IL MONCALVO*. This painter was a Piedmontese, born at Montabone, in Monserrato, in 1568. He was named *il Moncalvo*, from his long residence at that place. Although he reached an eminent rank among the painters of his country, it is not ascertained under whom he studied. He first settled at Milan, where he painted some pictures for the churches. He afterwards resided some time at Pavia, and was made a citizen. According to Lanzi, he was not less known at Novara, Vercelli, at Alessandria, and Turin. His style has something of the energy of the Caracci; but it has been observed, by the above-mentioned author, that if he had been educated in the school of the Caracci, it is probable he would have left some of his works at Bologna, and that in his landscapes he would have shown more of the taste of Annibale than of Paul Brill. His manner partakes, altogether, more

of the Roman than the Bolognese school. As a fresco painter, his abilities are considerable. In the church of S. Antonio Abate, at Milan, he painted in fresco the titular Saint, with St. Paul, the first hermit, a work which sustains itself, in the perilous comparison, with some of the best productions of the *Carlomi*. Another distinguished performance in fresco, by Caccia, is the cupola of S. Paolo, at Novara. Of his oil paintings the most effective are, his S. Pietro in the chiesa della Croce; his S. Teresa, in the church of that name; and the taking down from the Cross, in the church of St. Gandenzio, at Novara, which is by many considered as his chef d'œuvre. At Moncalvo, the church of the Conventuali may be considered as a gallery of his works. At Chieri are two fine pictures by this master, of the Raising of Lazarus, and the Miracle of the Loaves, admirably composed, and of the finest expression. He died in 1625. [Caccia instructed, and was assisted by, his two daughters, *Orsola Maddelena*, and *Francesca*, who may be called the Gentilesche, or the Fontane of Monferato, where they painted not only cabinet pictures, but more altar-pieces than, perhaps, any other females. The contours of their figures are exactly copied from their father, but they are not so animated. It is said that their manner was so similar, that, in order to distinguish them, the younger, Francesca, adopted the symbol of a small bird; and Ursula, who founded the convent of the Ursulines in Moncalvo, that of a flower. Of the latter her church and Casale also have some altar-pieces, and not a few cabinet pictures with landscapes touched in the style of Paul Brill, and ornamented with flowers. A Holy Family by her in this style, is in the rich collection of the Palazzo Natta. Ursula died in 1678, and her sister at the age of 57, but it is not said in what year. According to Zani they were both Ursulines.]

CACCIANEMICI, FRANCESCO, a Bolognese painter, educated in the school of Primaticcio, and was considered by that master of so promising a talent, that he made choice of him as one of the young artists that accompanied him to France, when he was invited to that court by Francis I. He assisted Primaticcio in his great work at Fontainebleau, and was also employed, in conjunction with il Rosso, in several important works. [He died in 1609.]

CACCIANEMICI, VINCENZIO. This painter was a Bolognese gentleman, who was instructed in the art by Parmegiano. Vasari mentions a picture by this amateur artist, in the chapel of the family of Elefantuzzi, in S. Petronio, at Bologna, representing the Decollation of St. John; and another picture of the same subject, differently treated, in the capella Macchiavelli, in S. Stefano. He flourished about the year 1530. There are a few etchings, marked V. C., which are attributed to this gentleman, among which are:

Diana returning from the Chase.

A Landscape, with a Nymph and Dogs.

They are executed with the graver, in a neat style, resembling that of Æneas Vico. [Zani places his death in 1542.]

CACCIANIGA, FRANCESCO. This painter was born at Milan in 1700, and studied at Bologna, in the school of Marc Antonio Franceschini. He afterwards visited Rome, where he established himself, under the patronage of the Prince Borghese, for whom he executed some considerable works in the

Palazzo and the Villa Borghese. His principal works are at Ancona, where he painted several altar-pieces and pictures for the churches and public edifices, of which the most esteemed are the Marriage of the Virgin, and the Last Supper.

CACCIUOLI, GIOVANNI BATISTA. This painter was born in the castle of Budrio, near Bologna, in 1635. He was a scholar of Domenico Maria Canuti, and proved an eminent painter of history. He painted several pictures for the churches in Bologna, and was greatly patronized by the Dukes of Parma and Modena: according to the Padre Orlandi, he died in 1675. [Zani places his birth in 1623.]

CAGLIARI, PAOLO, called **PAOLO VERONESE.** This distinguished painter of the Venetian school was born at Verona, according to Ridolfi, (whose accuracy respecting the artists of his country is most deserving of credit,) in 1532. He was the son of a sculptor named Gabriele Cagliari, but his disposition leading him decidedly to painting, he was placed under the tuition of Antonio Badile, his maternal uncle, at that time one of the most reputable painters at Verona. The genius of Paolo discovered itself at so early an age, that Ridolfi observes of him, that in the spring of life he produced most excellent fruit. The Cardinal Gonzaga engaged him, in concurrence with Domenico Brusascorci, Paolo Farinato, and Batista del Moro, to paint in fresco the dome of the cathedral at Mantua, where he distinguished himself above all his competitors. Verona or Mantua was too confined a theatre for the exhibition of his powers, and he visited Venice, where the senate had engaged some of the principal painters of the time to ornament the palace of the Conservators, promising a gold medal and chain to the artist whose work should be preferred. Paolo Veronese became a candidate, and obtained the prize. Titian was one of the judges, and his rivals themselves seem to have ratified his superiority. The procurator Grimani being appointed ambassador to the Pope, he invited Paolo to attend him to Rome, where he had the opportunity of studying the works of M. Angelo and Raffaele. It does not appear, however, that he either felt, or sufficiently appreciated, the beautiful simplicity of Raffaele and the antique; and perhaps he would have been less successful in his idea of excellence by adopting it, than in following the impulse of his own feelings. The beauties he neglected were undoubtedly of a superior order to those for which he is distinguished: but he might probably have attempted them in vain; and he has acquired a more than usually brilliant reputation, by attaching himself to his own fascinating delineation of sumptuous and magnificent parade. Formed by nature to be the most successful painter of splendid ornament, he was satisfied with so flattering a partition of celebrity, which raised him to a distinguished rank in the tawdry taste of his countrymen. His colour is pure, chaste, and undisturbed; and the reflections of his demi-tints are managed with an intelligence entirely his own. He is said, by M. de Piles, to have succeeded in chiaro-scuro merely by chance, and not by principle; if it be so, he must have been unusually fortunate in his chances, as these successful accidents have happened to him so generally, that they may reasonably be attributed to his perfect knowledge of breadth, and his judicious management of his masses of light and shadow. It must, however, be allowed, that the partiality of his country for ostentatious finery, rather, perhaps, than his own taste, seduced him into an open con-

tempt for the propriety of costume; his draperies, instead of being appropriated to the personages he represented, are the fantastic habits of the Venetian nobles; and in his celebrated pictures of the Feasts of Simon and Levi, he has represented the repast of those individuals with all the sumptuous magnificence of the kings of Persia. The movement apparent in his abundant compositions, exhibits a show of fire and feeling; but it is not the fire that animated Raffaele, that inspired the exertions of M. Angelo, nor the vigorous ardour that glowed in Rubens. The principal works of this surprisingly executive painter, are the four copious and prodigious machines painted for four of the churches at Venice. The first represents the Marriage at Cana; it is upwards of twenty-five feet wide, and consists of an immense assemblage of figures, many of them portraits. It was painted for the refectory of St. Giorgio Maggiore, and is now in the gallery of the Louvre. For this prodigious work, he is said to have received only ninety ducats; but it is well known that it was his practice to receive no remuneration from the convents, beyond the expenses of his colours and canvass. The second, painted in 1570, for the church of S. Sebastiano, represents the Feast of Simon, with Magdalene washing the Feet of Christ. The third, executed for the church of SS. Giovanni e Paolo, is the Saviour at Table, with his Disciples; and the fourth is the same subject as the second, but quite differently treated; it was painted for the refectory of the Padri Servi, but was presented by the republic to Louis XIV. in 1665. The last mentioned is perhaps the finest of his works. This eminent painter has left a few etchings, which, though slight, are very masterly, viz.

The Adoration of the Magi; *Paolo Veronese, fec.*

Two Saints sleeping; no mark.

There are some other etchings attributed to him; marked P. C., and PA-CAL.

Paolo Veronese died in 1588. [Zani, and other writers of credit, place his birth in 1528.]

CAGLIARI, CARLETTO, was the elder son of Paolo Veronese, and was also his scholar, born at Venice in 1570. He inherited the inventive genius of his father, and with the advantage of his instruction, he painted some pictures before he was eighteen, that gave the most flattering promise of future excellence. On the death of his father, he finished several works left imperfect by Paolo, and had distinguished himself by his own compositions, when he died, at the age of 26, in 1596.

CAGLIARI, GABRIELE, was the younger son of Paolo Veronese. He was instructed by his father, and painted some few pictures and portraits; but not meeting with much success, he quitted the art, and followed commercial pursuits.

CAGNACCI, GUIDO, a Bolognese painter, born, according to Malvasia, at Castel Durante in 1600. He was a scholar of Guido Reni, and painted historical subjects in the style of that master, which, though inferior to him in graceful character and expression, possess a more vigorous colour, and are not incorrectly drawn. He passed great part of his life at Vienna, where he was much patronized by the Emperor Leopold I. His works are better known in Germany than in his own country, though some of his pictures are preserved in the Zambecari Palace at Bologna. He died in 1680.

CAGNONI, D., an Italian engraver of little celebrity, who appears to have been principally employed by the booksellers. His name is affixed to a portrait of Vietor Armiidius III., King of Sardinia.

CAIRO, CAVALIERE FRANCESCO. This painter was born in the territory of Varese, in the Milanese, in 1598. He was a disciple of Pier Francesco Morazzone, and if he did not equal his instructor in force and vigour, he surpassed him in the elegance of his design, and the amenity of his colouring. In the first part of his life he confined himself to the great principles of design, which he had acquired in the Roman school; but the blandishments of Venetian colouring induced him to study the works of Titian and Paolo Veronese, and he adopted an admirable style, which appears to have been built on a mixture of both. He was invited to the court of Victor Amadeus, Duke of Savoy, where he painted some historical works, and many portraits, which, according to Lanzi, were entirely Titianesque. There are several of his works at Milan and Turin; one of his best pictures is his St. Theresa, in S. Carlo at Venice. He died in 1674. [In a MS. quoted by Zani, it is said that he died in 1665.]

CAIRO, FERDINANDO, was born at Casalmonferrato in 1666, and received the first rudiments of design from his father, an unknown artist. He was afterwards placed under the tuition of Marc Antonio Franceschini at Bologna. He painted history, and in conjunction with Giacinto Garofalino, was employed to paint the ceiling of the church of St. Antonia at Brescia, which is favourably spoken of by Averoldi. This promising artist died at Genoa, much lamented, at the age of 26, in 1682. [Lanzi and Zani both say that this artist lived to the age of 77; though one places his death in 1743, and the other in 1748. He had an elder brother, *Giuseppe*, or *Guglielmo*, who was born in 1656, and died in 1682, which would make him of the age of 26.]

CAISSER, HENRY DE, a French engraver, who, according to Florent Le Comte, engraved several plates representing funeral processions, monuments, &c.

CALABRESE. See PRETI.

CALABRESE, MARCO. See CARDISCO.

[CALABRIA, PEDRO DE, a Spanish painter, who was a scholar of Luca Giordano, and an imitator of that master. He painted battle-pieces with spirit. He was in the full exercise of his talent from 1612 to 1625. It is not said when or where he was born or died.]

CALANDRA, GIOVANNI BATISTA. This artist was one of the earliest of the mosaicists, who wrought in the Vatican. In the pontificate of Urban VIII., it was found that the dampness of St. Peter's had materially affected the paintings, and it was determined to remove the principal pictures, and to replace them with copies in mosaic, of which the first was executed by Calandra, after the St. Michael of *Cesare d'Arpino*. The mosaic art was afterwards carried to a much higher degree of perfection by the *Cristofori*, who will be noticed in their place. [He was born in 1586, and died in 1644, according to Zani; but Passeri says he died in 1648, at the age of 72.]

CALANDRUCCI, GIACINTO. This painter was born at Palermo in 1646. He went early in his life to Rome, where he became a scholar of Carlo Maratti. After giving the most promising essay of his abilities in that city, in his two pictures of St. John Baptist in S. Antonio de Portoghesi, and St. Ann in S. Paolino della Regola, he returned to Palermo, where he painted his most considerable work for the church of St. Salvatore, representing the Virgin

with S. Basilio and other Saints, which, according to Lanzi, was not surpassed by many productions of the time. He died in 1707.

CALCAR, or KALCKER, JOHN VAN, was born at Kalcker, in the Duchy of Cleves, in 1499. It is not said by whom he was instructed in his own country, nor at what period he left it, but in 1536 he resided in Venice, and had studied in the school of Titian. According to Vasari, he was one of the most successful imitators of that master, particularly in portraits, in which he approached so near as to mislead the best judges, and even deceived Goltzius. His powers, however, seemed to have been confined to imitation, as he is reported by Sandrart to have copied the works of Raffaele with almost equal success. He was employed by Vasari to make the drawings of the portraits of the painters, sculptors, and architects for his work. They prove him to have been an able designer, and they certainly exhibit nothing of the taste of his country. He died at Naples in 1546.

CALCIA, GIUSEPPE. This painter was a Piedmontese, and according to Lanzi was called Genovesino, which has occasioned him to be confounded with Marco Genovesini, a Milanese, who is noticed in his place. G. Calcia painted some altar-pieces for the churches at Turin and Alessandria. In the church of the P. P. Predicatori, in the former city, is a picture of St. Dominick, and another of St. Thomas; but he distinguished himself more by his cabinet historical pictures, which were gracefully designed and well coloured, one of which is particularly noticed by Lanzi in the collection of the Marchesi Ambrogio Ghilini, of Christ praying in the Garden. He flourished about the year 1675.

CALDARO. See POLIDORO DA CARAVAGGIO.

CALDERARI, GIOVANNI MARIA, was born at Pordenone about the year 1500, and was a celebrated scholar of Gio. Antonio Licinio, called Pordenone. He painted so entirely in the manner of his instructor, that he is said to have produced some works that deceived the most sagacious. At Montereale, and at Pordenone, he painted several considerable works in fresco. He died in 1564. [Zani says he was living in 1570. His works are but little known; probably they are attributed to his master Pordenone.]

CALDWALL, JAMES, a modern English engraver, by whom we have several portraits, and other subjects, among which are the following:

PORTRAITS.

Sir Henry Oxenden de Barham, Bart.

Catherine, Countess of Suffolk.

Sir John Glynne, Chief Justice of the King's Bench.

Sir Roger Curtis.

Admiral Keppel.

John Gillies, LL. D., historian.

David Hume, historian.

Mrs. Siddons and her Son, in the character of Isabella.

VARIOUS SUBJECTS.

The Immortality of Garrick; *after Carter*, the figures engraved by *Caldwall*, and the landscape by *S. Smith*. The Fête Champêtre given by the Earl of Derby at the Oaks; *after R. Adams*, engraved by *Caldwall* and *Grignon*.

The Camp at Coxheath; *after W. Hamilton*.

CALENSE, CESARE. According to Dominici, this painter was a native of the province of Lecce, in the kingdom of Naples. It is not said by whom he was instructed, but he attained a reputable rank in the art, by a graceful manner, founded on a correct design, and an intelligence of the chiaro-scuro. In the church of St. John Baptist at Naples is a

fine picture by this master, of the taking down from the Cross, with the Marys, St. John, and other figures, full of expression and feeling. He flourished about the year 1590.

CALETTI, GIUSEPPE, called **CREMONENSE**. This painter was born at Ferrara about the year 1600. He first applied himself to study the works of Dosso Dossi, but he afterwards became an imitator of Titian, particularly in his bacchanalian subjects, with figures smaller than life. In these he approached so near to the glowing tones of that master, that Baruffaldi reports that he had seen many of his pictures in the galleries of the nobility at Bologna, which were believed to be the works of Titian, and he is said to have been able to counterfeit a certain *patina*, which time gives to painting, and which improves its harmony. His deceptions were, however, frequently discovered by his inattention to costume, and the introduction of the most absurd improbabilities. In his bacchanals, it was not unusual to introduce a modern gambol, or hunting, and, as it is sarcastically observed by Lanzi, "he placed wild boars in the sea, and dolphins in the forests." A genius of that cast was not likely to be much employed on more serious subjects. He has, however, proved himself to have been capable of more exalted exertions, by his picture of the Four Doctors of the Church, and his still more admired production of his St. Mark, both in the church of S. Benedetto at Ferrara, which last is described as designed with correctness and grandeur, and full of fine expression. He died in 1660.

CALIVARI. See **CARLEVARIIS**.

CALICI, ACHILLE, a Bolognese painter, born about the year 1665. He was a scholar of Prospero Fontana, but preferring the great style of Lodovico Caracci, he became his disciple, and, according to Malvasia, painted the two laterals of the great altar in the church of S. Michele Arcangelo, at Bologna, representing St. Michele, and the Angel Raffaele and Tobias.

CALIGARINO. See **CAPPELLINI**.

CALIMBERG, GIUSEPPE. This painter was a native of Germany, born about the year 1505, but passed the greater part of his life at Venice. Of his works in that city there remains, according to Lanzi, at the Servi, the Battle of Constantine. His style is not without merit, though rather heavy in execution, and sometimes mannered and dark. He died at Venice in 1570.

CALL, JOHN VAN. According to Descamps, this artist was born at Nimeguen in 1655. He was the son of a surveyor, and is said to have made a considerable proficiency in the art, without the help of an instructor. His first attempts were made in copying the landscapes of John Breughel, Paul Brill, and William van Nieulant, and he studied attentively the principles of perspective and architecture. He afterwards travelled through Switzerland to Italy, and, during a residence of some years at Rome, formed an ample collection of designs from the most picturesque views in the environs of that capital. He returned through Germany to his native country, and established himself at the Hague, where he died in 1703. His drawings are more esteemed than his pictures; they are purchased at considerable prices in Holland, where they are found in the choicest collections. [In the *Baron Verstolk de Soelen's* collection of drawings, which was sold by auction at Amsterdam in 1847, were three by Van Call, in conjunction with Backhuysen, representing an excursion of Peter the

Great on the Y, and views of Amsterdam from the river. The writers of the Catalogue name him *Jacques Van Kall*;—erroneously it is believed.]

[**CALLCOTT, AUGUSTUS WALL**, an English landscape and marine painter, was born at Kensington in 1779, and died at the same place in the close of the year 1844. He was brother of the distinguished music composer, Dr. Callcott, and in early life officiated for several years in the choir of Westminster Abbey. He, however, preferred painting to music, and for some time pursued both studies together, until the success of a portrait which he painted under the tuition of Hoppner, in 1799, and which he exhibited, led him to the final choice of painting as his profession. Very little experience, however, showed him that portrait was not suited to his taste, and in 1803 he devoted himself exclusively to landscape painting. He was for many years a large contributor to the exhibitions of the Royal Academy, of which he was a member. His landscapes are generally of small dimensions, and very similar in style, being extensive views, extremely placid, with nothing in them to attract vulgar attention, but fascinating to the refined lover of nature. No comparison, however, can be instituted between his landscapes and those of Claude; they are quite dissimilar in composition and execution; both looked at nature, and each succeeded in his own way. His marine pictures please by their tranquillity; all are beautiful in the selection of objects; but they are sometimes cold and monotonous in colour. His most successful production in figure painting was his picture of Raphael and the Fornarina, exhibited in 1837: it was worthy of the prince of painters, whose amour it represented. Many of his pictures have been engraved, and probably many more will be made familiar to the public by the same means, so that a detailed account of them is not necessary here. He was made a knight in 1837, and appointed keeper of the royal collection of pictures.]

[**CALLEJA, ANDRES DE**, a Spanish painter, born at Rioja in 1705, was one of those artists who know how to obtain court favour and academic honours; he arrived at both, and, it seems, gained, what ought to be considered more valuable than either, the esteem and affection of his pupils for the care he bestowed on their instruction. But we are told that the principal occupation of his last years was that of *restoring* the ancient pictures belonging to the king! It would be unjust to visit on him all the iniquities that have been perpetrated on pictures in Spain by the process of restoring; for to such an extent has it been carried, that very few of them, really worth preserving, have escaped. He died in 1782. His best works are in the churches of Sainte Croix, of St. Philippe le royal, the chapel of the Treasury, and the convent of St. Francis.]

[**CALLET, ANTOINE FRANÇOIS**, a French historical painter, born in 1741, and died in 1823. He painted classical subjects, and also circumstances in the life of Napoleon; the portraits of Louis XVI., Louis XVIII., and the Count d'Artois. Part of the ceiling of the gallery of Apollo in the Louvre, and that of the Luxembourg, are by him. His pictures are confined to his own country.]

CALLOT, JAMES. This ingenious designer and admirable engraver was born at Nancy, in Lorraine, in 1593. He was the son of John Callot, a gentleman of a noble family, and herald at arms for Lorraine. His parents destined him to a very different profession, but his love for the art induced him to

quit his paternal home, when he was only twelve years of age, and being without money or resources, he attached himself to a company of wandering Bohemians, and found his way to Florence. He was taken notice of by some officer attached to the court, who placed him under Cantagallina to learn drawing. After passing some time at Florence, he visited Rome, where being recognised by some persons of Nancy, who were friends of his family, he was prevailed on to return with them to his parents. Meeting with a continued opposition to his desire of following his favourite pursuit, he again eloped, but was followed by his brother to Turin, and brought back to Nancy. His parents, at length, finding it in vain to control so confirmed an attachment, permitted him to visit Rome, for the purpose of study, in the suite of the envoy from the Duke of Lorraine to the Pope. Callot, on his arrival at Rome, gave full scope to the bent of his genius, and he studied drawing with the greatest assiduity, under the tuition of Giulio Parigi. Having become a ready and able designer, he was desirous of acquiring the free use of the graver, for which purpose he placed himself under Philip Thomasin. He was not, however, very successful in the execution of the graver, of which he appears himself to have been sensible, as he soon abandoned it for the point. He went again to Florence, in the time of the Grand Duke Cosmo II., and etched some small plates from his own designs, which had the greatest success, procured him the patronage of the Duke, and brought him into the highest estimation with the public. On the death of Cosmo, he returned to Nancy, where he found a new and liberal protector, in Henry, Duke of Lorraine. In 1628, he went to Paris, where his works were already much admired, and he was employed by Louis XIII. to engrave some of the principal sieges and battles of the French, particularly those of Rochelle and the Isle de Ré. Whilst he was in the highest favour at the court of France, he gave a praiseworthy proof of his loyalty and patriotism. On being required by the Cardinal de Richlieu to make a drawing, and engrave a plate, of the Siege of Nancy, which was at that time taken by the French in 1631, as he had done of those of Rochelle and Ré, he desired to be permitted to decline what he considered as celebrating the humiliation of his country. On the minister's observing, in an insolent and threatening tone, that there were means of making him comply; Callot spiritedly replied, "I will sooner cut off my right hand, than employ it in any thing derogatory to the honour of my prince, or disgraceful to my country." Every one the least conversant in the art of engraving, is acquainted with some of the works of this ingenious artist. They evince the most extraordinary fertility of invention, and exhibit the most surprising variety of style. His greatest merit is in the prints where he has confined himself to very small figures; when he attempted them on a larger scale, his style becomes rather heavy, and loses a portion of that taste and spirit that distinguish his figures of a small proportion. The drawings of Callot are extremely admired, and they possess even more spirit than his prints. He frequently made several designs for the same plate, before he could arrange his subject to his satisfaction; and M. de Watetet asserts that he had seen four different drawings by him, for his celebrated plate of the Temptation of St. Anthony. The number of his prints is prodigious, and amounts to upwards of fifteen hundred. The most complete

list of them is given in *M. Heineken's Dictionnaire des Artistes*. The following are his principal plates:

PORTRAITS.

Cosmus III., Grand Duke of Tuscany; oval.
Francis, Grand Duke of Tuscany; oval; scarce.
Charles III., Duke of Lorraine; scarce.
The Marquis de Marignan, General of Charles V.; scarce.
Donatus Antellensis, called the *Senator*; scarce.
Claude Dervet, painter, and his Son. 1632.

SACRED SUBJECTS.

The Murder of the Innocents, engraved at Florence; scarce.
The same subject, engraved at Nancy, with variations.
The Annunciation, with the words *Ecce ancilla Domini* coming from the mouth of the Virgin; after *Matteo Rosselli*; very scarce.
Christ bearing his Cross; small oval; engraved on silver.
The Crucifixion, with the Virgin, St. John, and Magdalene; scarce.
The Entombing of Christ; after *Ventura Salimbeni*.
The Virgin and Infant, with St. Elizabeth and St. John; after *A. del Sarto*.
The Holy Family, with St. Joseph giving drink to the infant Jesus.
The little Assumption, called the Assumption with Cherubim.
Another Assumption; oval.
The Triumph of the Virgin; dedicated to the Duke of Lorraine.
St. John in the Isle of Patmos.
The Temptation of St. Anthony; dated 1635.
Another Temptation of St. Anthony, with a River in the middle, and on the right some Devils drinking; very scarce.
The Martyrdom of St. Sebastian; a grand composition.
St. Mansuetus restoring to life the Son of King Leucorus.

VARIOUS OTHER SUBJECTS.

Jupiter fulminating the Giants; scarce.
Pandora, with the Assembly of the Gods.
The Card-players.
The Punishments. The best impressions of this fine print have a small square tower above the houses on the left, and a little image of the Virgin in an angle of the wall in the middle of the print.
A Woman seated with a Child in her Arms, and another eating Fruit under a Tree; very scarce.
A View of the Louvre, with the Steeple of Nesle.
A View of the Pont Neuf at Paris; the companion.
The Farterre of Nancy, with figures walking.
The Garden of Nancy; *Jac. Callot, inv. et fec.*; very scarce.
The great Fair of Florence, engraved at Florence, 1620; fine impressions of this print are very scarce; in two sheets.
The same subject, engraved at Nancy, called the Fair of Nancy; inscribed *Fe Fiorentine et ecc. Nances*.
The little Fair, called the Players at Bowls, with figures dancing; the best impressions are before the name of *Callot*; scarce.
The Siege of the Isle de Ré; in sixteen sheets.
The Siege of Rochelle; similar.
The Siege of Breda; in eight sheets.
The Tiltng, or the New Street at Nancy.

VARIOUS SETS BY CALLOT.

The Life of the Virgin; in fourteen plates, with the title.
The Life of the Virgin; in twenty-seven plates.
Nine plates of devout subjects; *Gloriosissimi Virginis*, &c.
Eleven of the New Testament, with a title by *Ab. Bosse*, twelve plates.
Seven, the great Passion of Jesus Christ.
Twelve, the little Passion; the first impressions are very scarce.
The Acts of the Apostles; in twenty-nine plates, executed with the graver in his early time.
Six of the Penitents, including the title by *Ab. Bosse*.
Sixteen of Christ, the Virgin, the Apostles, &c. 1631.
Sixteen of the Martyrdom of the Apostles, &c.
Four, called the Little Banquets.
Forty-one of the Miracles; entitled *Scelta d'alcuni miracole*, &c.
Seven of the Seven Mortal Sins.
Eighteen of the Miseries of War; dated 1633.

Seven of the little Miseries of War; the title by *Ab. Bosse*.

Fourteen of the military Exercises.

Fourteen of Fantasies; dated 1635.

The Caprices, engraved at Florence.

The same Caprices, engraved at Nancy, inferior in execution.

Varie figure di Jacobo Callot; in seventeen plates.

Balli di Stefania, or Curruccum; in twenty-four plates.

Varie figure Gobbi di Jacobo Callot fatte in Firenze; twenty-two plates. There is another set with some variations.

Twenty-five of Beggars; entitled *Capitano de Baroni*; fine.

Twelve of Ladies and Gentlemen in the Dresses of the Mode.

Sixteen of the Tragedy of Soliman, with the portrait and title.

Three of Festivals during the Carnival at Florence; scarce.

Seven of Tournaments.

Four of Jousts and Tournaments.

Forty-eight plates, for a Journey to the Holy Land.

The Twelve Months of the Year; after *Momper*.

The Four Seasons; after *Sadeler's prints from Bassano*.

Four Landscapes, lengthways.

Callot died at Nancy in 1635.

[CALOMATO, BARTOLOMEO, a Venetian painter, who flourished from 1650 to 1660; was remarkable for his small pictures, representing civic and rural views, enlivened with figures, well composed, and graceful and lively in expression.]

CALVART, DENIS. This eminent painter, who may be rather considered as a Bolognese than a Fleming, was born at Antwerp in 1555. He had made some proficiency in the art in his own country, when he visited Italy, and came to Bologna with some talents as a landscape painter. To perfect himself in the study of the figure, he first frequented the school of Prospero Fontana, and afterwards became a disciple of Lorenzo Sabbatini, to whom he was of no inconsiderable utility in his works in the Vatican. On leaving Sabbatini, he occupied some time in studying the works of Raffaele, and the other great objects of art at Rome, and returned to Bologna, where he established that celebrated school where Albano, Domenichino, and Guido received their first instruction in the art. An excellent colourist, like the other artists of his country; intelligent in perspective, which he had learned under Fontana; and a correct and graceful designer, from the tuition of Sabbatini; he was regarded at Bologna as the restorer of their school, which had at that period fallen into some degree of decadence, particularly in colouring. There is something mannered in his style, and a certain air in the movement of his figures that is strained and indecorous. The first defect may be attributed to the taste of the preceding age, the other to the effect of his natural disposition, which tradition describes as remarkably fiery and turbulent. He was, notwithstanding, an excellent instructor of the youth of his time, and attended the studies of his pupils with the greatest diligence and assiduity. Of his works as a painter, the most esteemed are, the Holy Family, with St. Roch and St. Sebastian, in the church of S. Giuseppe at Bologna; our Saviour appearing to Magdalene, in S. Giorgio; St. Gregory converting the Heretics, in S. Gregorio; and St. Michael, in S. Petronio. The last is considered his best work. D. Calvart died at Bologna in 1619. [Others place his birth in 1553. His name is differently written by authors, but on his picture of the Martyrdom of St. Lawrence, he has inscribed 1583, DIONISIO CALVAERT, DE ANTVERSA.]

CALVI, LAZZARO and PANTALEO. These art-

ists were the sons of Agostino Calvi, a respectable Genoese painter, who was one of the first reformers of the old style of his country. Lazzaro was born in 1501, and with his brother Pantaleo was educated under Perino del Vaga. He was twenty-five years of age when he quitted the school of Perino. Although Pantaleo was the elder brother, he contented himself with unobtrusively contributing to the celebrity of Lazzaro, by an exercise of his powers in the ornamental accessories, which formed no inconsiderable part of the attraction of the works which they executed at Genoa, and the different towns of the republic; at Monaco, and at Naples. Lanzi considers, as their principal work, the façade of the Palazzo Doria, (now that of Spinola,) where are represented prisoners, and other figures, in various attitudes, designed in so grand a style, and executed in so fine a taste, that it is in itself a school for the study of drawing. This work of the Calvi is mentioned by Lomazzo in terms of the highest praise, in his *Trattato della Pittura*. Their picture of the Continnence of Scipio, in the Palazzo Pallavicini, at Zerbinò, exhibits an acquaintance with the nude, which Mengs considered worthy of their master del Vaga. It is suspected by Lanzi that they may have been assisted in some of their best works by Perino, as he is known to have very liberally accommodated them with his drawings and cartoons. The jealousy or ambition of Lazzaro, irritated by the success of some of his contemporaries, prompted him to the commission of the most horrid crimes. He occasioned the death of Giacomo Bargone, a most promising artist, by poison; and he hired assassins to vilify the works of the ablest painters of the time, and to extol his own. It was in the midst of these cabals and atrocities that he was engaged, in conjunction with Andrea Semini and Luca Cambiaso, to paint, in the chapel de Nobili Centurioni, the Birth and Life of St. John the Baptist; and although, in this competition, he exerted his utmost powers, and produced one of his finest works, the preference was given to the performance of Cambiaso, whom the prince, in consequence, fixed on to execute the fresco paintings in the church of S. Matteo. This mortifying discomfiture so disgusted and enraged him, that he determined to abandon the art, and he actually became a mariner, and withdrew himself from painting for twenty years. He returned, however, to his profession, which he continued till he was in his eighty-fifth year. His last works were for the church of S. Caterina, and it is not surprising that, at so advanced a period of life, they were weak, languid, and senile. He lived to the extraordinary age of 105, and died in 1606.

CALVI, GIULIO, called IL CORONATO. This painter was born at Cremona about the year 1570. He was a scholar of Gio. Batista Trotti, and according to Zaist, in his *Notizie istoriche de Pittori Cremonesi*, painted so much in the manner of his master, that his pictures might have been confounded with the inferior works of Trotti, had he not signed them with his name. He died young in 1596.

CALZA, ANTONIO, a painter of battles, born at Verona in 1653. He studied at Bologna under Carlo Cignani, but his genius leading him to paint animals and horses, and having met with some of the works of Bourgoignon, he resolved to visit Rome, for the purpose of studying under that master, by whose instruction he was greatly assisted. He returned to Bologna, where he painted battle-pieces and landscapes with great success, and had a number of

scholars and imitators, his pictures being much in vogue. [Zani places his birth in 1653, and his death in 1725; Guarienti says he died in 1714; Oretti, that he was born in 1636 and died in 1738.]

CAM, F. VANDER, a Dutch engraver, who flourished about the year 1750. He executed some plates in mezzotinto, representing scriptural subjects.

CAMASSEL, ANDREA. This painter was born at Bevagna in 1601. He first studied under Domenichino at Rome, but afterwards attached himself to the school of Andrea Sacchi. His powers, as an historical painter, are evident in many of the public edifices at Rome. His conceptions are noble and elevated, his colouring is tender and harmonious, and his pencil is free and flowing. In the Palazzo Rondinini, is his Battle of Constantine with Maxentius, and in the battisterio of the Lateran, the Triumph of Constantine; but he is still more to be admired in his Assumption of the Virgin in the Rotonda, and his Pietà at the Cappucini. He died in 1648.

CAMBIASO, or CANGIAGIO, GIOVANNI, a Genoese painter, born in the valley of Polcevera, near Genoa, in 1495; he was a disciple of Antonio Semini, and a contemporary of Pierino del Vaga and Pordenone, and like them was one of the first reformers of the antique dry style that preceded them.

CAMBIASO, or CANGIAGIO, LUCA. This eminent painter was the son of the foregoing artist, born at Genoa in 1527, and received his instruction in the rudiments of art from his father. Born with the genius of a painter, he soon outstripped his instructor; and when he was fifteen, produced works that had the appearance of maturity, and sufficient indication that he would prove one of the most distinguished painters of his country. Prompt and bold in his design, yet selected by Boschini as an example of correctness, his drawings are the admiration of the judicious, and notwithstanding their multiplicity, hold a high rank in the portfolios of the curious. He possessed a fecundity of invention that gave a novelty to every thing he produced, and he shows his powers in foreshortening in the most daring variety. Far from shunning, he appears to have courted, and conquered, the most arduous difficulties of the art. He visited Florence and Rome, where he increased his natural conception of grandeur, by contemplating the works of Michael Angelo and Raffaele. In his first performances he appears to have been led away by the ardour and vivacity of his genius, and his early works have something of the extravagant and gigantesque. It was usual for him to paint, both in oil and in fresco, without having prepared either drawing or cartoon. In his better time, he checked this impetuosity, and it was in the middle of his life that he produced his most esteemed works. His picture of the Martyrdom of St. George, in the church dedicated to that Saint, is considered by some as his best performance, from the admirable expression in the head of the martyr, the ample and ingenious composition, and the judicious conduct of the chiaro-scuro; but others prefer his S. Benedetto, and his S. Giovanni Batista, at Rocchettini; and above all, his Rape of the Sabinians, at the Palazzo Imperiali, at Terralba, near Genoa. Every thing pleases in this work; the sumptuous architecture, the beauty and spirit of the horses, the modest reluctance of the women, the impassioned ardour of the men, and the appropriate minor accessories with which he has accompanied and accomplished his subject, form an assemblage

of perfection that has rarely been surpassed. It is said that Mengs, on seeing this picture, declared he had seen nothing out of Rome that approached so near to the beauty of the loggie of the Vatican. Philip II., apprized of his talents, invited him to Madrid in 1583, and employed him in the Escorial, where he painted the ceiling of the choir, representing the Assemblage of the Blessed, an immense composition, which is highly applauded by Lomazzo, but not equally estimated by Mengs, which will not be thought extraordinary by those who are acquainted with the candid liberality of the critic, and are aware of his ambition of being considered the *Rafaele* of Spain. Cambiaso died at the Escorial in 1585. [He is also called *Luchetto da Genova*.]

CAMBIASO, or CANGIAGIO, ORAZIO, was the son and scholar of the preceding painter, and when Luca was invited to Spain, he accompanied his father. After the death of Luca, Philip II. continued to employ him, and settled on him a liberal pension.

CAMERATA, GIUSEPPE, a Venetian painter in miniature, and an engraver, born at Venice about the year 1724. He was the son of G. Camerata, a painter of some reputation, who had studied under Gregorio Lazzarini. He learnt the use of the graver from Giovanni Cattini, and in 1751 was invited to Dresden, to assist in engraving the plates for the gallery, where he was made principal engraver to the court. We have by him several plates, not only from the pictures in the Dresden gallery, but from his own designs, among which are the following:

PORTRAITS.

Marco Foscarini, Doge of Venice.
Simone Contarini, Procurator of St. Mark.
Sebastiano Bombelli, *Pictor celeberrimus*.

SUBJECTS FROM THE DRESDEN GALLERY.

The Parable of the Talent; *after Domenico Feti*.
The Parable of the Prodigal Son; *after the same*.
David, with the Head of Goliath; *after the same*.
The Holy Family; *after Giulio Cesare Procaccini*.
St. Roch administering the Pestiferous; *after Camillo Procaccini*.
St. Roch; *after Caracci*.
The Assumption of the Virgin; *after the same*.
The Adulteress before Christ; *after B. Biscaino*.
The Chastity of Joseph; *after S. Cantarini*.
The Old and New Testament; *after A. Vaccari*.
The Magdalene; *after Pompeo Battoni*.
A half-length figure, with a beard; *after Dietrich*.
Another half-length, the companion; *after the same*.
The Magdalene; *after Vanderwerf*.

[Nagler says he was born in 1718, and died in 1803.]

CAMILO, FRANCISCO. According to Palomino, this painter was the son of Domenico Camilo, a Florentine who had settled in Spain. He was a native of Madrid, and a scholar of Pedro de las Cuevas. He proved a reputable painter of history, particularly in his colouring, which is sweet and tender. One of his most esteemed works is in the church of the Capuchins at Alcalá de las Henares, representing St. Mary of Egypt before the Virgin, with a number of Saints and other figures, which Palomino says would alone establish his fame. Of nearly equal merit is his San Carlos Borromeo, in the Padres Minores at Salamanca, and his Descent from the Cross, in San Justo. But his most celebrated performance is his Nuestra Señora de Belen, in the church of San Juan de Dios, at Madrid, which Palomino emphatically says, is *without limit in perfection*. He died in 1671, in the prime of life.

CAMPAGNOLA, GIULIO, a painter and engraver, born at Padua, and flourished about the year 1500.

He excelled in miniature, and also painted a few pictures in oil, that approached some steps towards the modern style. We have the following plates engraved by this artist:

Ganymede taken up to Heaven, by the Eagle of Jupiter.

This plate is engraved in the manner of *Marc Antonio*, and though he has not been unsuccessful in point of execution, he is very inferior in the drawing: inscribed *Julius Campagnola Antenoreus, fec.*

St. John the Baptist holding a Cup; also with his name.

It is deserving of remark, that this print is engraved in a peculiar manner for the time. The background is expressed by dots, apparently executed with the dry point, and the outline of the figure is put in with a deeply engraved stroke, finished within with dots. The execution of this plate affords a reasonable presumption, that this style of engraving, which has been generally considered of modern date, is of some antiquity. [There has been much discussion, and some acrimonious controversy, respecting this artist. See Zani, *Encyclopaedia*, part I. vol. v., and Otley's Inquiry into the Origin and early History of Engraving. Bartsch describes eight prints by Giulio Campagnola; Otley, *note*.]

CAMPAGNOLA, DOMENICO, was the son of the preceding artist, and flourished about the year 1543. Bred in the school of Titian, Domenico soon attained a proficiency that even roused the jealousy of his master. His fresco paintings in the Scuola del Santo lose little of their merit by a comparison with the works of his admirable instructor, and in his oil pictures in that of the S. M. del Parto, he wrestles with him more equally. In the compartments of the ceiling, in which he has represented the Evangelists and other Saints, he appears (says Lanzi) to have aspired to a grandeur above Titian, and to have marked the naked with a more daring and unrestrained outline. Ridolfi speaks highly of his merit as a painter of landscapes, which he says are in the fine style of Titian, and little inferior to those of that master. Domenico Campagnola holds an eminent rank as an engraver, and his etchings, and wooden cuts, are executed in a style that shows the hand of a great master; the major part of them are after his own designs. He sometimes marked his plates D. C., and sometimes

DO.
CAP.

THE FOLLOWING ARE HIS ETCHINGS.

The Adoration of the Magi.

Render unto Caesar, &c., half-length figures.

The rich Man and Lazarus; in three sheets.

Christ curing the Sick.

The Descent of the Holy Ghost. 1515.

The Holy Family; marked with his name, but *after*

Titian.

The Martyrdom of a Female Saint before an Emperor.

The Arts and Sciences taking Flight at the Approach of War.

A Landscape, with a Waggon and two Oxen.

Another Landscape, with Jupiter and Calisto; *after*

Titian.

A Bacehanalian subject.

Venus; marked D. O. CAMP. 1517.

WOODEN CUTS.

The Virgin suckling the infant Jesus, with other Saints.

Three Children near a Pedestal, with a Dog gnawing a Bone.

A Landscape, with St. Jerome.

Another Landscape, with a Soldier, his Wife, and Children.

The Murder of the Innocents; *after Titian*.

Pharaoh and his Host overwhelmed in the Red Sea; in twelve blocks; *after Titian*. He has marked this print *Domenico dalle Greecche, 1549*.

[The following is a list of the prints by Domenico Campagnola, as given by Otley; which will be found to differ very materially from that given above:

1. Christ healing the sick Man at the Pool of Bethesda.
2. The Resurrection of Christ.
3. The Descent of the Holy Spirit on the day of Pentecost.
4. The Assumption of the Virgin.
5. The Madonna seated with the Infant in her arms under a Tree, with St. Catharine kneeling on the right, and on the left a graceful Female holding a Banner.
6. The Decollation of a Female Saint.
7. Venus naked, seated upon a Bank in a Landscape, and turned towards the right.
8. A Youth in a standing posture, with a Reed Pipe, leaning against a Tree, and on the left an old Man, in the habit of a Warrior, with a Dog at his feet.
9. A group of Three young Men and a Female, seated with Musical Instruments, under a clump of Trees on the left of the print, with, on the right, a Landscape and Buildings.
10. A Combat of naked Men on foot and on horseback, in a Wood.
11. St. Jerome seated naked at the entrance of a Hovel, with the Lion at his feet.
12. A Dance of twelve Cupids, two of them with Tamboourines.

Otley observes, "there exist also with the name of Domenico Campagnola, a small number of *wood prints*; but there appears reason to believe that they were engraved by others after his designs."

CAMPALASTRO, LODOVICO, a painter of Ferrara, in which city there are several of his works. In the church of S. Crispino, the Nativity, the Repose in Egypt, and the Adoration of the Magi; and in S. Lorenzo, St. Francis of Assisi.

CAMPANA, PIETRO, a modern Italian engraver, born at Soria in 1727. He learned the use of the graver from Rocco Pozzi, and lived the greater part of his life at Rome and Venice. We have the following prints by him:

St. Francis of Paola; *after Seb. Conca*.

St. Peter delivered from Prison; *after Mat. Preti*.

Portrait of P. da Cortona; from the picture in the *Florentine Gallery*.

Portrait of Bernardino Barbatelli, called Poccetti.

[He died in 1765.]

CAMPANA, TOMMASO. This painter was a native of Bologna, and, according to Masina, a scholar of Guido. That he did not disgrace his instructor is evident, from his two pictures in the cloister of St. Michel in Bosco, at Bologna, representing subjects from the life of St. Cecilia.

CAMPANELLA, AGOSTINO. This artist was a native of Florence, and flourished about the year 1770. He engraved several plates representing historical and biblical subjects. They are executed with the graver in a neat style, but the drawing is not very correct.

CAMPANELLA, ANGELO, a modern Italian engraver, born at Rome about the year 1748. He engraved the statues of the twelve Apostles which are in the church of St. John of Lateran; and some of the plates for Gavin Hamilton's *Schola Italica*, one of which was the Presentation in the Temple; *after Fra. Bartolomeo*. [He died in 1815.]

CAMPANNA, PEDRO. This painter was born at Brussels in 1503, but went to Italy when he was very young. He has been generally accounted among the disciples of Raffaele; but that could hardly have been the case, as Raffaele died in 1520,

when Campagna was only seventeen years of age. He, however, certainly attached himself to the Roman school; and if he had not the advantage of being instructed by Raffaele, he at least formed his style from an attentive study of his works. In the year 1530, he resided at Bologna, and on the occasion of Charles V. visiting that city, he was of sufficient celebrity to be selected to paint the triumphal arch under which the emperor passed. He was invited by that monarch to visit Spain, where he resided many years, and distinguished himself by several important performances. His principal works are at Seville, in the cathedral of which city is his celebrated picture of the Purification, and another of the Nativity. In the church of San Lorenzo is his Descent from the Cross. Campagna acquired in Spain both riches and fame, and died at Brussels in 1570.

CAMPBELL, J. This artist was probably a native of Scotland. He flourished about the year 1754, and engraved a few plates *after Rembrandt*, in which he imitated the style of that master with considerable success.

[CAMPER, PETER, a celebrated professor of anatomy and surgery, was also an amateur painter. He succeeded in copying the works of Carlo Lotti and other Italian masters, as also those of Honthorst. He took lessons from Karel de Moor, and produced some cabinet pictures in the manner of that master; but most of his productions have the marks of imitation rather than originality. He published a work very useful to young students in painting. He was born at Leyden in 1722, and died at the Hague in 1789.]

CAMPHUYSEN, THEODORE RAPHAEL, a Dutch painter, born at Gorcum in 1586. He was a scholar of Dietric Govertze. He painted small landscapes, with ruins, and views of the Rhine, with boats and small figures, neatly drawn, and spiritedly touched. He frequently represented these subjects by moonlight, with a pleasing and natural effect. [This is the account generally given of *Theodore Raphael Kamphuisen*, or *Camphuisen*. Some have supposed him to have been a pupil, or at least an imitator, of Paul Potter, and so close is the resemblance in their manner of painting, that a picture by *Camphuisen* was exhibited in the Louvre, in 1814, under the name of *Potter*, and was claimed and restored to the gallery at Hesse Cassel, in 1815, where it still remains under the same name, though it is in fact the work of the former. Balkema states that *Kamphuisen* quitted the profession of a painter at the age of eighteen, for the study of Theology, and became a minister of the Reformed church. Others say that he practised his profession only till he was eighteen, when he became tutor to the sons of Lord Nieupoort, which nobleman afterwards made him his secretary. Balkema says he died in 1626. This at once disposes of the supposition that he imitated Paul Potter, who was born in 1625. Again, it is said that he lived to an advanced age: this would tend to support the opinion that he made Potter his model, when his early love of the art returned upon him on seeing the works of that master, so congenial to his own feeling; but where are the proofs of these being facts? Füssli and Zani both say that he had a son named *Hermann*, who flourished from 1650 to 1670; and a landscape painter, J. C. Kamphuisen, is also named, but no particulars are given of him. There are several pictures in England known as the works of Kamphuisen, or Camphuisen, but which cannot be by Theodore

Raphael Camphuisen, as they are evidently of a later date than 1626, and have no analogy to those of P. Potter. They represent well-wooded landscapes, generally with a stream through which peasants are passing with a cart and horse carrying their produce to market. They are admired for the sparkling lights which the artist introduced, playing on the rippled water, or by the splashing caused by the horse and vehicle, and for the depth and richness of their tone. In these many have imagined that they discovered some resemblance to Paul Potter, probably relying on the erroneous tradition; but in what respect, it would be difficult to satisfy an unprejudiced connoisseur. It is desirable that the author should be ascertained, as no writer on the subject of pictures has before noticed him.]

CAMPI, GALEAZZO. This painter was born at Cremona in 1475, and is stated by Vasari to have been a disciple of Boccaccio Boccacino. This is however very reasonably doubted by Lanzi, on the ground that his pictures, which remain in the churches at Cremona, are in a very different style, and even more dry and Gothic than those of Boccacino, as is evident in his picture in S. Sebastiano, of the Virgin and Infant, with S. Rocco, which bears the date of 1518, when he must have reached his best time, where he appears to have been a feeble follower of the style of Perugino, possessing a tolerably good colour, but weak in chiaro-scuro, meager in design, and insipid in expression. His best work seems to have been his own portrait, which is in the gallery at Florence. [On the portrait is inscribed his age, 53, and the date 1528.]

CAMPI, GIULIO. This reputable painter was the son of Galeazzo Campi, born at Cremona in 1500. Giulio, like Lodovico Caracci, may be regarded as the founder of the most celebrated school of his country. His father, not considering himself competent to cultivate, by his own instruction, the marked genius that he discovered in his son, sent him to Mantua, to be educated under Giulio Romano. In that school he studied with great application, and his advancement was commensurate with his assiduity. A great style of architecture, grandeur of conception, energy of character, and a commanding facility, were the acquirements with which Campi left the school of Giulio Romano, to study at Rome the works of Raffaele, and the beauties of antiquity. Nor was he inattentive to the blandishments of colouring, which he studied in the works of Pordenone and Titian. Milan, Cremona, and Mantua possess his most considerable works. The church of S. Margherita, at Cremona, is almost entirely ornamented with his pictures. The dome of S. Girolamo, at Mantua, the Descent from the Cross, in S. Grismondo at Cremona, give ample testimony of the vigorous powers of this distinguished painter. He died in 1572.

CAMPI, ANTONIO CAVALIERE, was the younger brother of Giulio, a native of Cremona, and flourished about the year 1586. He was instructed by his brother, and distinguished himself both as a painter and an architect, but excelled particularly in the latter. He executed several works, both in oil and in fresco, at Cremona and Milan. His best pictures are St. Paul resuscitating Eutychus, which is engraved by *Agostino Caracci*, and the Nativity, in the church of S. Paolo, at Milan. He was less successful in his fresco paintings, in which he vainly attempted to follow the great style of Coreggio. He was undoubtedly a man of genius, spirited and resolute, but he wanted judgment and discretion.

CAMPI, VINCENZIO, was the third son of Galeazzo Campi, and was brought up in the school of his brother Giulio. His chief merit was in painting portraits and still-life, although he attempted some historical subjects, in which he was very inferior to his brothers. He died in 1591.

CAMPI, BERNARDINO. This painter was of the same family as the three preceding artists, born at Cremona in 1522. He was intended for the profession of a goldsmith, but on seeing the copies of two of the tapestries, designed by Raffaello, which had been copied by Giulio, he determined to change his pursuit, and to study painting under his relative. He remained with Giulio some time, but afterwards went to Mantua, where he frequented the school of Ippolito Costa. When he was nineteen years of age, he commenced professor, and it was not long before he displayed the superiority of his genius. During his studies under Costa, at Mantua, he was not inattentive to the works of Giulio Romano, in that city, in which he discovered all that could inspire the mind of a student with the sublimity of conception, and dispose it to receive the grandest impressions. The beauty and simplicity of Raffaello had made him embrace every opportunity of studying from the drawings and prints after that master. One of his protectors conducted him to Parma and Modena, that he might become acquainted with the style of Coreggio; and on his return to Cremona, he proved how much he had profited by it, in his great work in the cupola of S. Gismondi. Compared with Giulio Campi, Bernardino will be found less bold, but more correct; not so grand, but possessed in a more refined degree of ideal beauty, and of that sensibility of expression which reaches the heart. St. Gismondi, at Cremona, is the theatre of his triumph. Nothing can be imagined more simple, and more conformable to the finest taste in the best era of the art, than his St. Cecilia with St. Caterina, and a Choir of Angels. But, above all, he has distinguished himself by his prodigious work in the cupola of that church, in which he has represented an assemblage of all the blessed, of the Old and New Testament, each with appropriate symbols, a composition with which his biographer Lamo does not hesitate to assert, few productions in Italy will bear a comparison, for abundance of invention, grandeur of style, variety of character, and the admirable harmony that reigns through the whole. This immense work is of stupendous dimensions, and though the figures are seven braccia high, such is his judicious management of the point of view, that they only appear of the size of nature. He completed this great work in the surprising short space of seven months. He died about the year 1592.

CAMPIDOGLIO. See ANGELO.

CAMPIGLIA, GIO. DOMENICO, an Italian painter and engraver, born at Lucca in 1692. He studied at Florence, under Tommaso Redi and Lorenzo del Moro; and at Bologna attended the school of Gioseffo dal Sole. He painted some historical subjects at Florence, and several portraits, among which was his own, which is placed in the gallery. He particularly excelled in drawing after the antique marbles, and was much employed at Rome and Florence, in making drawings for the engravers. He etched himself several plates, and among others the following portraits of artists:

Giovanni Domenico Campiglia.
Giovanni Lorenzo Bernini.
Giulio Romano.

Salvatore Rosa.
Leonardo da Vinci.
Giovanni Antonio Razzi.

[According to Nagler, he died in 1763.]

CAMPINO, GIOVANNI, was a native of Camerino, about the year 1590. This painter is a remarkable, if not a solitary instance, of an Italian migrating from his country to study the art of painting. Sandrart, however, assures us, that he went to Antwerp, and placed himself as a student under Abraham Janssens, a contemporary of Rubens, with whom he remained some years, and returning to Italy settled at Rome, where he attached himself to the works of Caravaggio, whose manner resembled, in many respects, that of his Flemish instructor. He painted some pictures at Rome with sufficient success to procure him an invitation to the court of Spain, where he was employed, according to Sandrart, by the King, [and died there in 1650.]

CAMPION, CHARLES and TERSAN DE, two French amateurs, brothers, by whom we have several plates, some of which are executed with the graver, and some etched. They lived at Paris about the year 1770.

PORTRAITS.

Alexis Claude Clairault; *after Cochin*; C. P. C. de Tersan.
Aignau Thomas Desfoches; *after the same*; *Campion*.
S. Francis Morand; C. P. *Campion Tersan, f.*
Francis Regny; *Campion*.
Prince Louis de Rohan; *Campion, sc.*
Nicholas de Verri; *Campion de Tersan*.
Cardinal Commandon; C. C.
M. St. Amatrante; C. C.
A Storm; C. C., *fecit*. 1769.
Abraham and Isaac; *after Rembrandt*.
Job and his Wife; *after the same*.
The Dead Christ, with the Virgin and Angels.
Two small Landscapes; oval.
Five small Landscapes; circular.

[It should be *Charles Campion, Comte de Tersan*; his brother's name was *Joseph André*. Charles was born at Paris in 1744, and died about 1816: he was an ecclesiastic. Of Joseph but little has been said: it is probable that he worked conjointly with his brother, as they were both amateurs, and employed themselves in the art merely for amusement. The etchings by Charles are marked C. C. and C. P. C. de T.]

CAMPOLLO, PLACIDO. According to Hackert, in his *Memorie de Pittori Messinesi*, this artist was born at Messina, in 1693. He studied at Rome, under Sebastiano Conca, where he was more indebted for his advancement to his designs from the antique marbles, and his contemplation of the works of Raffaello, than to the precepts of his instructor. On his return to Sicily he distinguished himself as a painter of history, particularly in fresco. One of his principal works is the ceiling of the Galleria del Senato, at Messina, which is admired for the ingenuity of the composition, and the correctness of the design. He died of the plague in the fatal year 1743.

[**CAMPROBIN, PEDRO DE**, a Spanish painter of animals, fruit, and flowers, flourished about 1660. His pictures of the latter kind are to be seen in several churches at Andalousia; those which he considered his best are signed *Pedro de Camprobin Pasano fecit*.]

CAMU, LE, a French engraver, who flourished about the year 1746. He engraved a print of the Temple of Arts, from the design of *G. M. Dumont*.

CANAL, ANTONIO, called CANALETTI. This celebrated painter of perspective views was born at

Venice in 1697. He was the son of a scene painter, and was himself employed for some years in painting decorations for the theatre, an occupation, which from necessary despatch, and variety of contrivance, secured to him great readiness of hand and promptness of invention. Aspiring to a higher walk in the art, he visited Rome, and passed some time in designing the grand remains of antiquity in that metropolis and its vicinity. He returned to Venice, where the interior views of that city furnished him with the most picturesque and interesting subjects for his works, which he treated with an intelligence of perspective, and a conduct of aerial tint, that approach to illusion. Such was his extraordinary facility, that the number of his pictures is immense, and yet they have the appearance of being carefully finished. There is scarce a collection without its pair of Canaletti's. It ought, however, to be observed, that he had several scholars who painted similar subjects so neatly, that they have been sometimes mistaken for his works, particularly F. Guardi. But the intelligent observer will not find it difficult to distinguish the genuine works of Canaletti by a superior lineal precision, and a peculiarly brilliant effect of light. He died in 1768. [The name by which he is generally known should be written *Canaletto*, not *Canaletti*. His works are sufficiently known to make comment on them unnecessary; but there are hundreds attributed to him that are spurious.]

CANAL, BERNARDO, was the nephew of the preceding artist, born at Venice about the year 1724. After receiving the instruction of his uncle he visited Rome, where he painted some pictures in the style of Canaletti. He afterwards went to Germany, where he conceitedly assumed the title of Count Bellotti, by which name, according to Mr. Heineken, he is best known in that country, where his works, as a painter of perspective, and architectural views, are much admired, particularly at Dresden, where he passed great part of his life. He has etched several plates of views of that city and the neighbourhood, which are executed with neatness and spirit, and produce a good effect. He died at Warsaw in 1780.

CANALE, GIUSEPPE, a modern Italian designer and engraver, born at Rome in 1728. He was instructed in engraving by Jacob Frey, and also frequented the school of the Cavaliere Benefiale. In 1751, he was invited to Dresden, to assist in making the drawings and engraving the plates of a part of the pictures in the gallery; he was appointed engraver to the court. We have by him the following prints:

PORTRAITS.

Maria Mattia Perini; *after M. Benefiale*.
 Maria Antonia Walburgis, Dowager Electress of Saxony.
 Archbishop Bonaventura Barberini.
 Maria Josephina, Queen of Poland.
 Prince Xavier, of Saxony.
 The sepulchral Monument of Cardinal Spinola.

VARIOUS SUBJECTS.

The Philosopher; *after Spagnoletta*.
 The Glory; *after Domenichino*.
 A Sibyl; *after Angelica Kauffman*.
 Paris and Oenone; *after Vanloo*.
 Adam and Eve driven from Paradise; *after Albano*.
 Christ and St. John; *after Vandervort*.
 Christ appearing to St. Thomas; *after Mat. Preti*; this plate was finished by *Beauvarlet*.
 A Turkish Woman; *after Dietricy*.
 Spring; *after the same*.

CANALETTI. See CANAL.

CANDIDO. See WIT.

CANE, CARLO. This painter was born at Gallarate, a small town in the Milanese, in 1618, and was first instructed by Melchiore Gillardini, but he afterwards studied under the Cavaliere Morazone. He imitated the works of the latter with success, and became a painter of history of some note, particularly in fresco. His best works are his S. Ambrogio, and his S. Ugo, painted in fresco in the Certosa, at Padua. He also painted landscapes and animals, which he touched with great spirit. He died at Milan in 1688. [Lanzi observes that *Carlo Cane*, of Trino, painted in 1600, as we learn from Giovanni Andrea Irico in his account of Trino, who cites two altar-pieces dated the said year, with the name *Trinensis*. Orlandi mistakes in saying he was born in the Milanese, 1618, and died at the age of 70.]

CANINI, GIOVANNI AGNOLO, was born at Rome in 1617, and was a scholar of Domenichino, but afterwards frequented the school of Barbalunga. He painted history with no inconsiderable reputation, and was received into the academy at Rome in 1650. In the church of S. Martino a monti, at Rome, are his two pictures of the Martyrdom of Stefano and St. Bartolomeo. He was also employed by the Queen of Sweden in some considerable works. He died in 1666.

CANO, ALONSO. This celebrated Spanish artist has been called, with some propriety, the Michael Angelo of Spain. He distinguished himself as a painter, a sculptor, and an architect, in all of which branches he excelled, and it is not easy to determine in which he was most conspicuous. According to Palomino, he was born at Grenada in 1600, the son of Miguel Cano, an eminent architect, who brought him up to his own profession: but the genius of Alonso was not to be confined to the limit his father had prescribed to him. He applied himself to the arduous art of sculpture, in which he made a surprising progress in a little time. He afterwards visited Seville, and placed himself under Francisco Pacheco, a painter in some celebrity, with whom he remained eight months; and afterwards studied under Juan del Castillo, then considered one of the greatest painters in Spain. He executed many works for the public places at Seville that excited astonishment, as the productions of a young artist of little more than twenty years of age. He was so noble-minded, and conceived so elevated an idea of his art, that he would receive no remuneration for his early works, declaring that he then considered himself unfinished and deficient, that he worked for practice and improvement, and could not in conscience receive any recompence for such unworthy objects. At a more advanced period of his life, he produced many admirable compositions. In the church of Santa Maria at Madrid, is a celebrated picture by him, representing a subject from the life of S. Isidoro; a Saint Francis, in Santiago; and in San Miguel two pictures of S. Caterina and San Joseph. Many other excellent works by this painter are to be seen in the Imperial college, and other public situations in Madrid, which sufficiently establish his fame as one of the greatest painters of his country. The numerous monuments of his ability as a sculptor and an architect, are not noticed, as beyond the limit of this publication. He died at Madrid in 1676. [Palomino is wrong in both his dates of the birth and death of Alonso Cano. He was born the 19th of March, 1601, and died the 5th of October, 1667. His works are numerous, and are to be found in all the principal churches and convents of Cordova,


Madrid, Grenada, Seville, and indeed throughout Spain. See an ample account in Cean Bermudez, *Diccionario Historico, &c.*]

CANOT, PETER CHARLES, a French engraver, born in 1710. He came to England in 1740, where he resided the remainder of his life. He engraved a great number of plates of landscapes, marines, and other subjects, many of which have great merit. Some of his best prints are those he engraved after the marines and sea engagements, painted by Mr. Paton; besides which, the following are his most esteemed plates:

- A slight Breeze; *after Backhuysen.*
- A fresh Breeze; *after W. Vanderveelde.*
- A Calm; *after the same.*
- A Storm; *after the same.*
- Returning from Market; *after Berghem.*
- The Farm-yard; *after P. de Laer.*
- The Amorous Topper; *after D. Teniers.*
- The Dutch Smokers; *after the same.*
- The Dutch Cottage; *after Pillement.*
- Autumn; *after the same.*
- Winter; *after the same.*
- A Dutch Merry-making; *after Ostade.*
- Pyramid and Thisbe; *after L. Bramer.*
- The Tempest; *after S. de Vliegher.*
- An Italian Landscape; *after Gaspar Poussin.*
- A Landscape; *after Claude Lorraine.*
- Sunrise, a marine; *after the same.*
- Two pastoral subjects; *after Rosa da Tivoli.*
- Two views of Westminster Bridge and London Bridge; *after Scott.*
- Seven of Fox Huntings; *after Wootton.*

[He died in 1777.]

CANTAGALLINA, REMIGIO, an Italian designer and engraver, born at Florence in 1582. He frequented for some time the school of the Caracci, though he does not appear to have distinguished himself as a painter. He was instructed in engraving by Giulio Parigi. His pen drawings possess great merit, and are highly esteemed. We have a number of plates by him of landscapes, theatrical decorations, and triumphal entries. This artist has the credit of having been the instructor of Callot and Stefano della Bella. The following are his principal

prints. His mark is 

- The immaculate Conception; *after Callot.*
- A set of four landscapes; dated 1609.
- A set of six landscapes.
- A set of twelve landscapes; octagon; marked with his cipher.
- A set of six landscapes; with his cipher; dated 1624.
- A set of plates of the Scenes of an Opera; *after the designs of Giulio Parigi.*
- A set of plates, called the Palazzo della Fame; dated 1608.

[He died about 1630.]

CANTABINI, SIMONE, called **SIMONE DA PESARO**. This eminent painter and engraver was born at Pesaro in 1612. He was instructed in design by Gio. Giacomo Pandolfi, and afterwards studied under Claudio Ridolfi. But the works of Guido Reni were at that time so much the objects of admiration, that, although he had gained already no little celebrity by his picture of S. Pietro, painted for a chapel at Fano, near that where was placed Guido's picture of Christ giving the Keys to St. Peter, he resolved to become a student in the school of Guido, where he remained until his insolence and malevolence, not only to his instructor, but to Domenichino and Albano, obliged him to quit the school of Guido and Bologna, and to shelter himself in Rome, where he employed some time in studying

the works of Raffaele. On his return to Bologna, not finding a residence there agreeable to him, he went to Mantua, where he was taken into the service of the Duke, and was employed to paint his portrait. But whether he had not been accustomed to that department of art, or from some other cause, he was entirely unsuccessful. This disappointment, preying on a disposition naturally morose and irritable, is supposed to have occasioned his death in 1648. Baldinucci considers Cantarini as another Guido; but although his merit is undoubted, and though he is allowed to have approached nearer to him than any other of his imitators, he has little claim to originality; and all we admire in his best works, many of which possess great beauty, he is evidently indebted for to his great model. As an engraver, the etchings of Cantarini are in very high estimation. They are very masterly and spirited; but in them his imitation of the etchings of Guido, is even more apparent than in his paintings, and it would not be easy to distinguish them, if the plates by Guido did not show a superior marking of the figure, particularly in the extremities. The following are his principal prints:

- Adam and Eve eating the forbidden Fruit.
- The Repose in Egypt; falsely marked *G. Renus, in. & fec.*
- Another Repose in Egypt, with the Head of the Virgin in profile, with St. Joseph sitting near her.
- Another Repose in Egypt, with the Head of the Virgin in front, with St. Joseph in the distance; very fine.
- The Holy Family, with St. John.
- Another Holy Family, with St. John and three Angels; marked *S. C. da Pesare, fec.*
- The Virgin Mary, with a Glory, and the infant Jesus; marked *S. C. da Pesare, fec.*
- The Virgin, with the infant Jesus holding a Bird by a String.
- The Virgin sitting in the Clouds, with the infant Jesus.
- The Virgin, with a Glory, crowned by two Angels.
- Christ bearing his Cross, with Joseph of Arimathea.
- St. John the Baptist in the Wilderness, holding his Cross, and a Cup.
- St. John in the Wilderness, sitting on a Stone.
- St. Sebastian, with an Angel presenting the Palm of Martyrdom.
- The great St. Anthony of Padua kneeling before the infant Jesus.
- The little St. Anthony of Padua.
- St. Benedict curing a Demoniac; *after Lod. Caracci.*
- The Guardian Angel leading a Child.
- Jupiter, Neptune, and Pluto, doing homage to Cardinal Borghese; fine; it was for some time believed to be by Guido.
- The Rape of Europa; fine, and scarce.
- Mercury and Argus; fine, and scarce.
- Mars, Venus, and Cupid; *after Paolo Veronese.*
- Venus and Adonis.
- Fortune, represented by a Female, with her Foot on a Globe; *after Guido Reni*; marked *G. Renus, in. & fec.*

CANTI, GIOVANNI. This painter was a native of Parma, and flourished about the year 1700. According to Lanzi, he principally resided at Mantua, where his battle-pieces and landscapes were sought after for the private collections. He also attempted historical subjects, but never went beyond mediocrity, and seemed to expect to make up for every other requisite by promptness, and facility of execution. He died in 1716.

CANTOFOLI, GINEVRA. This lady artist was a native of Bologna, and, according to Malvasia, was instructed by Elisabetta Sirani. She painted history with some reputation. In the church of S. Procolo, at Bologna, is a picture by her of the Last Supper; in La Morte, S. Apollonia; and in S. Giacomo Maggiore, is her best performance of S.

Tommaso di Villanuova. [Zani places her birth in 1618, and her death in 1672.]

CANUTI, DOMENICO MARIA. "Among the disciples of Guido, (says Lanzi,) few have attained more reputation than Dom. Maria Canuti." He was born at Bologna in 1620, and after studying under Guido until he was able to fly on his own wings, he was employed in several works for the public edifices at Rome, Padua, and Bologna. In the church of the P. P. Olivetani, is an extraordinary picture by him of the Descent from the Cross, represented by moonlight, called the *Notte del Canuti*. In S. Bernardino is a fine picture of the Virgin, with S. Marta, and S. Antonio of Padua; and in the sacristy is the Madonna and Bambino, in the Clouds, with a Glory of Angels, of which he has left an etching. In the Palazzo Pepoli, at Bologna, are two saloons entirely painted by Canuti, which are deservedly admired. This painter etched several plates in the manner of Guido, but in a neater and more finished style, though less spirited in the execution. We have by him :

The Portrait of Lodovico Caracci; *Canutus, sc.*

Ditto, Agostino Caracci; *same mark.*

Ditto, Annibale Caracci; *the same.*

The Virgin in the Clouds, with Christ standing by her.

St. Roch, as well as the preceding; *after his own design.*

St. Francis praying; *after Guido—Dom. Ma. Canuti, fec.*

[He died in 1684.]

[CAPANNA, PUCCIO. This artist flourished in the 14th century, and was esteemed one of the most successful followers of Giotto. It is a question whether he was of Florence or Assisi; Vasari and Lanzi report for Florence; Baldinucci and Zani incline to Assisi. An example of the beautiful simplicity of his style of composition, and truth of expression, may be seen in Rosini's work, plate xxi., representing the Entombing of our Lord.]

CAPELLANI, ANTONIO, a modern Italian engraver, born at Venice about 1730. He was a pupil of Wagner, and engraved several plates both at Venice and Rome. The greater part of the portraits for the new edition of Vasari, published by Bottari at Rome, in 1760, are by this artist. He also engraved several plates for the *Scuola Italica Pictura*, under the direction of Gavin Hamilton. The following are his principal prints :

The Portrait of Michele Angelo Buonarroti.

The Drawing School; *after Dom. Maiotto.*

Diana and Endymion; *after the same.*

Apollo and Daphne; *after the same.*

The Creation of Eve; from the Sistine chapel; *after M. Angelo.*

Adam and Eve driven from Paradise; *the same.*

The Marriage of St. Catherine; *after Coreggio.*

The Repose in Egypt; *after Baroccio. 1772.*

View of the Portico of the Villa Albani; *after Panini.*

CAPITELLI, BERNARDINO, an Italian painter and engraver, born at Siena about the year 1617. He was first a scholar of Alessandro Casolani, and afterwards was instructed by Rutilio Manetti. His works as a painter are little known, but we have several plates by him, which are etched, and some of them finished with the graver in a dark, tasteless style; among which the following are the principal :

The Portrait of Alessandro Casolani; *B. Capitelli, fec.*

S. Anthony of Padua, and his Miracles; *B. Capitelli, fec. 1637.*

The Marriage of St. Catherine; *after Coreggio.*

The Repose in Egypt, the Virgin giving drink to the infant Jesus; *after Rutilio Manetti.*

Ceres drinking in the Cottage of the old Woman. The same subject which *Count Goudt* engraved *after Elsheimer.*

A set of twelve plates of the Life of St. Bernard of Siena, with the title; *Bernardus Capitellus Senensis.*

A set of friezes and bassi-rilievi, among which is the Aldobrandini Marriage from an antique painting.

[His birth must have been much earlier than 1617, as he worked from 1622 to 1637. Bartsch has given a description of 43 pieces by him, and others have been discovered since. Bryan has passed an unjust censure on this artist; perhaps from having seen only some of his inferior works. Zani classes him BB.]

CAPODORO. See PAGAGNINI.

CAPOLONGO, ANTONIO, a Neapolitan painter, who flourished about the year 1480. He was a scholar of Giovanni Bernardo della Lama; and, according to Dominici, painted the principal altarpiece in the church of S. Diego at Naples, representing the Immaculate Conception, with S. Francesco d'Assisi and S. Antonio da Padua, which is highly spoken of by that author. In the church of S. Niccolo is the Virgin and Infant, with a Glory of Angels and several Saints.

[CAPPELLA, SCIPIO, a scholar of Solimene, who excelled in copying his master's pictures, which, when retouched by him, passed for originals.]

[CAPPELLE, JAN VANDER, an eminent Dutch painter of marine subjects and river views, is supposed to have been born about 1635. Though he produced many pictures of great excellence, none of the Dutch writers on the works and lives of their painters notice him or his works. Many of his pictures have been brought to England, and their merit justly appreciated. From the manner of painting which he adopted, the period at which he flourished may be conjectured. His first pictures induce the belief that he studied the works of William vande Velde, for they recall to mind the pictures of that master, not as copies or imitations, but as painted on the same principles: others bear a resemblance to De Vlieger and Dubbels; and some appear to have been painted with all the genius of Rembrandt, so surprising is their effect, and with the glow and warmth of Cuyp. He was a great colourist, and may be classed among the most celebrated painters of marine subjects of the Dutch school. Like Vanderneer and Isaac Ostade he also painted landscapes, generally under the aspect of Winter, with numerous figures skating on frozen lakes or rivers. These varied resemblances mark the period of his practice, and those well acquainted with his works will acknowledge that he must have been a contemporary of all the great artists above named. There are pictures with his name, *J. V. Cappelle*, but none known with a date. A very beautiful specimen was in the possession of Lord Charles Townsend, representing a river scene, the entrance of the Brill; a Dutch dogger with passengers is approaching, and a boat with others is passing before it; on the left is the jetty of the harbour; in the distance, the sea, with a man-of-war and other vessels sailing in various directions. The effect of day-light presents that singular appearance sometimes seen after a shower at sun-set, the driving clouds producing strong shadows over the water, and is strikingly imposing. This description is given as being characteristic of many others of the master. Some of his pictures, however, appear rather too hazy and cold in colour to be pleasing to those not

acquainted with the atmosphere of Holland; perhaps they have suffered by time, or injudicious cleaning, and what is called restoration; others are now attributed to him that are not worthy of his pencil. His real pictures, in fine condition, are worthy of places in the richest collections of the Dutch masters, and obtain high prices in commerce.]

CAPPELLI, GIOVANNI ANTONIO. This painter was born at Brescia in 1664. He was first instructed by Pompeo Ghiti; he afterwards visited Bologna, where he studied some time under Lorenzo Pasinelli, and finally went to Rome, where he frequented the school of Batista Gauli, called Baccici. He painted history, and his works in fresco were held in considerable estimation; they are chiefly in the public edifices at Brescia. [Zani is of opinion that he was born in 1669, and died in 1741.]

CAPPELLI, FRANCESCO. This painter was a native of Sassuolo, in the Modenese, and was educated in the school of Coreggio. According to Vidriani, he chiefly resided at Bologna, where however he has not left any work of notoriety in the public edifices, being chiefly employed for private collections. Lami mentions a picture by him in the church of S. Sebastiano in his native town, representing the Virgin Mary with several Saints, in which the impasto and relief were worthy of the hand of his great instructor. [He was also called *Cacciamemici*. He flourished from 1535 to 1586. He must not be confounded with another Francesco Cacciamemici, who was of the school of Primaticcio, and lived about the same period.]

CAPPELLINI, GABRIELE, called **IL CALIGARINO.** This painter was originally a shoemaker, from which circumstance he acquired the name of il Caligarino. He was a native of Ferrara, and is said to have been induced to attempt painting, and to become a scholar of Dosso Dossi, from being complimented by that artist on the elegant shape of his shoes. In the *Pitture e Sculture di Ferrara*, by Cesare Barotti, are mentioned some of his works, and he is there extolled for the boldness of his design and the sobriety of his colour. In the church of S. Francesco at Ferrara, is a picture by this master of St. Peter and St. James, and in S. Giovannino, the principal altar-piece is by him, representing the Virgin and Infant with several Saints.

CAPPELLINO, GIOVANNI DOMENICO, was born at Genoa in 1580, and studied painting under Gio. Batista Paggi, of whose manner he was a successful imitator. His style is less noble than that of Paggi, but he possessed other qualities of the art that render his works interesting, as is evident in his Death of St. Francis, in S. Nicolo at Genoa, and his S. Francesca Romana in S. Stefano. He died in 1651.

CAPRIOLO, ALESSANDRO, an Italian engraver, of whom little is known. He worked chiefly for the booksellers, and his plates are executed with the graver in a formal, stiff style. He engraved the portraits for a work, entitled, *Ritratti di cento Capitani illustri*. [His name was *Aliprando*, not Alessandro; he was of Trent, and flourished about 1580. His works have been confounded with those of Cornelius Cort, to whom the best have been attributed, and Capriolo has been judged on the demerits of the "*Ritratti di cento Capitani illustri*." He marked his prints with the letters *ac*, cursive letters, very small and closely connected; these, it is conjectured, have been mistaken for *cc*, and his style of engraving having a close resemblance to that of C. Cort, has assisted the mistake. It is time

that justice should be done to an artist of great talent. The inquirer will do well to consult Zani on the subject, parte I. vols. v. and vi., and parte II. vol. iii., in the notes.]

CAPURRO, FRANCESCO. This painter was born at Genoa, and was a scholar of Domenico Fiasella. On leaving that master he went to Naples and Rome, where he attached himself to the works of Spagnoletto, whose strong and vigorous style was then admired. He was employed some time at the court of Modena, and, according to Soprani, died at Genoa, in the prime of life, of a malignant fever. [He flourished about 1690.]

CARACCI, LODOVICO. This distinguished painter, the principal founder of the school that bears the name of his family, was born at Bologna in 1555. He was placed in the school of Prospero Fontana, which was then in some repute. From the extraordinary powers to which he afterwards attained, it appears almost incredible that his first attempts should have been so feeble and unpromising, that his instructor advised him to renounce the art, and to adopt another profession. His apparent dulness, and the difficulty with which he seemed to operate, occasioned his fellow students to confer on him, in their mockery, the nick-name of the Ox. It was soon after evident that this tardiness did not however proceed from a deficiency of genius, but was the effect of a profound reflection. He considered promptness and vivacity, as the rock on which so many of his contemporaries had split, and he was convinced that in an art, where so much depends on the mind, an attentive and serious application is infinitely more advantageous, than a premature and dangerous mechanical facility. He consulted nature in every thing, and by a constant study of her beauties, he insensibly acquired that correctness and simplicity which so peculiarly distinguish his style. Having derived all the improvement he could from the works of art in Bologna, where it had at that time fallen into some degree of decadence, he visited Venice, where he attached himself to the study of the works of Titian and Tintoretto. At Florence, he copied the works of Andrea del Sarto, and at Parma made his principal studies from the grand productions of Coreggio. On his return to Bologna, he was desirous of retrieving the art from the degradation into which it had fallen, almost throughout Italy; from the depraved and impoverished style that had been practised in the schools of Sabbatini at Rome, of Passignani at Florence, of Procaccini at Milan, and of Fontana and Passerotti at Bologna. The prevailing system of those masters was as notorious for its negligent facility, as it was removed from the truth and simplicity of nature; and it was by the powers and energy of Lodovico, assisted by his relatives Agostino and Annibale, that the art was rescued from a state of languor and debility, which threatened its entire annihilation, and placed on the proud and transcendent elevation to which they raised it. This innovation and reform was not, however, effected without considerable opposition and difficulty. All the painters of Bologna formed a league against the new style of the Caracci. Their works were criticised with unmerited severity, and they were accused of being as deficient in accuracy as in elegance. At length the extraordinary merit of their productions triumphed over cabal, and they succeeded in establishing that celebrated academy, in which the talents of Albano, Guido, and Domenichino, and their other able disciples, were afterwards accom-

plished. In this great school, Lodovico may be truly called the *fons ingeniorum*. The style of this great painter has been considered by some of the best judges in the art, as that which approaches nearest to perfection. "His breadth of light and shadow," says Sir Joshua Reynolds, "the simplicity of his colouring, and the solemn effect of that twilight that seems diffused over his pictures, is better suited to the grave and dignified subjects he generally treated, than the more artificial brilliancy of sunshine which enlightens the pictures of Titian." The principal works of Lodovico are at Bologna, among the most important of which are his fresco paintings in the palazzi Magnani at Zampieri, in which he was assisted by Agostino and Annibale. In the cloister of S. Michele in Bosco, he painted, with the assistance of his scholars, thirty-seven pictures of the lives of S. Benedetto and S. Cecilia, and a fine fresco of the Last Supper. In S. Martino Maggiore is his celebrated picture of S. Girolamo, and his more famous Limbo or Purgatory, which is considered as one of the greatest examples of the sublime. In S. Domenico, is his picture of S. Domenico and S. Francesco, in the simplest and grandest style of the art, with an almost imperceptible effort of light and shadow, yet of sufficient and surprising relief, and an indescribable sanctity in the expression of his heads; forming a whole, that Malvasia styles *una Grandezza che mai piu*. His Carità in the ceiling is painted in a style so tender, graceful, and lovely, that it may be cited as a model of beautiful expression. Contrasted with this, are his two pictures in the Certosa, of Christ crowned with Thorns, and the Flagellation; exhibiting powers more male and vigorous, capable of expressing the awful and terrific. In the same church was his most esteemed work in oil, representing St. John preaching, now in the gallery in the Louvre. [The picture in the Louvre, of St. John preaching, is attributed to Annibale, by the writers of the Catalogue.] By Lodovico Caracci we have a few engravings from his own designs, they are first etched in a free and masterly style, and finished with the graver. He generally marked his plates with the initials L. C. or L.O. C. We have by him the following:

- Samson overcoming the Lion; L. C. G.
- The Virgin and infant Jesus, with four Angels, half-length.
- The Virgin suckling the infant Jesus, half-length; *Lod. Car., inv. f.*
- The Holy Family, where the Virgin is washing Linen; L. C., *f.*
- Another Holy Family, 1604; *Lodovico Caracci, fec.*
- Another Holy Family under an Arch.
- The Frontispiece to the Poems of *Cesare Rimaldi*.
- A Thesis, with the Arms of Bonfigliovoli, with Mercury and Hercules.

This great artist died in 1619.

CARACCI, AGOSTINO. Agostino was the cousin of Lodovico Caracci, and the elder brother of Annibale, born at Bologna in 1558. He was intended by his father for the business of a goldsmith, a profession then nearly connected with the art of engraving, and at the age of fourteen he had engraved some plates in the style of Cornelius Cort, when Lodovico persuaded him to study painting. He became a scholar of Prospero Pontana, and he afterwards studied under Bartolomeo Passerotti. Agostino not only discovered a happy disposition for the art of painting, but distinguished himself by his study of the sciences, and of poetry. These acquisitions were of infinite advantage in many of the great works which were afterwards produced by the

united powers of the Caracci. On leaving the school of Passerotti, Agostino, together with his brother Annibale, passed some time at Parma, where they studied with attention the works of Correggio and Parmegiano. He afterwards went to Venice, where he had an opportunity of perfecting himself in engraving under Cornelius de Cort, by whose instruction he became one of the most distinguished engravers of his country. Excellent as a designer, he frequently corrected the defects in the drawing of the pictures he engraved, for which he sometimes received the thanks, but more usually the reproaches, of the painter. On his return to Bologna, emulated by the reputation Annibale had already acquired, he devoted himself to painting with indefatigable assiduity, and, assisted by the instruction of Lodovico, his advancement was such that he was engaged in all the considerable works in which they were then employed in the palazzi Magnani and Zampieri. It was at this time that he painted his celebrated picture of the Communion of St. Jerome, for the Certosa at Bologna; now placed among the other robberies in the gallery of the Louvre. [It is now in the gallery at Bologna.] Annibale being soon after engaged to visit Rome, to paint the Farnese Gallery, he was accompanied by Agostino, whose resources and poetical genius were of the most essential service in the composition of those fabulous subjects, to which the unlettered mind of Annibale would have been inadequate.

These aids were not sufficiently appreciated by Annibale, whose vivacious and turbulent disposition produced continual dissensions, and Agostino was obliged to abandon him, and to leave Rome. He went to Parma, where he was employed by the Duke to paint the great saloon of the Casino, the finishing of which he did not long survive. The principal works of Agostino are, his Communion of St. Jerome before mentioned; in S. Bartolomeo di Reno at Bologna, is his fine picture of the Nativity, with two laterals of the Adoration of the Magi, and the Circumcision; and in S. Salvatore, his admirable Assumption. At Rome, the pictures he painted in the Farnese Gallery were, the Triumph of Galatea, and Cephalus and Aurora.

As an engraver, Agostino Caracci is to be ranked among the most celebrated artists of Italy. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection, if he had paid more attention to the effect of the chiaro-scuro. They appear to have been executed entirely with the graver, in a bold, free style, nearly resembling that of his instructor, Cornelius de Cort. The expression of his heads is admirable, and his extremities are marked with the greatest care. His plates are very numerous, they are generally marked with the initials A. C. or AUG. F. or *Agos. C.*, and sometimes with his name abbreviated. They are not difficult to be ascertained. The following are his principal prints:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

- Agostino Caracci.
- Antonio Caracci, his father; very scarce.
- A Medallion of the Emperor Augustus; *C. A.*
- Bust of Cosmus I. with ornamental figures.
- The Head of a Woman; fine.
- Portrait of a Lady with a Collar of Pearls.
- Giovanni Tommaso Costanzo.
- Princess Christina of Lorraine.
- Ulysses Aldrovandus.
- Marc. Antonio Raimondi.
- Titiano Vecelli. 1687.

Antonio Caracci, as St. Joseph.
 Eye giving the Apple to Adam. 1581.
 The Virgin and infant Jesus.
 The Virgin suckling the infant Jesus.
 The Repose in Egypt.
 The Virgin in the Clouds, giving the Scapulary to a Saint.
 The Virgin seated on a step, with St. Joseph, the infant Jesus, St. John, and an Angel; scarce.
 The Good Samaritan; proofs before the letter are very rare. The impressions with the name of *Bertelli*, are retouched.
 The Crucifixion, with two Females, one representing Christianity, the other Judaism.
 The Resurrection.
 Le nome di Dio. The Pope and the Senate of Venice kneeling before the Virgin; *Luc. Bartelli formis.* 1582.
 St. Francis d'Assisi receiving the Stigmata; *Agos. Car.* 1586.
 The Cord of St. Francis; St. Francis distributing cords to a number of persons of different orders. 1586.
 St. Jerome kneeling at the entrance of a cave.

There are impressions of this plate, which are very scarce, where it is three parts finished, and the rest slightly sketched with a single stroke. The plate was afterwards finished by his pupil Villamena.

Seventeen plates of free subjects, called in Italy *le Lacivie dei Caracci*.
 Two other indecent subjects.
 A Landscape with naked figures.
 A Landscape with the same, and in the distance a Dance.
 Cupid conquering Pan; *Omnia vincit amor.* 1599.
 Perseus combating the Monster.
 Frontispiece for the book, called *Cremona fidelissima*.
 This book, which is very scarce, contains thirty-five portraits, engraved by *Agostino*.

SUBJECTS AFTER VARIOUS MASTERS.

A Child blowing Bubbles; *after Goltzius*; very scarce.
 Jacob watering the Flocks of Rachel; *after D. Calvari.* 1581.
 Judith; half-length; *after Lorenzo Sabbatini*.
 The young Tobit conducted by the Angel; improperly marked *Raffaelle d'Urbino*; it is after *Raffaelle da Reggio*.
 The Presentation in the Temple; *after Orazio Samacchini*.
 The Virgin and infant Christ giving the Keys to St. Peter; *after the same*.
 The Adoration of the Magi, 1579; *Balth. peruzzi, pinx.*
 The Virgin and Infant, with Magdalene, St. Jerome, and an Angel; *after Coreggio.* 1586.
 The Adoration of the Magi; *after Marco del Moro*.
 The Ecce Homo, with the Virgin and other figures; *after Coreggio.* 1587.
 The mocking of Christ; *Vesp. Strada, pinx.*
 The great Crucifixion; *after Tintoretto*; in three sheets.
 The dead Christ, supported by an Angel; half-length; *after V. Strada*.
 The Pietà; *after the sculpture of M. Angelo Buonaroti*.
 The Nativity of the Virgin; *after And. del Sarto*.
 The Virgin Mary crowned by the Trinity; *after A. Mostaert*.
 The Holy Family; *after Fed. Baroccio*.
 The Holy Family, with St. John; *after Raffaelle*.
 The Holy Family, with St. Michael; *after L. Sabbatini*.
 The Virgin with the Crescent, and the infant Jesus giving the Benediction; *after the same*.
 The Holy Family, with St. Anthony and St. Catherine; *after Paolo Veronese*.
 The Virgin taking under her protection two Monks; *after the same*.
 The Marriage of St. Catherine; *after the same*.
 The Martyrdom of St. Justina; *after the same*; in two sheets.
 The Trinity; *after Titian*.
 The Virgin and infant Jesus, with several Saints; *after Giulio Campi*.
 St. Paul resuscitating Eutychus; *after Antonio Campi*.
 The Holy Family reposing in a Landscape; *after B. Passeri*.
 The Virgin; half-length; *after Giacomo Francia*.
 St. Sebastian; *after Francesco Francia*.
 The Virgin suckling the infant Jesus; *after Gio. Ligozzi*.

St. Jerome; half-length; *after Vanni*.
 St. Jerome, with the Lion regarding the Virgin in the Clouds; *after Tintoretto.* 1598.
 The Temptation of St. Anthony, 1582. As this print is without a name, it has been sometimes attributed to Cornelius Cort.
 Mercury and the Graces; *after Tintoretto*.
 Wisdom, accompanied by Peace, driving away the God of War; *after the same*.
 Æneas carrying his Father Anchises; *after Baroccio*.

Agostino Caracci died in 1602. [He died in 1601, at the age of 43, as appears by the inscription in the cathedral at Parma, where he was buried.]

CARACCI, ANNIBALE. This great artist was the younger brother of Agostino, and the cousin of Lodovico Caracci, born at Bologna in 1560. He had received from nature the genius of a painter, which was cultivated with the greatest care by Lodovico, under whose instruction his advancement was so rapid that it surprised his instructor. Endowed with more energy than Agostino, he appears to have sought the difficulties of the art only for the glory of surmounting them, and animated by the fire of an enthusiastic imagination, he grasped at a grandeur which less vigorous stamina were incapable of reaching. Having made considerable proficiency, he was recommended by Lodovico to visit Parma, to study what had been his own favourite model, the works of Coreggio. It was by his admiration of the wonderful productions of that great master, and his long study of them, that he acquired the boldness of design, the admirable choice in the turn of his figures, the great and simple foldings of his drapery, and the daring variety of foreshortening, for which his works are so justly admired. He afterwards improved himself in colouring by the study of the works of Titian, Tintoretto, and Paolo Veronese. On his return to Bologna, he assisted Lodovico in his undertakings in the palaces of Magnani, Favi, and Zampieri. His fame soon after reached Rome, and he was invited by the Cardinal Farnese to ornament the gallery of his palace, in which he was assisted, as has been stated, by Agostino. The great powers he possessed previous to his visiting Rome, were now restrained, and corrected by a contemplation of the works of Raffaelle, and the established beauties of antiquity; always retaining in his mind the grandioso of Coreggio, and supported in his energy by the great example of Michael Angelo.

The Farnese Gallery occupied Annibale eight years of the prime of his life, to which the abilities of Lodovico and Agostino also contributed. For this immense work, by which he ennobled the art, and immortalized his fame; a work, in which the learned Poussin (no mean authority) declared he had surpassed, in that style, not only himself, but every painter who preceded him; the generosity of his princely employer *liberally* remunerated him with five hundred crowns; almost as much as the wages of his valet de chambre. It is not to be denied, that the powers of Annibale would have developed themselves in this great work with more classic purity, and a more refined taste, if the ardent vivacity of his mind had been polished by a cultivated education. Averse to literary studies, and consequently ignorant of history and the fable, he was obliged to have recourse to the acquirements of others, and the natural result was, that he could not feel the poetry of his subject so sensibly, or correctly, as if it had emanated from his own mind. It is only in the works of the enlightened artist that we can expect to find united the sublime poet and

the transcendent painter. Annibale was in complete possession of his art, when the subject did not go beyond the limit of his comprehension.

His excellence as a painter of landscape ought not to be unnoticed, in which he did not confine himself to the backgrounds of his historical subjects, but painted several in which the figures are only accessory, to which we have nothing in the art superior in grandeur of scenery, in the choice of forms, in aerial tints, and in spirited execution. The principal works of Annibale at Rome are, the Farnese Gallery, and in the chapel of the palace, the Miracle at Cana. In S. Francesco da Ripa, is his fine picture of the dead Christ supported by the Virgin; and in the Madonna del Popolo, an admirable Assumption. At Bologna, in the church of the Madonna di Galiera, the Annunciation; in S. Francesco, the Assumption; and in Corpus Domini, a grand picture of the Resurrection. In the gallery at Dresden is an admirable picture by Annibale, formerly in the collection of the Duke of Modena, representing St. Roch distributing his wealth to the poor; an abundant and admirable composition of a group of paupers, of both sexes, exhibiting all the "variety of wretchedness," in infirmity, disease, and indigence; snatching with grateful, but eager anxiety, the charitable donations of the Saint, expressed with all the feeling and sentiment of which the art is capable. The most celebrated easel picture by Annibale, was in the Orleans Collection, now in the possession of the Earl of Carlisle. It represents our Saviour taken down from the Cross, extended in the lap of the Virgin, who is fainting, Mary Magdalene deploring the death of her divine Master, whilst Mary [the wife] of Cleophas, and another of the holy women, are succouring the mother of Christ. Of the beauties of this admirable production, any description that could here be attempted would be quite ineffectual; it must be seen to be felt. The awful manner in which this solemn subject is represented, fills the mind of the beholder with the most affecting emotions. It has been very finely engraved by Roulet.

Annibale Caracci died in 1609.

By the hand of this great artist we have about twenty plates, partly etched, and finished with the graver, in which the great master is strongly marked. They are,

- The Virgin suckling the infant Jesus; oval.
- The Virgin supporting the head of the infant Jesus sleeping.
- The Virgin and Child, with St. John presenting a Bird.
- The Virgin seated, with the Infant standing.
- The Adoration of the Shepherds.
- The Virgin of the Porringer, where she gives drink to St. John. 1606.
- A dead Christ in the lap of the Virgin, called the Christ of the Caprarole. 1597.
- Christ crowned with Thorns; *A. C., inv. et fec.* 1606.
- St. Jerome with spectacles; half-length.
- St. Francis with a Crucifix and a Skull.
- St. Francis kneeling at the foot of a Rock.
- St. Petronius kneeling.
- Apollo playing on the Lyre, with Pan.
- An old Man, with two other figures.
- Venus sleeping, with Cupid and a Satyr.
- Venus sleeping, contemplated by a Satyr, menaced by Cupid.
- Silenus, a Faun, and a Satyr, called the Cup of Annibale.
- The Triumph of Bacchus, a Salver to the Cup; both very scarce.
- Acis and Galatea, with a Satyr.
- Susanna and the Elders; very scarce.

would extend this work too much to give all the particulars relating to them and their school.]

CARACCI, FRANCESCO, was the younger brother of Agostino and Annibale, born at Bologna in 1595, and was brought up under Lodovico Caracci. Proud of his technical connexions and education, he audaciously attempted to oppose the academic celebrity of Lodovico, to whom he was indebted for every thing he knew, by setting up a rival establishment, and had the insolence to have written over his door, *This is the true school of the Caracci*. Not meeting with the success he expected, he left Bologna, and went to Rome, where he died, in 1622. His works at Bologna are, the Death of the Virgin, with the Apostles, in S. Maria Maggiore, in which Lanzi says he was assisted by Lodovico; and St. Roch and the Angel, in the church of S. Rocco. We have a few plates from the point of this artist, from the designs of Lodovico and Annibale, as follow:

The Virgin and infant Jesus, inscribed, *Diapara imago a dno Luca pict. &c.*

Sir Charles Borromeo kneeling.

An Angel with wings, pointing to a skull.

Four Busts of illustrious women; Semiramis, Lucretia, Artemisia, and Portia.

He sometimes marked his plates, F. C., and sometimes with the cipher **FC**.

CARACCI, ANTONIO, called IL GOBBO, was a natural son of Agostino Caracci, born at Venice in 1583, and was educated under Annibale, whom he accompanied to Rome when he went to paint the Farnese Gallery. With the advantage of Annibale's instruction, and endowed with natural genius, he soon became an able designer, and was taken into the protection of Cardinal Tonti, who employed him to ornament his chapel in S. Bartolomeo nell' Isola, where he painted, in fresco, several pictures of the life of the Virgin, and the passion of our Saviour. In the chapel of S. Carlo Borromeo, he painted that saint communicating the persons afflicted with the plague. One of his esteemed performances, is a frieze in one of the apartments of the pontifical palace of Monte Cavallo, which is much admired. He was gratefully attached to Annibale, whom he attended in his last moments, and honoured with a splendid funeral in the church of the Rotonda, near the tomb of Raffaëlle. Antonio was of a slender constitution, and did not survive his thirty-fifth year. He died at Rome in 1618.

CARACCIUOLO, GIAMBATISTA. This painter was born at Naples about the year 1580. He first studied under Francesco Imperato, but quitted that master to become a scholar of M. Angelo Caravaggio. For some time he followed the vigorous style and powerful light and shadow of that painter, but the fame of Annibale Caracci drew him to Rome, where he devoted himself entirely to the study of his works in the Farnese Gallery. On his return to Naples, according to Dominici, he painted several pictures for the public edifices so much in the style of Annibale, that they might be mistaken for his works. Of these, the most esteemed are, his St. Cecilia, in the church of S. Maria della Solitaria; S. Antonio da Padua, in S. Niccolo; the Death of the Virgin, and the Assumption, in S. Anni di Lombardi; and his S. Carlo, in S. Agnello. He died at Naples in 1641.

CARAGLIO, or CARALIUS, GIOVANNI GIACOMO, an Italian designer and engraver, born at Verona about the year 1512. He studied the art of

[For a full account of the Caracci, see Malvasia. It

engraving at Rome, and from the style of his execution, he is generally considered as a disciple of Marc Antonjo Raimondi. His drawing is very correct; he gave a fine expression to his heads, and his extremities are marked in a masterly manner. Caraglio holds an eminent rank among the engravers of his country. He was much employed in the graving of gems, and executed several medals, by which he gained great reputation at the court of Sigismund, King of Poland. He is sometimes called *Jacobus Veronensis*, which name he sometimes inscribed on his plates, and sometimes marked them with the cipher **C**. The following are his principal plates:

The Virgin and Infant, under an Orange Tree; *Jacobus Veronensis*.

The Virgin kneeling, with the Infant and St. Ann.

The Holy Family; *after Raffaele*; the same subject as the fine print by *Edelinck*.

Another Holy Family; *after Raffaele*; with St. Elisabeth.

The Marriage of the Virgin; *after Parmegiano*.

The Annunciation; *after Titian*; inscribed *Titiani figurarum, &c.*; *Jac. Caraglio*.

The Punishment of Tantalus; *after the same*.

The carrying up of Ganymede; *after M. Angelo*.

An Anatomical Figure, holding a Skull; *after Rosso*.

Hercules piercing with his Arrows the Centaur Nessus; *after the same*.

Hercules slaying Caucas; *after the same*.

Nymphs and Young Men in a Garden; *after the same*.

Twenty, of Divinities with their Attributes, in niches; *after the same*.

Twenty, of the Metamorphoses of the Gods; *after Rosso and Pierino del Vaga*.

The Triumph of the Muses over the Pierides; *after Pierino del Vaga*; *J. J. Caraglia Veronese*. 1553.

The Death of Meleager; *after the same*; *Jac. Caralivus, fec.*

The Creation; *after the same*; semi-circular.

A Battle; *R. J. Jacobus Ver., fec.*

The Rape of the Sabines; *after Rosso*; unfinished.

[He flourished as an engraver on copper, from 1526 to 1551. Aretino, in his *Cortigiana*, printed in 1534, says, "E non niego che Marcantonio non fosse unico nel burino, ma *Gianiacobo Caralio Veronese, suo allievo*, lo passa non pure aggiugni fino a qui, come si vede ne le opere intagliate da lui in rame." At the latter part of his life he returned to Italy, and settled on his own estate near Parma, where he died, it is supposed, about 1570.]

CARAVAGGIO, POLIDORO CALDARA, called DA. This distinguished painter belongs to the school of Lombardy by birth, but to that of Rome by his education. He was born at Caravaggio in the Milanese in 1495. His parents lived in the greatest indigence and obscurity, and after passing his youth in misery and want, he was obliged to leave his home in search of employment, and on his arrival at Rome, was engaged as a porter by the artists who were employed in the Vatican, under Leo X., to carry the mortar for the plaster of their fresco paintings. Whilst he was occupied in this humble station, he observed with great attention, with what facility Maturino, and Giovanni da Udina, executed the designs of Raffaele; and, inspired by his natural disposition for the art, he made some attempts, which attracted the notice of Raffaele, of whom he afterwards became one of the most illustrious disciples. His assiduous application in studying the ancient statues, and bassi-relievi, was such, that in a little time he appeared to have imbibed the true spirit of the Grecian sculptors; the same perfection of design, the same purity of form, appeared in all he did. This scrupulous attention to the antique,

rendered him little sensible to the charm of colouring, and, indeed, for some time he entirely neglected it, contenting himself with representing in chiaro-scuro, the designs he had composed from his studies of the beauties of antiquity. Such was his excellence in these productions, that he was selected by Raffaele to paint the friezes which accompanied the works of that master in the apartments of the Vatican; and they were in no way unworthy of being placed with the sublime productions of that illustrious artist. From the models he consulted, Polidoro was a strict observer of the propriety of costume. The trophies with which he accompanied and embellished his works, are truly antique; and by the variety of his attitudes, the simple cast of his draperies, the admirable expression of his heads, the grandeur and copiousness of his compositions, and the elevation of his ideas, he appeared to have restored the purest era of Athenian art. In colour, almost entirely a monochromist, he was the first of the Roman school that attempted the magical effect of chiaro-scuro in the management of the masses of light and shadow. It was the custom at Rome, in the time of Polidoro, to ornament the exterior of the principal houses and palaces with the works of eminent artists, executed in a style called by the Italians "*agrafitto*," expressed by hatchings on the plaster, in the manner of engraving. In works of that nature, Polidoro, and his friend Maturino, were much employed; and it is greatly to be regretted, that their exposure to the weather and the ravages of time, have deprived the art of these valuable productions, of whose beauty we may form some judgment from the prints which have been engraved from some of them, by Cherubino Alberti, Henry Goltius, and Gio. Batista Galestruzzi. Polidoro was in the full possession of celebrity and success, when Rome was taken by storm, and sacked by the Spaniards, in 1527. He took refuge at Naples, where he was most kindly received by Andrea da Salerno, whose acquaintance he had made at Rome, and who was the means of procuring him immediate employment. After passing some time at Naples, he went over to Sicily, where his first employment was painting the triumphal arches which were erected at Messina, on the occasion of Charles V.'s return from his expedition to Tunis. His next work was his celebrated picture of Christ bearing his Cross, a grand composition of many figures, painted in oil, with a beauty and harmony of colouring which proved that he was capable of distinguishing himself even in that department of art when the subject admitted of it. The remainder of his history it is painful to relate; Rome being restored to tranquillity, he was desirous of returning to the emporium of art, which he had been forced to abandon by the most imperious necessity. Preparatory to his departure from Sicily, he had drawn his money from the bank; tempted by which, he was murdered by his servant, a Sicilian, in 1543, in his forty-eighth year. The principal works of Polidoro da Caravaggio, are his friezes and other ornaments in the Vatican. In the garden of the Palazzo Bufalo at Rome, the Fountain of Parnassus; and in the court of the same palace, his history of Niobe, and some grand compositions of Naval Combats. In S. Silvestro a Monte Cavallo, two subjects of the Life of Magdalene, with a very beautiful landscape. At Naples he painted St. Peter and St. Paul, in the church of S. Maria delle Grazzie, and several pictures in S. Angelo, in Pascheria. At Messina, his celebrated work of our Saviour bearing his Cross.

CARAVAGGIO, M. A. See ANGELO.

CARAVOGLIA, BARTOLOMEO. This painter was a native of Piemont, and flourished about the year 1673. He is said to have been a scholar of Guercino, but this Lanzi disputes, observing, that his lights are less lucid, and the shadows less deep, than those of the genuine followers of Barbieri. Notwithstanding this languor, his pictures please, by a modest union of colour which presides in his works, which are further estimable for their invention and design. His best production is the Last Supper, in the church of Corpus Domini, at Turin.

CARBAJAL, LUIS DE, a Spanish painter, born at Toledo in 1534, and was a disciple of Don Juan de Villoldo. He was one of the many eminent painters employed by Philip II. in the Escorial. Part of the principal cloister is painted by Carbajal, where he has represented some subjects of the Life of the Virgin; and the altar-piece of the Infermeria is also by him, representing the Nativity. There are several of his pictures in the churches of Madrid and Toledo. He died at Madrid in 1591. [Carbajal was employed at the Pardo in 1613. He was one of the most eminent painters in Spain, of his day. Bryan was led into error by following Palomino. See *Cean Bermudez*.]

[CARBONI, BERNARDO, or GIOVANNI BERNARDO DI ALBARA, born at Genoa in 1614, was a scholar of Andrea di Ferrari, and obtained a great reputation in his day, both as an historical and portrait painter. In the latter it is said that he painted much in the manner of Van Dyck. He died in 1683, though some say in 1667.]

CARBONI, FRANCESCO. This painter was a native of Bologna, and a scholar of Alessandro Tiarini. He was, notwithstanding, so great an admirer of the works of Guido, that he imitated the graceful and elegant style of that master. His best works are at Bologna. In S. Martino Maggiore, is the Crucifixion, with St. Theresa and other figures; in S. Paolo, the Entombing of Christ; and in the church of the Padri Servi, the Decollation of St. John. [He died in 1635.]

CARDENAS, BARTOLOMEO DE. According to Palomino, this painter was a native of Portugal in 1547, but visited Madrid when he was young, and became an artist of considerable reputation. He painted the principal part of the cloister of the convent of Nuestra Señora d'Atocha, at Madrid. He resided the latter part of his life at Valladolid, where he painted several pictures for the churches, particularly in the cloister of the convent of San Pablo. He died at Valladolid in 1606. [According to Cean Bermudez, he was a scholar of Alonso Sanchez Coello, and one of the best artists in Spain, of the period in which he lived.]

[CARDENAS, JUAN DE, son of the preceding, was an eminent painter of fruit and flowers. He resided at Valladolid about 1620.]

CARDI, LODOVICO, called CIGOLI, an eminent painter of the Florentine school, born at the Castle of Cigoli, in Tuscany, in 1559. He was first a scholar of Alessandro Allori, but was afterwards instructed by Santo di Titi, whose academy was then the most reputable at Florence. He was, however, more indebted to his studies after the works of M. Angelo, Andrea del Sarto, and Pontormo, than either of his masters. After travelling through Lombardy, he returned to Florence, and was received into the academy; his picture of reception was Cain slaying Abel. He was employed by the Grand Duke in some works for the Palazzo Pitti, where he painted

Venus and a Satyr, and the Sacrifice of Isaac. His protector sent him to Rome, where he was engaged to paint a picture for St. Peter's; on which occasion he represented St. Peter healing the Lame Man at the gate of the Temple; an admirable picture, which was considered by many as one of the finest works in the Vatican, after Raffiello's Transfiguration, and the Communion of St. Jerome, by Domenichino. Baldinucci gives him the credit of having approached nearer to the style of Coreggio than any artist of his time; but, as Lanzi observes, this will not be credited by those who have ever beheld the works of Baroccio, Schidoni, and the Caracci, in imitation of that sublime master. Without comparing this painter with the chief of the Lombard school, it may perhaps be a sufficient homage to his talents to state, that he profited, like an able artist, of the great style of Coreggio, as it relates to chiaro-scuro, and the grandeur of design; but that he was always at a distance from the admirable impasto and variety of colouring, the impressive tenderness of expression, and the daring display of the *sotto in su*, which distinguish the works of Coreggio.

The principal productions of Cigoli at Rome, are his celebrated picture of St. Peter Curing the Lame, in St. Peter's, which has been much injured by damp; a St. Jerome, in S. Giovanni de Fiorentini; and in S. Paolo, out of Rome, the Conversion of St. Paul; at Florence, a fine picture of the Stoning of Stephen, in the convent of Monte Domini; S. Alberto, in S. Maria Maggiore; and the Trinity, in the church of Santa Croce. In the Florentine Gallery is a fine picture of Mary Magdalene, and his celebrated *Ecce Homo*.

This eminent artist engraved two plates in a slight, neat style, which show the hand of a great designer, particularly in the expression of the heads, which is admirable.

Mary Magdalene washing our Saviour's Feet at the Table of Simon the Pharisee; marked **C**. C I V.

The Conversion of St. Paul.

Lodovico Cardi died in 1613. [He painted many easel pictures of Saints, (particularly Francis,) Hermits, and Magdalenes at devotion, which are remarkable for the expression of fervour, contrition, and abstinence. These are generally wrought up to a high degree of finishing, almost to Dutch minuteness in the accessories. A print of the picture of the Stoning of Stephen, now in the Florentine Gallery, may be found in Rosini's work, plate cxxx.]

CARDISCO, MARCO, called IL CALABRESE. This painter was a native of Calabria. It is not certainly known by whom he was instructed, but, according to Lanzi, he has been considered a scholar of Polidoro da Caravaggio. He was an artist of considerable estimation, and a particular account is given by Dominici of his works. At Naples, in the church of S. Pietro ad Aram, is a Descent from the Cross; and in another chapel of the same church, a much admired picture of a Pietà, with two laterals of S. Pietro and S. Paolo; but his most esteemed work is in the church of S. Agostino, representing that saint disputing with the heretics, which picture Vasari, by mistake, has stated to be at Aversa. He flourished from the year 1508 till 1542.

CARDON, ANTHONY, THE ELDER, a Flemish engraver, who flourished about the year 1766. He was a native of Brussels, and passed some time at Naples, where he engraved some plates for Mr. Hamilton. The following prints are also by him:

The Portrait of George Prince of Wales. 1766.

The Portrait of the Chevalier Verhulst.
Le Bain rustique; after A. Watteau.
Le Contrat de Marriage; after the same.

CARDON, ANTHONY, THE YOUNGER. We have recently had to regret the death of this ingenious engraver. He was the son of the preceding artist, born at Brussels in 1773, and was instructed in the art by his father. During the troubles in the Low Countries, at the time of the Belgic insurrection, Mr. Cardon took refuge in England, in the year 1790, when he was only seventeen years of age. He brought with him an introduction to Mr. Colnaghi, whose discernment discovered the rising talent of the young artist, and he gave him immediate employment. In a few years he became eminent from the plates he engraved for some of the most respectable publications that have appeared since that time. He also engraved several detached prints and portraits, in a very pleasing and admirable style. Mr. Cardon had risen to a distinguished rank in public estimation, when he fell a victim to a too assiduous application to his profession. Among his numerous plates may be particularly noticed:

Catherine of France presented to Henry V. of England at the treaty of Troyes; after Stothard.
Salvator Mundi; after Carlo Dolce.

[He died in 1813.]

CARDONNEL, ANTHONY DE. This artist, who flourished about the year 1790, has etched several plates, representing ancient buildings in Scotland.

CARDUCCI, BARTOLOMEO. This painter was born at Florence in 1560, and was brought up in the school of Federigo Zuccherò. He assisted that master in the great cupola at Florence; and whilst he was yet very young, painted two pictures for the church of the Jesuits, representing the Immaculate Conception and the Nativity. When Zuccherò was invited to the court of Madrid by Philip II., he prevailed on Carducci to accompany him, and he assisted in the great works he executed in the Escorial. In conjunction with Pellegrino Tibaldi, Carducci painted the famous ceiling of the library. A great portion of the fresco paintings in the cloister of the Escorial is by this master, which were so much admired by the king, that he rewarded him with two hundred ducats, independent of his salary. His principal work, and which above all others established his reputation in Spain, is his Descent from the Cross, in the church of S. Phelipe el Real, at Madrid, a picture of an admirable composition, which was held in the highest estimation. After the death of Philip II., Carducci continued some years in the service of his successor, Philip III., by whom he was engaged to paint a gallery in the palace of the Pardo. The subject was to have been the principal events of the life of Charles V. It was begun by Carducci, but he died before he had made any great progress in the work, in 1610. [Zani places his birth in 1561, and his death in 1608. This and the following artist are named *Carducho* by Spanish writers.]

CARDUCCI, VINCENZO, was the younger brother of the preceding artist, born at Florence in 1568. He was instructed in the art by his brother, and at his request joined him in Spain, when he was in the employment of Philip III. After the death of Bartolomeo, that monarch engaged him to finish the gallery in the palace of the Pardo, which had been begun by his brother. Instead of the life of Charles V. he adopted the history of Achilles, and finished the work to the entire satisfaction of his patron, and was made king's painter during the

reign of that monarch, and also to Philip IV., his successor, by whom he was employed in many considerable works. His pictures are to be seen in all the cities of Castile, in Salamanca, Toledo, Segovia, and Valladolid. His works in the churches of Madrid are, the Great Chapel in the convent of La Encarnacion. In the convent del Rosario, the Angel instructing Joseph in his dream to fly into Egypt, and San Antonio de Padua. In the refectory of the Franciscans, St. John preaching. His last picture was a St. Geronimo, in the church of Alcala de Henares, which he did not live to finish, as appears by the inscription: *Vincentius Carducho Florentinus hic vitam non opus finit*, 1638. He was the author of a work, entitled *Dialogos de las excelencias de la Pintura*; printed at Madrid, 1633, [which Bermudez pronounces the best work in the Castilian language on the subject.]

CARIANI, GIOVANNI. This painter was born at Bergamo about the year 1510. Conte Tassi, in his *Vite de Pittori Bergameschi*, is extremely indignant with Vasari, for not having noticed this excellent artist; and it appears from that author, as well as from the authority of Lanzi, that he was a painter of great merit. In the church of S. Gottardo, at Bergamo, is a very celebrated picture by Cariani, representing the Virgin and infant Jesus in the Clouds, supported by Angels, and a Choir of Cherubs over her head. A most elegant and graceful composition, and coloured with great amenity and sweetness. He also acquired considerable celebrity as a portrait painter. [He must have been born much earlier, as there are pictures by him with the dates 1514 and 1519. He was a follower, if not a disciple, of Giorgione.]

CARLEVARIIIS, LUCA, a painter and engraver, born at Udina in 1665. He painted landscapes, sea-pieces, and perspective views; his pictures are little known, except in Venice. We have by him a set of a hundred neat and spirited etchings of views in Venice, which give an exact representation of the principal places in that city. He died at Venice in 1729. [He is also called Luca di Cà Zenobrio, having been patronized by the Zenobri family, who possessed many of his pictures.]

[**CARLIER, J. GUILLAUME,** born at Liege in 1640, was a scholar of Doufflet, and B. Flemael. His pictures are to be seen in the St. Petersburg and other foreign galleries. He died in 1675.]

CARLIERI, ALBERTO. This artist was born at Rome, according to Orlandi, in 1672. He was first a scholar of Gioseffo de Marchi; but afterwards was instructed by Padre Andrea Pozzo. He excelled in painting architectural views, which he embellished with very beautiful historical figures.

CARLISLE, ANNE, an English paintress, who lived in the time of Charles I., and is said by the noble author of the Anecdotes, to have been admired for her copies of the works of the Italian masters. She also painted portraits. Mrs. Carlisle died about the year 1680.

CARLONI, GIOVANNI, a Genoese painter, born in 1590. He was the son of a sculptor, who placed him under the tuition of Pietro Sorri; and he afterwards frequented the school of Domenico Passigiani, at Florence. In that academy he became an able painter in fresco; and on his return to Genoa, was much employed, and acquired a distinguished reputation. His celebrity was not confined to Genoa, he gave proofs of his ability both at Rome and at Florence. He assisted his younger brother in the great fresco work in the cathedral of the Guastato

at Genoa, and was invited to Milan to paint the ceiling of the church of the Theatins, which he did not live to finish; it was completed by his brother. He composed his subjects with facility, was a correct designer, and a master of foreshortening. The airs of his heads, though somewhat mannered, are not without grace; and he united the intelligence of the chiaro-scuro with a vigorous colour, perhaps more glowing than chaste. He died at Milan in 1630.

CARLONI, GIOVANNI BATISTA. This eminent painter was the younger brother of Giovanni Carloni, born at Genoa in 1594. He was also educated under Passignani, at Florence, and afterwards joined his brother in the great works he was employed in at Genoa. The principal deposit of their united exertions is the cathedral of the Guastato, at Genoa, in which the three naves are painted in fresco, by Giovanni Batista, assisted by his brother. In the middle and principal nave, he has represented the Adoration of the Magi, the Entrance of Christ into Jerusalem, the Resurrection, the Ascension, the Descent of the Holy Ghost, and the Assumption of the Virgin. A magnificent work, in which he has introduced all that could be conceived by a rich and fertile imagination. Novel and copious in his compositions, his figures are of the most graceful contour, his heads expressive of all the variety of animation and beauty, with a vagueness, lucidity, and brilliancy of colouring, that astonishes and charms. In the same church he painted the Presentation in the Temple, and Christ preaching to the Pharisees. Gio. Batista lived to the advanced age of 86, and died in 1680.

CARLONI, ANDREA, was the son of Gio. Batista Carloni, born at Genoa in 1639. After receiving the instruction of his father for some time, he visited Venice, where he studied for a few years, and returned to Genoa. His first productions were some pictures at Perugia, and the Life of S. Feliciano, in the church of that Saint at Foligno. These, inferior in grace and colour to the works of his father, less happy in composition, and less elegant in design, were painted in a free, resolute, and vigorous style, with a mixture of the Venetian colouring. He went afterwards to Rome, where he changed his manner entirely, for one more noble and elevated, and so superior to his first, that Lanzi mentions it as an instance of the fallacy of forming a judgment of the merit of an artist by a partial view of his performances. "To judge of Carloni (says that author) by his works in the church *del Gesu*, at Perugia, we could with difficulty be persuaded that he was capable of producing those admirable pictures at Genoa, which Ratti numbers among the Genoese works of art most worthy of remembrance." He died in 1697.

CARLONI, CARLO, a painter and engraver, who was probably of the family of the preceding artists. Fuesslin, in his Lives of the Swiss Painters, observes that the family of Carloni, so fruitful in able artists, although generally ranged among the Genoese painters, may be legitimately claimed as originally of Switzerland. Carlo Carloni was born near Como, in the Milanese, in 1686. He was the son of a sculptor, who destined him for the same pursuit, but he preferred painting, and was placed under the care of Giulio Quaglio. He afterwards studied at Rome, until he was twenty-three years of age, when he visited Germany, where he met with great encouragement. Of his works as a painter little is known further than that he is said to have pos-

sessed an inventive genius and great facility. As an engraver, he has left us the following plates, mostly from his own compositions:

The Conception of the Virgin.

The Holy Family, with St. John kissing the Foot of Jesus.

S. Charles Borromeo communicating the Pestiferous.

The Death of a Saint.

An allegorical subject of Opulence, for a ceiling.

Another subject for a ceiling, a Figure with a Crown.

A Group of Children, with a Basket of Flowers.

He died in 1775.

CARMONA, EMANUEL SALVADOR, an eminent Spanish engraver, born at Madrid about 1740. He visited Paris when young, and became a pupil of Charles Dupuis. In a few years he made so great a progress, that he was received into the academy at Paris in 1761. He afterwards returned to Spain, where he continued to give proof of his respectable talent. The following are his principal plates:

The Portrait of Francis Boucher. 1761; his reception print at the Academy.

The Portrait of Colin de Vermont. 1761.

The Portrait of the Marshal de Broglio.

An allegorical subject, in honour of Charles III. of Spain; *after Solimani.*

Joseph, a Carmelite Monk; *after Velasquez.*

The Virgin and Infant; *after Murillo*; half-length.

The Virgin and Infant; *after Vandyck.*

The Angels appearing to Magdalene; *after Guercino.*

St. John Baptist in the Desert; *after Mengs.*

Mary Magdalene in the Desert; *after the same.*

CARNIO, ANTONIO. This painter was a native of Portogruaro, a district of Friuli, the son of an artist little known, by whom he was instructed in the elements of the art. He afterwards studied at Venice the works of Tintoretto and Paolo Veronese. According to Lanzi, Friuli has not produced a greater genius than Carnio since the time of Pordenone. The composition of his historical subjects is ingenious and novel, and his design lofty and bold. His colouring, especially in his carnations, is tender and harmonious. Some of his best works at Udine have been much injured by retouching. The best preserved is his S. Tommaso di Villanuova in S. Lucia. He painted many easel pictures and portraits for the private collections at Udine. He was living in 1680.

CARNOVALE, DOMENICO. According to Virriani, this artist was a native of Modena, where he flourished about the year 1564. He excelled in painting architectural views, with figures, which he introduced with great propriety. He was also a reputable architect. [A specimen of his style may be seen in Rosini, plate xciii. Wonderful things are related of his skill in architectural painting, and of the illusion produced; the parallels are to be found in like stories recorded of Zeuxis and Parrhasius.]

CARNULI, FRA. SIMONE DA. This painter was a Franciscan monk of Genoa. He flourished about the year 1519, and painted several pictures for his convent, two of which possessed great merit, representing the Last Supper, and the Predication of S. Antonio; they are dated in 1519. His manner is not quite divested of the dryness that prevailed at his time with respect to his figures; but he painted architectural views and perspectives with small figures, which are estimable for their aerial perspective and degradation of tint.

CARO, FRANCISCO LOPEZ, a Spanish painter, born at Seville in 1592. He was a disciple of Pablo de las Roelas. He painted several pictures of the

victories of Charles V. in the palace of the Pardo, and was an eminent painter of portraits. He died at Madrid in 1662.

CARO, FRANCISCO, was the son of the preceding artist, born at Seville in 1627, and was first instructed by his father, but he afterwards entered the school of Alonso Cano. His principal works, according to Palomino, are the pictures of the Life of the Virgin, in the chapel of San Isidoro, and his celebrated Porciuncula, in the church of S. Francisco at Segovia; works which exhibit no ordinary talent, and sustain the reputation of the school of Cano. He died at Madrid in 1667.

CAROSELLI, ANGILOLO. This painter was born at Rome, according to Baldinucci and Orlandi, in 1573, and became a scholar of M. Angelo Caravaggio. To the vigorous colouring and boldness of effect of his instructor, he added a grace and elegance not to be found in the works of that master. He was more employed in easel pictures and portraits than in large works, of which he painted several for the Cardinal Gessi, and other galleries at Rome. He possessed an extraordinary talent of copying with astonishing precision the works of the most celebrated artists, and in painting *pasticci* in imitation of their style. His large works in the churches are the Martyrdom of St. Placido, and St. Gregory celebrating Mass before a concourse of people in S. Francesca Romana; and S. Vincenslao in the pontifical palace of the Quirinal. He died at Rome in 1651. [Zani places his birth about 1585, and his death in 1653.]

CAROT, ———. According to Mr. Strutt, this artist resided at Rome about the year 1585. He engraved a small upright plate, representing St. Francis holding a Cross. It is etched in a bold, spirited style, and appears to have been the production of a painter.

CAROTTO, GIOVANNI FRANCESCO, a Veronese painter, born in 1470. He was first a scholar of Liberale Veronese, and afterwards studied under Andrea Mantegna. His advancement under the latter was such, that Lanzi asserts, that Mantegna disposed of his pictures as his own. That author describes some of his works as more harmonious, and in a grander style, than those of Andrea, particularly in his large picture of S. Fermo at Verona, and his altar-piece degli Angioli in S. Enfemia. He was much patronized, and employed by the Visconti di Milano, and at the court of Monferrato, where there are several of his easel pictures and portraits. He died in 1546.

CAROTTO, GIOVANNI, was the younger brother of the preceding artist, by whom he was instructed. As a painter, he never went beyond mediocrity, and that in an impoverished style of his brother. As an architect and a designer of the ruins of antiquity, he acquired considerable reputation, and was the instructor of Paolo Veronese in the elements of architecture.

CARPACCIO, VITTORE, an old Venetian painter, who, according to Ridolfi, flourished about the year 1500, and painted several pictures in competition with the Bellini, for the churches and public places at Venice. Although, in his early pictures, he had something of the hard and dry manner of his time, in the course of his life he made considerable progress in the softening of his tints, and in the expression of his heads. His principal work was painted, in concurrence with Bellini, in the great council-chamber of the Ducal palace, which was destroyed by fire in 1576. In the Oratorio di

S. Orsola, are some pictures of the life of that Saint. In the chapel of the Compagnia de S. Girolamo, is the Communion of St. Jerome. At Ferrara, in S. Maria del Vado, is the Death of the Virgin, surrounded by the Apostles. [There are works by him dated 1519, and Zani says he was living in 1522.]

CARPACCIO, BENEDETTO. Lanzi thinks this painter was the son or nephew of the foregoing artist. At Capo d'Istria, in the church of the Rontonda, is a picture of this master, of the Coronation of the Virgin, which, for beauty of colouring, expression, and intelligence of the chiaro-scuro, does not yield to many pictures of the time. It is dated in 1537. In the Osservanti is another of his pictures, with the date of 1541.

[CARPENTERO, JEAN CAROL, born at Antwerp in 1784, studied under Vanden Bosch, and M. Van Bree. He painted historical pictures, and landscapes with cows and sheep: in the latter subjects he made Ommeganck his model, and such as find their way to England are generously attributed to that master by the importers. It is a compliment to Carpentero, though it robs him of his reputation without enriching Ommeganck.]

CARPENTIER, ADRIAN. This artist was a native of Switzerland. He settled in England about the year 1760, as a portrait painter; and from that time, till the year 1774, was a frequent exhibitor with the Society of Artists in Spring Garden. One of his best performances was a portrait of Roubilliac, the sculptor, from which there is a very good mezzotinto print by David Martin. He died about the year 1778, at an advanced age.

CARPI, UGO DA, a painter and engraver, born at Rome about the year 1486, and flourished in the beginning of the sixteenth century. He is generally regarded as the first inventor of that species of engraving on wood, which is known by the denomination of chiaro-scuro, in imitation of drawings; which was afterwards carried to such perfection by Baldassare Peruzzi. This ingenious contrivance is performed by using different blocks; one for the outline and darkest shadows, another for the lighter shadows, and a third for the demi-tints. The prints by Ugo da Carpi, though slight, are masterly and spirited, and exhibit an excellent resemblance of the designs of the artists from whom they are taken. They are, for the most part, after the works of Raffaele and Parmegiano. The following are generally attributed to him:

Jacob's Ladder; *after Raffaele.*

David with the Head of Goliath; *after the same.*

The Murder of the Innocents; *after the same.*

Christ preaching on the Steps of the Temple; *after the same.*

Elimas struck with Blindness; *after the same.*

The Death of Ananias; *after the same.*

The Descent from the Cross; *after the same.*

The dead Christ in the Lap of the Virgin; *after the same.*

St. John in the Wilderness; *after the same.*

Æneas carrying his Father Anchises; *after the same.*

A Sibyl reading in a Book, with a Child holding a Torch; *after the same.*

Hercules strangling Anteus; *after the same.*

Raffaele and his Mistress; *after the same.*

The Virgin and Infant, with St. Sebastian and St. Nicholas; *after Parmegiano.*

St. Peter and St. Paul; *after the same.*

St. Jerome sitting with some Books; *after the same.*

A Satyr, sounding the Water with his Flute; *after the same.*

Diogenes seated at the Entrance of his Tub; *after the same.*

[Bartsch describes 52 attributed to this master.]

CARPI, GIROLAMO DA. This painter was born at Ferrara in 1501, and was educated under Benvenuto Garofolo. On leaving the school of that master, he passed some time at Bologna, where he was much employed in portrait painting. He afterwards visited Parma and Modena, where he was so fascinated with the works of Coreggio and Parmegiano, that he applied himself to study and copy them with great assiduity. He is not however to be considered only as a copyist. He painted many pictures, of his own composition, for the churches at Ferrara and Bologna, that place him in a most respectable rank in the art. At Ferrara, in the cathedral, are three pictures by him of the Madonna, S. Giorgio, and S. Maurelio. At the Carmelites is his picture of S. Girolamo; and in S. Maria del Vado one of his finest works, representing a Miracle wrought by S. Antonio da Padoua. At Rovigi, in the church of S. Francesco, is his picture of the Pentecost, and at Bologna are his two most celebrated productions, one in S. Martino Maggiore, of the Adoration of the Magi, the other in S. Salvatore, of the Madonna and Bambino, with S. Catherine and other Saints. In the two last he displays a mixture of the Roman and of Lombard styles. He died in 1556.

CARPINONI, DOMENICO, a Bergamese painter, born at Clusone, in the Valle Seriana, in 1566. He was sent to Venice when young, and became a scholar of the younger Palma. In the early part of his life, he was occupied in copying the works of Palma and Bassano, he afterwards painted some pictures of his own composition, which, according to Tassi, are vigorously coloured, and tolerably correct in design. In the principal church of Clusone, is a picture by him of the Birth of St. John Baptist, and a Descent from the Cross. In the Chiesa di Monesterolo, in the Vallè Cavallina, is a picture of the Transfiguration. And at Lovere, in the church of the Padri Osservanti, the Adoration of the Magi. He died in 1658.

CARPINONI, MARZIALE, was the grandson of the preceding artist, born at Clusone in 1644, and, according to Tassi, was taught the first principles of the art by his father, an artist of little note, but afterwards had the advantage of the instruction of his grandfather. He was afterwards sent to Rome for improvement, where he frequented the school of Ciro Ferri. He painted history with no small reputation, and was employed for the churches of his native town and the vicinity. In the great church at Clusone, is a Nativity by this painter, and the Baptism of Christ by St. John; and in the cathedral at Bergamo, S. S. Domneone and Eusebia. He also painted several pictures for the churches in Brescia. He died in 1722.

CARPIONI, GIULIO. This painter was born at Venice in 1611. He was a scholar of Alessandro Varotari, called Paduanino, and, like his master, followed the splendid style of Paolo Veronese. He was superior to his fellow student Maffei, in vigour, expression, and invention. He painted history and bacchanals, and also sacred subjects of a small size, many of which are to be seen in the churches in the Venetian states. His subjects of the fable are placed with distinction in the private collections of his country, and are touched with a spirit, and coloured with a beauty of tinting, which his master would not have disavowed. He died in 1674. [His easel pictures of bacchanalian subjects are more analogous to N. Poussin than any other master.]

CARPIONI, CARLO, was the son of Giulio Car-

pioni, and was educated by his father, in whose style he painted a few pictures, but distinguished himself more as a painter of portraits. In the council-chamber at Vicenza, and in the convent of the Padri Servi at Monte Berico, there are some groups of portraits of magistrates, which to the verity of resemblance add the arrangement of an ingenious and elevated invention.

CARRARI, BALDASSARE, was a native of Ravenna, and flourished about the year 1511. Lanzi places him among the scholars of Niccolo Rondinello. His principal work is, what that author styles his most celebrated picture of S. Bartolomeo, in the church of St. Dominico at Ravenna. When Julius II. visited that city in 1511, on seeing that work, he declared that the altars of Rome did not at that time possess a finer picture.

CARRÉ, FRANCIS. This painter was born in Friesland in 1630. It is not said by whom he was instructed, but he was of sufficient estimation to be appointed first painter to the Stadtholder William Frederick. He excelled in painting landscapes and village festivals, which are little known, except in his own country. He died at Amsterdam in 1669. [Most writers place his birth in 1636.]

CARRÉ, HENRY, was the elder son of the preceding painter, born at Amsterdam in 1656. After studying the art under Juriaen Jacob and Jacques Jordaens for some time, the Princess of Orange gave him a commission in her regiment, and he served some years in the army, and was present at the siege of Groningen in 1672. He returned however to the art, and exercised his talents at Amsterdam with success and reputation. In the chateau of Ryswick, he painted a saloon with landscapes, decorated with figures and animals, well drawn and spiritedly touched. He died in 1721.

[**CARRÉ, ABRAHAM,** born at the Hague in 1694, was the son of Henry Carré. He painted portraits in small, and was an excellent copyist of the works of more distinguished Dutch masters; in which occupation he was much employed by the dealers, who sold them for originals.]

CARRÉ, MICHAEL. This painter was the younger brother of Henry Carré, born at Amsterdam in 1666, and was first instructed by his brother, but afterwards became a scholar of Nicholas Berghem. He did not profit as much as might have been expected from the precepts and example of that excellent master, preferring, from an unaccountable depravity of taste, the greatly inferior style of Gabriel vander Leew. He is said, by Houbraken, to have resided some time in England, and that his works were not popular. He is not, however, mentioned by Lord Orford in the Anecdotes. He was a landscape painter of some celebrity, and on the death of Abraham Begyn, was invited to the court of Berlin by the King of Prussia, and was appointed one of his principal painters. He returned to Holland after the death of the king, and resided chiefly at Alkmaer, where he died in 1728. The principal merit of this artist was an uncommon facility and boldness of pencil, well suited to the style of painting he was mostly employed in, the decoration of halls and large apartments. One of his best works is a saloon at the Hague, where he has represented in large landscapes with figures, the history of Jacob and Esau. [Some of his easel pictures, landscapes with cattle, are very good, and are to be found in many respectable collections.]

CARRENNO, DON JUAN, an eminent Spanish painter, born, according to Palomino, at Abiles in

Asturias in 1614. He studied at Madrid under Pedro de las Cuevas, and improved himself in colouring by frequenting the school of Bartolomé Roman. His talents recommended him to the patronage of Philip IV., who employed him in some important fresco works in his palaces. Besides his commissions from the king, he painted a number of pictures for the churches, and Palomino gives a long account of his works at Madrid, Toledo, Alcalá de Henares, Segovia, and Pamplona. At Madrid, in conjunction with Francisco Ricci, he painted the celebrated Cupola of San Antonio de los Portugeses, and a fine picture of Magdalene in the Desert, in the convent of las Recogidas. He was also a distinguished portrait painter. The colouring of this excellent artist was in a tone between Titian and Vandyck, and in tenderness and suavity he was perhaps superior to any painter of his country except Murillo. He was continued painter to the court under Charles II. He died at Madrid in 1685. [His proper appellation is *Don Juan Carreño de Miranda*.]

CARRETTI, DOMENICO. According to Averoldi, this painter was a native of Bologna. It is not said by whom he was instructed, but during a long residence at Brescia, he painted many subjects of history in easel pictures for the private collections. He also was employed for the churches. The most esteemed of his works, is a picture of the Virgin with the infant Jesus, and St. Theresa, in the church of S. Pietro in Oliveto.

CARRERA. See ROSALBA.

CARRUCCI. See PONTORMO.

CARS, LAURENCE, a French designer and engraver, born at Lyons in 1702. He was the son of an obscure engraver, by whom he received some instruction, but he went young to Paris, where it was not long before he distinguished himself. Cars may be considered as one of the best French engravers of the eighteenth century, in the kind of subjects he selected. His best plates are those he has engraved after Le Moine, and particularly the print of Hercules and Omphale. His work is extensive, the following are his principal plates :

PORTRAITS.

Sir Isaac Newton.

Michael Augnier, sculptor to the King; *after Revel*.

Armand Gaston, Cardinal de Rohan; *after Rigaud*.

Mary, Princess of Poland, Queen of France; *after Vanloo*.

Louis, Duke de la Feuillade.

François Boucher, painter to the King; *after Cochin*.

John Baptist Chardin, painter; *after the same*.

Charles Vanloo, painter; *after the same*.

Madame de Clairon, in the part of Medea.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Vanloo*.

The Flight into Egypt; *after the same*.

The Chastity of Joseph; *after de Troy*.

Adam and Eve before their Sin; *after Le Moine*.

The Companion, Adam and Eve after their Sin; *after Latouche*.

Time discovering Truth; *after the same*.

Nymphs bathing; *after the same*.

Hercules and Omphale; *after Le Moine, his chef d'œuvre*.

Perseus and Andromeda; *after the same*.

The Sacrifice of Iphigenia; *after the same*.

Hercules destroying Caucas; *after the same*.

Cephalus and Aurora; *after the same*.

The Rape of Europa; *after the same*.

Louis XV. surrounded by emblematical figures; *after Boucher*.

Monument to the honour of the Duke of Marlborough.

L'Aveugle dupé; *after Greuze*.

The Fortune-teller; *after Watteau*.

The Venetian Festival; *after the same*.

A Convoy of Equipage; *after the same*.

[His birth is placed by different writers in 1669, 1701, 1702, and 1703: he died in 1771.]

[**CARTER JOHN,** an antiquarian draughtsman and engraver, who published Specimens of ancient English Sculpture and other Antiquities. He was persevering in his pursuit of objects relating to the "olden times," and, in addition to his own publications, the periodicals of the day, particularly the Gentleman's Magazine, abound with his communications. All his productions have the character of accuracy, and may be referred to as good authority of the styles of the periods from whence they are taken. He had many peculiarities, but on the whole was a harmless and inoffensive drudge. He died in 1817, in his 70th year, and was buried at Hampstead.]

CARTER, WILLIAM, an English engraver, who flourished about the year 1660. He was a scholar of Hollar, and was a successful imitator of his style. It is very probable that he assisted Hollar in the prodigious number of works in which he was engaged, as his name, or mark, is only affixed to a very few prints. His plates are sometimes marked W. C. In Ogilby's translation of Homer, the vignettes, and other ornaments, were engraved by Carter.

CARTWRIGHT, WILLIAM, an English engraver of portraits and other book-plates. His name is affixed to a portrait of Thomas Cranmer, Archbishop of Canterbury, *after Holbein*. It is inscribed, *Celarif. Gu. Cartwright*.

CARWITHAM, J. This artist was a native of England, and flourished about the year 1730. He engraved several plates for the publications of his time, being chiefly employed by the booksellers. His prints are sometimes executed with the graver only, others are etched, and finished with the graver, in a style resembling that of Bernard Picart. Among others, we have a middling-sized plate by him, representing the Laocoon, after the antique marble, dated 1741. He also engraved a variety of frontispieces, among which is an emblematical one, from a design of *B. Picart*, with the date 1723.

CASA, NICHOLAS DE LA, an engraver who flourished towards the end of the sixteenth century. From an inscription on one of his plates, he appears to have been a native of Lorraine. He worked entirely with the graver. We have by him,

The Portrait of the Emperor Charles V.; oval, with a border, copied from Æneas Vico; inscribed *N. D. la Casa Lotaringus, fec.*

The Portrait of Baccio Bandinelli.

[Zani says he worked in 1640; and is inclined to believe that he is the same with *Nicolo Beatrice*: there are others of the same opinion.]

CASALI, ANDREA, a modern Italian painter and engraver, born at Civita Vecchia about the year 1720. He is said to have been a scholar of S. Conca. He visited England about 1748, and was employed in ornamenting the seats of several of the nobility. He etched some plates from his own designs, and one from Raffaele; among others we have by him,

The Virgin and Infant; *after Raffaele*.

Edward the Martyr.

Lucretia lamenting her Fate.

The Princess Gunhilda, or Innocence Triumphant.

[His pictures are generally of a large size; the figures in theatrical taste, but well coloured.]

CASALINI, LUCIA, an eminent paintress of portraits, born at Bologna in 1677. She was a scholar of Giuseppe dal Sole, and at first attempted some

historical subjects, but was more successful in portraits, in which she gained great reputation. Her portrait, by herself, is in the Florentine Gallery. She died in 1762.

CASANOVA, FRANCESCO. This painter was born in London in 1732, of Venetian parents, who sent him to Venice when he was young, and he became a scholar of Francesco Simonini, a painter of battles. Like his master, he took the pictures of Bourgogne for his model, and became a painter of considerable celebrity. Besides battle-pieces, Casanova painted landscapes, with figures and cattle, marines and pastoral subjects. After passing some years at Dresden, he went to Paris, where he met with great encouragement, and was received into the academy. Among the pupils of Casanova at Paris, was the late ingenious Mr. de Louthembourg. He afterwards went to Vienna, where his pictures were greatly admired. Bassan states, that he etched some plates from his own designs. [He died in 1805.]

CASAUBON, FREDERICK, a German painter, born at Solingen in 1623. He received his first instruction in the art at Amsterdam, and afterwards went to Paris, where he became a scholar of Charles le Brun. From France he visited Italy, where he passed some years, and lived in intimacy with Niccolò Poussin, whose style he attempted to imitate. Towards the latter part of his life he came to England, and not finding employment as an historical painter, he applied himself to portraits, the only branch of the art then encouraged. He died in London in 1690.

[**CASEMBROODT, or CASENBRODT, ABRAHAM,** a Dutch painter, who flourished about the middle of the 17th century. He was a long time in Sicily, and particularly distinguished himself at Messina, as a landscape and marine painter: in the latter he generally represented storms. He also painted historical subjects, three of which, the Passion, are in the church of S. Giovachino at Messina. There are some etchings by him of sea-ports and marine views.]

CASOLANI, ALESSANDRO, was born at Siena in 1552, and was a disciple of Cavaliere Roncalli, under whom he became a very reputable painter of history. His compositions are ingenious and copious, his figures well drawn, and gracefully disposed. His works are principally in the churches at Siena. It is no slight proof of this artist's merit, that Guido Reni, on beholding his picture of the Martyrdom of S. Bartolomeo, at the Carmelites, exclaimed, *Costui veramente pittore*. There are also several of his works at Naples and Genoa. He died in 1606, [in which year one of his pictures is signed and dated.]

CASOLANI, ILARIO. This painter is called Cristofano by Baglioni, but Mancini, who wrote during his lifetime, and Lanzi, who follows that authority, call him Ilario. He was the son of Alessandro Casolani, and was also brought up in the school of Cavaliere Roncalli. He assisted his father in some of his fresco paintings, and, after his death, finished the Assumption in the church of S. Francesco, left imperfect by Alessandro. He painted several pictures for the churches at Rome, both in oil and in fresco, but was superior in the latter. In S. Maria in Via, he painted the Trinity. In the Madonna de Monti some pictures of the Life of the Virgin, and in the vault, the Ascension. He died at Rome in the prime of life.

CASSANA, GIOVANNI FRANCESCO, was born at Genoa in 1611, and was a scholar of Bernardo

Strozzi. He painted history and portraits, but was more eminent in the latter, of which he painted a great number at Venice, where he chiefly resided. He passed some time at the court of the Mirandola, where he painted a S. Girolamo in the dome of the church, and other creditable performances. He was the father of a family of artists, who all distinguished themselves. He died in 1691.

CASSANA, NICCOLO. This painter was the eldest son of the preceding artist, born at Venice in 1659. He was instructed by his father in the rudiments of the art. He chiefly excelled in portrait painting, in which he became very eminent, although his historical pictures in the gallery at Florence, of which the Conspiracy of Cataline is the most esteemed, proved that he possessed great merit in that department. He came to England in the reign of Queen Anne, whose portrait he painted, as well as those of several of the nobility. He did not live long to enjoy this success, and died in London in 1713. [He was the second son of Giovanni Francesco; his brother Giovanni Agostino was born in 1658.]

CASSANA, ABATE GIOVANNI AGOSTINO, was the younger brother of Niccolò, born at Genoa in 1658, and was instructed by his father. He painted portraits with some reputation, but preferred painting animals and subjects, in the style of Benedetto Castiglione. His pictures of that description are found in the collections at Florence, Venice, and Genoa. He died in 1720. [He was the elder brother of Niccolò.]

CASSANA, GIOVANNI BATISTA, was the youngest brother of the two preceding artists. He excelled in painting fruit, flowers, and still-life.

CASSANA, MARIA VITTORIA. This paintress was the sister of the three preceding artists. She painted small pictures of devout subjects for private collections, which were much esteemed. She died in 1711.

CASSENTINO, JACOPO, an old Florentine painter, born soon after the year 1270. He was a disciple of Taddeo Gaddi, and painted in the Gothic style of that master, as appears from the traces of his works remaining in the Chiesa di Orsan Michele at Florence. To this painter has been attributed the first foundation of the academy at Florence in 1350. For the chapel of the academy, he painted a picture of St. Luke painting the Portrait of the Virgin. He died in 1356.

CASSIANI, PADRE STEFANO, called **IL CERTOSINO.** This painter was a native of Lucca, and flourished about the year 1660. He was called *il Certosino*, or the Carthusian, from his being a monk of that order. He painted in fresco the cupola of the church of the Carthusians at Lucca, and two altarpieces, representing subjects from the life of the Virgin, and several other works in the churches of his order, in Pisa, Siena, and other places, which are very reputable performances, in the style of Pietro da Cortona.

CASSIONE, GIOVANNI FRANCESCO, an Italian engraver on wood, who flourished at Bologna about the year 1678. He executed several of the cuts representing the portraits of the painters, for the work entitled, *Felsina Pittrice*, by Carlo Cesare Malvasia, published at Bologna in the above-mentioned year.

CASTAGNO, ANDREA DEL. This painter, whose memory is rendered infamous by his atrocious crimes, is still interesting to the art by his extraordinary merit. He was born at Castagno, a

village in Tuscany, in 1409. His parents were extremely poor, and he appears to have discovered an uncommon disposition for the art, without the help of an instructor, until his untutored essays excited the surprise and admiration of all that saw them, and recommended him to the protection of Bernardetto de Medici, who procured him the assistance of the best masters, at that early period, in Florence. He was some time under Masaccio, and at length became one of the most distinguished painters of his age. He was in the possession of a high reputation when Domenico Venetiano visited Florence, who had learned the new method of painting in oil and varnish, from Antonella da Messina, till then unknown in Tuscany. The novelty and splendour of the new mode of colouring was extremely admired; and Castagno, by a pretended friendship for Domenico, was the only person to whom he communicated the secret. To be the sole possessor of so valuable a discovery, was a temptation his ambition could not resist, and his principles were not proof against the most atrocious means of securing it. He conceived the horrid project of assassinating his rival, which he effected, and escaped suspicion. He survived this murder a few years, and practised his ill-acquired art with great success. Tormented by remorse and terror, he made a full confession of his guilt previous to his death, which happened in 1480, at the age of 71. The best of his remaining works are in the church S. Lucia de Magnuoli, at Florence, and in the monastery degli Angeli, a Crucifixion, with many figures, painted on a wall. [Manni, in a note to Balducci, says that Castagno died in 1477, at the age of 51, consequently he was born in 1426. Zani seems to countenance this.]

CASTEELS, PETER, a Flemish painter and engraver, born at Antwerp in 1684. He painted birds, fowls, flowers, and fruit. He came to England in 1708. His paintings have not much to recommend them, and were greatly inferior to a contemporary artist of our own country, Luke Cradock. As an engraver he has more merit. In 1726, he published a set of twelve plates of birds and fowls, etched from his own designs; and some other plates from his pictures, which possess considerable merit. He died in 1749.

[**CASTEL, ALEXANDER**, a Flemish landscape and battle painter, some of whose pictures are in the galleries at Munich, Schleisheim, and Lustheim. He died at Berlin in 1694.]

CASTELLI, ANNIBALE. This painter was a native of Bologna, and flourished about the year 1605. He was a scholar of Pietro Faccini, and by imitating his manner, he fell into the same defect that is discernible in the works of that master. By loading and tormenting his carnations, he disturbed his outline, and his figures became heavy and incorrect. His best work is the Raising of Lazarus, in the church of S. Paolo, at Bologna.

CASTELLI, or CASTELLO, BERNARDO. A Genoese painter, born in 1557. He was a scholar of Andrea Semini, and an imitator of Luca Cambiasi. In endeavouring to acquire the facility of the latter, he fell into all his defects, and abandoned nature for manner and despatch. An able designer, his works would have approached nearer to perfection if he had taken the trouble of studying them. He was copious, and ready in invention, perhaps, because his judgment was not difficult to satisfy. His principal works at Genoa, are S. Diego and S. Girolamo, in the church of S. Francesco. In S. Ciro, Christ disputing with the Doctors. At

the Capuchins, four pictures, St. Francis receiving the Stigmata, the Crucifixion, S. Antonio da Padona, and S. Clara. At Rome, in the basilica of S. Peter's, St. Peter walking on the Sea. He lived in habits of intimacy with the principal poets of his time, and made the designs for Tasso's Jerusalem, which were engraved by Agostino Caracci. He died in 1629. [He was also an eminent miniaturist; and is praised by *Marino*, the poet, for the skill and accuracy of his representations of various insects.]

CASTELLI, or CASTELLO, VALERIO, was the son of Bernardo Castelli, born at Genoa in 1625, and was a scholar of Domenico Fiasella. He did not, however, follow the style of either his father or instructor, but made choice of prototypes more suited to his genius, by studying the works of Procaccini at Milan, and of Coreggio at Parma; from whose example, and a graceful manner of disposing his figures, which was natural to him, he formed a style which may be called entirely his own. His design is sometimes not the most correct, but his works are judiciously composed, harmoniously and vigorously coloured, with an admirable conduct of the chiaro-scuro. In his fresco paintings he nearly approaches the excellence of Carloni, as is evident in the Cupola of the Nunziata at Genoa, and in S. Marta. In the church of S. Maria del Gerbino, is his picture of the Conception, with two laterals of the Marriage of the Virgin, and the Presentation in the Temple; and in the ceiling, in fresco, the Crowning of the Virgin, with a choir of angels. In the church of the Benedictines, the Annunciation. At the Franciscans, the Conversion of St. Paul. The ceiling of the Augustines represents the Descent of the Holy Ghost. Valerio Castelli also excelled in painting battles, and subjects of profane history, in which he seems to have followed the style of Tintoretto and Paolo Veronese. Several of these are in the palaces at Genoa. He died in 1659.

CASTELLI, GIOVANNI BATISTA, called **IL BERGAMASCO**. This eminent painter was born at Gandino, in the Valle Seriana, in the Bergamese, in 1500. He was called *il Bergamasco*, to distinguish him from a Genoese painter of the same name, who was a scholar of Luca Cambiasi, and excelled in miniature. When he was young, he was intrusted to the care of Aurelio Busso, of Crema, who had been a scholar of Polidoro da Caravaggio, by whom he was taught the first principles of the art. That painter took him with him to Genoa, and after some time left him in that city, unprotected and abandoned, but considerably advanced in the art, by his studies after the best masters of that school. He had the good fortune to attract the attention of a Genoese nobleman, Tobia Pallavicino, who took him under his protection, and sent him to Rome to visit the works of the great masters, and supported him in his studies, until he arrived at great proficiency in painting, sculpture, and architecture. On his return to Genoa, the first essay of his talents was decorating the palace of his protector, and some fresco paintings in the church of S. Marcellino. In the monastery of S. Sebastiano, is his justly celebrated picture of the Martyrdom of that Saint, by which he acquired great reputation. Whilst he was in the full possession of the public favour, Luca Cambiasi returned to Genoa, after completing his studies at Florence and Rome, when a liberal and laudable emulation seems to have taken place between these artists, honourable and advantageous to both. They were employed, in conjunction, by

the Duke Grimaldi, in the Nunziata di Portoria, where Castelli represented in the ceiling of the choir our Saviour sitting as the judge of the world, surrounded by angels, some bearing the instruments of his passion, and others displaying a scroll, inscribed *Venite Benedicti*, painted with a beauty of colour, and a splendid effect of light emanating from the figure of Christ, that dazzles the beholder. Luca Cambiasi painted the laterals, representing the fate of the Blessed and the Reprobate, which, though possessed of great merit, are eclipsed by the transcendent powers of Castelli in composition and expression. On visiting his native country, emulous of leaving something worthy of his fame, he undertook his great work of the Saloon in the Lanzi palace at Gorlago, where he has represented some of the most interesting subjects of the Iliad, composed and executed with a grandeur that resembles the great style of Giulio Romano. Towards the latter part of his life he was invited to visit Spain by Charles V., and was employed by that monarch in the palace of the Pardo, which he ornamented with some subjects from Ovid, and in several other works. He died at Madrid in 1570. [Zani says he was born in 1490; and Füssli that he died in 1570, aged 80.]

[CASTELLI, or CASTELLO, FABRICIO, was the son of Il Bergamasco, and employed by Philip II., in conjunction with other painters, to decorate parts of the Escorial. One of the subjects on which they were employed was the victory gained by John II. over the Moors of Granada; it was copied from a painting by *Dello* on a canvass 130 feet in length, which was found in an armoire of the Alcazar de Segoria, and is a most curious composition. He also painted at the Pardo, where he executed several frescos; and he coloured forty-eight busts of Saints executed by Juan d'Arfe for the Escorial. He was considered an artist of great talent. He died at Madrid in 1617.]

CASTELLO, AVANZINO, DA CITTA DI, was a native of the Ecclesiastical States, born in 1552, and visited Rome when he was young, where he became a scholar of Niccolo Pomarancio. During the pontificates of Sixtus V. and Clement VIII. this painter was held in great esteem, and employed in the loggie of St. John of Lateran. He also painted many pictures for the churches at Rome, of which Baglioni gives a particular account. Among his best works may be considered his pictures in S. Paolo, out of Rome, representing the Miracle of the Serpent in the Isle of Malta; the Decollation of St. Paul, and his taking up into the third heaven. He died in 1629.

CASTELLO, CASTELLINO. This painter was born at Turin in 1579, and was a scholar of Giovanni Batista Paggi, under whom he acquired a correct and elegant style of design. His picture of the Pentecost, in the church dello Spirito Santo at Genoa, gained him great reputation. He was also a very eminent portrait painter; and Lanzi reports, that when Vandyck visited Genoa, he particularly admired the style of Castello, and they reciprocally painted each other's portraits. He died in 1649.

CASTELLO, FELIX, a Spanish painter, born at Madrid in 1602. He was a scholar of Vincenzo Carducci, and painted history with some reputation. His principal works are in the church of the Capuchinos de la Paciencia, at Madrid. He died in that city in 1656. [Felix Castello studied first under his father, Fabricio, and afterwards under Carducho. He was eminent as an historical and battle painter;

and was considered to be one of the best of his time. There are, or were, at Madrid, two capital pictures representing the taking of a Castle by Don Fadrique de Toledo, and Spanish soldiers swimming to an attack, under the command of Don Baltazar Alfaro. Carducho was so pleased with the manner in which his pupil prepared his masses in the composition of these pictures, that he requested permission to paint the head of Don Fadrique in the first, and which he did in a very beautiful manner. Castello's handling is large, his compositions superb, well understood, and spiritedly executed.]

CASTELLO, FRANCESCO DA. This painter was born in Flanders, of Spanish parents, in 1586. He visited Rome when he was very young, for the purpose of study, during the pontificate of Gregory XIII. He painted history, generally of a small size; and his pictures were much in vogue. He also painted some works for the churches at Rome. In S. Giacomo degli Spagnuoli, is an altar-piece representing the Assumption of the Virgin, with a glory of angels, and the apostles below; and in S. Rocco di Ripetta, a picture of the Madonna and Bambino, with St. Nicholas and St. Julian. He died at Rome in 1636.

CASTELLUCCI, SALVI. This painter was born at Arezzo in 1608, and was brought up in the school of Pietro da Cortona at Rome. He was a successful imitator of the facile and pleasing style of Pietro. There are some of his large pictures in the churches at Arezzo, which are admired for their freedom of hand and agreeable colour. He was much employed in painting easel pictures for the private collections. He had a son, Pietro Castellucci, who painted in his style, but was inferior to his father. He died in 1672.

CASTIGLIONE, GIOVANNI BENEDETTO, called BENEDETTO. This eminent artist was born at Genoa in 1616. After studying some time under Gio. Batista Paggi, he entered the school of Gio. Andrea de Ferrari. He had made great progress under that master, when Vandyck visited Genoa, who favoured him with his friendship and advice. Advantaged by the instruction of that admirable painter, he acquired the chaste and tender tinting, and the flowing pencil, by which his works are characterized. [This may be doubted, as Castiglione was too young, when Vandyck visited Genoa, to attract notice as an artist.] He afterwards visited Rome, Florence, Parma, and Venice; in each of which places he left proofs of his ability. Although Benedetto is distinguished throughout Europe by his easel pictures, representing landscapes with figures and animals, he was not incapable of moving in a higher walk of art, as is evident from his fine picture of the Nativity in S. Luca, and his Magdalene and St. Catherine, in the church of the Madonna di Castello, at Genoa. He painted history, portraits, landscapes, and animals. In his historical works he appears not to have had in view the ideal beauty which is found in the great masters of the Roman school, nor to have attempted the elegance of form, the purity of contour, or the nobility of expression, which form the essence of historical painting. He was however completely successful in the style which he seems to have preferred, of pastoral subjects, the march of caravans, and troops of animals. His pictures of that description are distinguished by a clear and vigorous colour, a lively and spirited touch, and an admirable effect of chiaro-scuro. His figures and

animals are grouped in the most picturesque manner, and his landscape is always of appropriate and pleasing scenery. The latter part of his life was passed in the service of the Duke of Mantua, who accommodated him with apartments in his palace, and treated him with great liberality and munificence, and he there painted some of his finest works. As an engraver, Benedetto is deserving of particular notice. He has left us about seventy plates, executed with all the taste and spirit that are seen in his pictures. They are etched, and sometimes a little assisted with the graver; of a most masterly effect of light and shadow, and may be compared with Rembrandt, della Bella, and the most admired engravers in that style. The following are his principal prints, which are frequently marked with the cipher **BC**.

- The Genius of Benedetto Castiglione, serving as a frontispiece to his work.
- Portrait of Agostino Mascardi.
- Portrait of Antonio Pignolesale.
- Sixteen small Heads, among which is his portrait.
- Six large Heads, one of them his portrait.
- Two plates of the Heads of Men and Animals.
- Noah and his Children collecting the Animals.
- Noah driving the Animals into the Ark.
- The Departure of Jacob.
- Rachel hiding her Father's Gods.
- Tobit burying the Dead; a night-piece.
- A similar subject; in chiaro-scuro.
- The Nativity, with Angels adoring the Infant.
- The Adoration of the Shepherds.
- The Angel appearing to Joseph in his Dream.
- The Flight into Egypt.
- The Resurrection of Lazarus.
- St. Roch in profile, behind him the Head of his Dog.
- The Melancholy; a print so called.
- The little Melancholy.
- The finding the Bodies of St. Peter and St. Paul.
- Four old Men visiting the Tombs by torch-light.
- Circe in search of the Arms of Achilles.
- A Man with some pieces of Armour, and another examining a Tomb.
- A Man pushing a Boat, in which are some Animals.
- Diogenes with his Lantern.
- Pan instructing Apollo to play on his Flute.
- Silenus playing on a Flute, with a Shepherdess.
- A Combat of Sea Gods.
- Silenus drunk, with three Satyrs.
- A Bacchanal, with a Satyr on a Pedestal.
- A Woman beating a Boy.
- A Menagerie of various Fowls.
- A Landscape; inscribed *Gio. Benedetto Castiglione, Gen. fec. 1658.*
- A Landscape; apparently a frieze; *Castiglione, fec.*
- A Shepherd driving his Flock.
- Two Shepherds, one on Horseback, driving their Flocks.
- A Capuchin discovering the Body of St. Jerome.
- Eleven plates of Vignettes, &c.

Benedetto Castiglione died in 1670.

CASTIGLIONE, FRANCISCO, was the son of the preceding artist, and painted landscapes, with figures and animals, in the style of his father, but never rose above mediocrity.

CASTIGLIONE, SALVATORE. This artist was the brother of Gio. Benedetto Castiglione, by whom he was instructed in the art, and painted landscapes and pastoral subjects in the style of that master. We have by him a highly finished etching, representing the Resurrection of Lazarus, [with his name abbreviated (*Cast*) and the date 1645.]

CASTILLO, AUGUSTIN, a Spanish painter, born at Seville in 1565. Palomino does not state by whom he was instructed; but he painted several pictures for the churches at Cordova, in which city he chiefly resided, some of which are almost entirely perished from damp and neglect. Among his best

works is the Conception, in the church of Nuestra Señora de los Libreros, and some pictures in the convent of San Pablo. He died in 1626. [His instructor was Luis Fernandez; in the cathedral at Cadiz is the Adoration of the Magi by him, said to be his finest work.]

CASTILLO, JUAN DEL, was the brother of the preceding artist, born at Seville in 1584, and was a painter of considerable merit. He had the advantage of being educated under Luis de Vargas, by whose instruction, and a natural disposition for the art, he proved a distinguished painter of history. His principal works are at Seville and Granada. He was the instructor of some of the greatest artists in Spain. Murillo, the celebrated Alonzo Cano, and Pedro de Moya, were his scholars. He died at Cadiz in 1640. [He was instructed by Luis Fernandez: Luis de Vargas died in 1568, sixteen years before Juan was born. Bryan was misled by Palomino, who abounds with errors.]

CASTILLO, Y SAAVEDRA, ANTONIO DEL. This eminent Spanish painter was the son of Augustin del Castillo, born in 1603, by whom he was instructed in the elementary principles of the art. After the death of his father he became a scholar of Francesco Zurbaran, an artist at that time in great repute. In the cathedral at Cordova there are many pictures which bear ample testimony of this painter's merit; and if his colouring had been equal to his composition and design, few artists of his country would have surpassed him. This is evident in his pictures of St. Peter and St. Paul, and the Assumption of the Virgin, in that church. In the convent of San Francisco at Cordova, is a picture by Castillo, representing a subject from the life of that saint, which he painted in competition with Juan de Alfaro, whose practice it was to mark his pictures, *Alfaro, pinxit*. To show his contempt for the vanity of his rival, he inscribed his picture *Non fecit Alfaro*. In 1666, he visited Seville, where he had not been since his youth. At that period Murillo was in the zenith of his fame, and his works were the objects of universal admiration. On seeing the pictures of that great master, he was so struck with their extraordinary beauty and his own inferiority, that he exclaimed, *Ya murio Castillo!* and from that time sunk into a despondency, which hastened his death. He died in 1667.

[**CASTILLO, JOSEF DEL**, a modern Spanish painter and engraver, born at Madrid in 1737, and died there in 1793. His early promise of excellence induced the minister of state, Josef de Carbajal, to send him to Rome in 1751, at his own expense, to study the works of the great masters under Corrado Giacinto. On his return to Madrid in 1758, the king gave orders to his principal painter, Mengs, to employ the young artist. Mengs did so, by employing him on pictures for the royal tapestries, and in painting mystical pictures for the cells of the royal convent of Salesas; and also several portraits of Charles with the mantle of the order of Toison d'or. Castillo made drawings for the edition of Don Quixote, published by the Academy at Madrid; he engraved the Disciples at Emmaus, *after Cerezo*, and the Flight into Egypt, and others, *after Giordano*, and made small copies of the frescos in the Retiro for the engravers. His productions are to be met with in Madrid, at the Escorial, and in various churches, convents, and hospitals.]

CASTREJON, ANTONIO. This Spanish artist was born at Madrid in 1625. He was most cele-

brated for historical subjects of a cabinet size, although he painted several larger works for the churches, which possess great merit. In the church of San Miguel is a picture by him of St. Michael triumphing over the Dragon of the Apocalypse; and in San Gines the Presentation in the Temple, and some subjects of the life of the Virgin. He died at Madrid in 1690.

CASTRO, GIACOMO DI. According to Dominici, this artist was born at Sorrento, about the year 1597. He was a scholar of Gio. Batista Caraccioli; but he afterwards received some instruction from Domenichino, when that master visited Naples to paint the great chapel of the treasury. There are some of his works in the churches at Sorrento, of which one of the most esteemed is the picture of the Marriage of the Virgin. He died in 1687.

[CASTRO, PETER DE. Of this artist's life very little is known; but he was an admirable painter of what are called subjects of still-life, such as vases, shells, musical instruments, &c. These he arranged in a skilful manner, and coloured with the truth of nature, and added great force by his knowledge of chiaro-scuro. His works are often seen, though his name is little known. He died in 1663.]

CATALANI, ANTONIO, called IL ROMANO. This painter was born at Bologna about the year 1596, and was educated under Francesco Albano. He was a close imitator of the pleasing style of his master, and painted several pictures for the churches at Bologna, although he was more employed on easel pictures for the private collections. In the church of La Madonna del Grada, are four pictures of the patron Saints of the City, in four niches; and in the church del Gesu, St. Peter healing the Lame at the porch of the Temple.

CATALANI, ANTONIO, THE SICILIAN. This painter was born at Messina in 1560. Lanzi is of opinion that he studied at Rome, and formed his style from the works of Federigo Barocccio, where he acquired that harmony of colour and softness of effect which are seen in his works. Such is his large picture of the Nativity in the church of the Capuchins at Gesso. He died in 1630.

CATENA, VINCENZIO, a Venetian painter, who flourished about the year 1500 [to 1530, when he died.] He was either a disciple of Giorgione, or formed himself by studying the works of that master. He painted portraits with great reputation, but was more esteemed for his easel pictures of historical subjects. He was also employed for the churches at Venice. His best works are in S. Simeone Grande, alla Carità, and in S. Maurizio. They possess merit, but retain something of the dry and Gothic. [He died in 1530. His reputation was so great that, when Raphael died, and Michael Angelo was growing infirm, M. A. Michiel wrote from Rome to Antonio di Marsilio at Venice, recommending Catena to be on his guard, "as danger seems to be impending over all very excellent painters."]]

CATENARO, J. B., a painter and engraver, of whom nothing more is known than that he had lived in London and at Madrid. He etched the portrait of L. Giordano, signed *J. B. Catenaro, pinx. Madridi et Londini, sculp.* We have also by him a Woman seated in a landscape, with Children, and Apollo surrounded by Cupids; from his own designs.

[CATESBY, MARK, was born in England in 1679, and visited America in 1712. He remained there seven years studying the botany of the country. He then returned home, but, being encouraged by

the friends of science, made a second visit to the colonies, and took up his head-quarters at Charleston, South Carolina, from which place he made excursions to the interior, through Georgia and Florida. An Indian was generally his companion, who carried his materials for drawing and painting, and such specimens of natural history as he collected. He returned to England in 1726, and studied the art of etching, that he might engrave the plates for his intended publication, which he did from his own paintings. The work is entitled "The Natural History of Carolina, Florida, and the Bahama Islands," and is illustrated with figures of birds, beasts, fishes, plants, &c. This ingenious man was a fellow of the Royal Society, and died in 1749.]

CATHELIN, LOUIS JACQUES, a French engraver, born at Paris in 1736. He was one of the best pupils of Le Bas. We have several plates of portraits, and various subjects, chiefly after the modern painters of his country, which are very neatly engraved. Among which are the following:

PORTRAITS.

L'Abbe Terray; *after Roslin*; his reception plate at the Academy.

Louis XV.; *after L. M. Vanloo.*

Joseph Vernet, painter of marines; *after the same.*

Henry IV. of France; *after a drawing by Cochin.*

Jean Jacques Balechou, engraver; *after Arvanou.*

Mary Theresa, Empress of Germany; *after Dureux.*

Joseph II., Emperor; *after the same.*

M. de Marmontel; *after Cochin.*

Louis Joseph Bourbon, Prince de Condé.

Equestrian Statue of Louis XV.

VARIOUS SUBJECTS.

The Death of Lucretia; *after Pellegrini.*

Latona revenged; *after Ph. Lauri*, begun by Balechou, and finished by Cathelin.

Erigone; *after Monsiau.*

A Waterfall, with Fishermen; *after J. Vernet.*

A set of Four, of the Times of the Day; *after the same.*

CATTI, PASQUALE, DA JESI. According to Baglioni, this painter flourished at Rome during the pontificates of Gregory XIII., Sixtus V., and Clement VIII. He was employed in the loggie of the Vatican, where he painted the Passion of our Saviour, and some friezes in the Sala Clementina. In S. Maria Trastevere, the chapel of the Cardinal Altemps is painted by Catti, representing subjects from the life of the Virgin. He died at Rome in the pontificate of Paul V., aged 70.

CATTANIO, COSTANZO. This painter was born at Ferrara in 1602. He was first a scholar of Ippolito Scarsellino, but afterwards frequented the school of Guido, at Bologna. This artist is stated by Lanzi to have been of so boisterous and quarrelsome a disposition, (which that author remarks was not unfrequent among the painters who lived at the time of M. A. Caravaggio,) and was so frequently engaged in broils and outrage, that he passed the greater part of his life in a state of contumacy or exile. The turbulence of his nature evinced itself in many of his works, which generally represented soldiers and banditti, painted in a hot and menacing tone of colour. That he could occasionally divest himself of this ferocity, when the solemnity of the occasion required it, is evident from his pictures of the Flagellation, and the Ecce Homo, in the church of S. Giorgio, at Ferrara; his Christ praying on the Mount in S. Benedetto, and his Annunciation in S. Spirito, have something of the grace and suavity of Guido. He died in 1665.

CATTAPANÌ, LUCA, was born at Cremona about the year 1570, and was instructed in the

school of the Campi. He distinguished himself by an uncommon facility. Many of the works of his master were copied by him, with a precision that might deceive the most experienced. Of his own compositions, the most meritorious was his picture of the Decollation of St. John, in the church of S. Donato at Cremona. He painted some works in fresco, but was not so successful as in oil. [One of his pictures is signed *Luca Catapan*, 1597.]

CATTINI, GIOVANNI, [or **GIO. FRANCESCO**,] a modern engraver, born at Venice in 1730. He has engraved some antique statues which are at Venice, and a set of fourteen disgusting large heads, from Piazzetta. He also engraved some other portraits of Venetian nobles, and Francesco Zuccarelli, painter, [and some of the statues in the Giustiniani Gallery, in the manner of Claude Mellan, with a single stroke.]

CAVAGNA, GIOVANNI PAOLO. This painter was born at Borgo di San Leandro, in the Bergamese, in 1660. His inclination for the art led him to Venice at the period when Titian was in the zenith of his fame; and, according to Tassi, he had the advantage of studying for a short time in the school of that great master. On his return to Bergamo he finished his studies under Gio. Batista Moroni, a distinguished painter, and acquired an admirable impasto of colour, and a firm pencil. He appears to have adapted the style of Paolo Veronese; and his best works, both in oil and fresco, resemble those of Paolo. He particularly excelled in painting old men and children, as is evident in his picture of the Assumption, with a glory of Angels and the Apostles, painted in fresco, in the choir of S. Maria Maggiore, at Venice. He was not less successful in his oil pictures of the Nativity, and Esther before Ahasuerus, in the same church. His Crucifixion, in S. Lucia, is one of the vaunted works of art at Venice. He died in 1627.

CAVAGNA, FRANCESCO, called **CAVAGNUOLO**, was the son of the preceding artist, and flourished about the year 1625. He painted history in the style of his father, but never rose above mediocrity. His best work is in the church of the Padri Zoccalanti del Romacolo, representing the Virgin and infant Jesus in the Clouds, with S. Lodovico and S. Caterina. He died young, in 1630.

CAVALLERISI, GIOVANNI BATISTA, an Italian engraver, born near Brescia, about the year 1530. He flourished at Rome from 1550 to 1590. His style of engraving resembles that of Æneas Vico, although inferior to him. Many of his plates are copied from other prints, and are executed in a stiff, tasteless style, and incorrectly drawn. They are etched, and finished with the graver. He was very laborious, and his plates amount to near 350. The following are those most worthy of notice, which are sometimes marked with the cipher **CB**.

The Frontispiece, and Heads of the Popes, for the *Vite de Pontefici*.

The Prints for the book, entitled *Beati Apollinaris Martyris*, &c.

Thirty-three plates of the Ruins of Rome; after *Dosseus*. 1579.

Ecclesiæ Anglicanæ Trophæ; after *Nic. Circignano*.

Christ among the Doctors; supposed from his own design. The Last Supper; the same.

The Image of the Virgin of Loretto. 1566.

The House of Loretto, and the Miracles wrought there. 1569.

The Jubilee in 1585, with a view of the old Church of St. Peter's.

A Sea-fight against the Turks; for the book of *Ciacioni*.

The Virgin, called "The Silence;" after *M. Angelo*.

The dead Christ in the lap of the Virgin; after the same.

The Conversion of St. Paul; after the same.

The Martyrdom of St. Peter; after the same.

The Animals coming out of the Ark; after *Raffaelle*.

Moses showing the Tables of the Law; after the same.

The Miracle of the Leaves; after the same.

Christ appearing to St. Peter; after the same.

The Battle of Constantine with Maxentius; after the same.

The Murder of the Innocents; after the same.

Susanna and the Elders; after *Titian*. 1586.

St. John preaching in the Wilderness; after *A. del Sarto*.

The Descent from the Cross; after *Daniello da Volterra*.

The Virgin and Infant in the Clouds; after *Livio Agresti*.

The Elevation of the Cross; after the same.

CAVALLINI, PIETRO. This old painter was born at Rome in 1279. He was a disciple of Giotto, and like him practised the mosaic art as well as painting. La Guida di Roma mentions some of his works still existing; and that of Florence by Cambiagi; commends a picture by him of the Annunciation; but his most considerable work is at Assisi, representing the Crucifixion; a curious and venerable relic of the dry and Gothic style, prevalent at that early period of the art. He died, according to Lanzi, in 1344. Vasari says in 1364. [A print of the celebrated Crucifixion may be seen in Rosini's work, plate xxi. Vasari says Cavallini died in 1364, at the age of 85, consequently he was born in 1279. When the date of his birth, as thus given by Vasari, is disproved, and it is shown to have been at a much earlier period, it will be time enough to discuss the question respecting his being the architect of the shrine of Edward the Confessor, in Westminster Abbey, and of the crosses to the memory of Queen Eleanor. It is true that many of Vasari's dates are not to be relied on; but the circumstance of Cavallini being a disciple of Giotto (if he were so) is of much weight, when compared with other matters connected with the question. Even the date given by Lanzi and Manni will hardly suffice, if Cavallini died at the age of 85. As a great reputation is involved in the result, the question deserves further investigation.]

CAVALLINO, BERNARDO. This painter was born at Naples in 1622. He was a scholar of Massimo Stanzioni, and was certainly the ablest of the many artists that studied under that master. His progress was so rapid that it excited the jealousy of his instructor. His talent was in painting historical subjects of an easel size, in which he became one of the most esteemed painters of the Neapolitan school. The collections at Naples possess many of his works, in sacred and profane history, finely composed in a Poussinesque style, full of character and expression, with a colour in which he seems to have imitated the brilliancy of Rubens. There is nothing slight or neglected in his pictures, and nothing was wanting to his fame but a longer continuance of life, which he imprudently shortened by intemperance and debauchery. He died in 1656. [Zani places his birth in 1612, and his death in 1654].

CAVALLUCCI, ANTONIO, was born at Sermo-neta in 1752, and was perhaps the most admired painter of the modern Roman school, after Mengs and Pompeo Batoni. His most esteemed pictures are, St. Bona distributing his Wealth to the Poor and taking the religious Habit, at Pisa; S. Francesco da Paolo, in the Basilica di Loretto; and his celebrated picture of Venus with Ascanius, in the Palazzo Cesarini at Rome. He died in 1795.

CAVARAZZI, BARTOLOMEO, called **CRESCENZI**. This painter was born at Viterbo about the year

1590, and was a scholar of Cavaliere Roncalli, called Pomarancio. He had made great progress under that master at Rome, when he was taken into the protection of the noble family of Crescenzi, from whence he acquired the name of Crescenzi. He painted many pictures for his patron, and was also employed for the public edifices at Rome. In the church of S. Andrea della Valle, is a picture by him of S. Carlo kneeling with a Choir of Angels. In S. Orsola, he has represented that Saint, with the Legend of the eleven thousand Virgins, and in the Convent of St. Anna, the Virgin and infant Jesus with St. Ann. He died at Rome in the prime of life, in 1625.

CAVAZZA, GIOVANNI BATISTA, a painter and engraver, born at Bologna about the year 1620. He studied under Cavedone and Guido, and painted some pictures for the public places at Bologna. In the Nunziata, are several Saints painted in fresco by this master. He has engraved the following plates from his designs :

The Crucifixion.
The Resurrection.
The Death of St. Joseph.
The Assumption of the Virgin.

CAVAZZA, PIER FRANCESCO. This painter was born at Bologna in 1675, and was a scholar of Domenico Viani. He painted history, and was employed for the churches at Bologna. In S. S. Sebastiano and Rocco, is the Conception, and St. Sebastian, and St. Roch. In S. Colombano, S. Niccolo, and S. Giovanni Batista; and in S. Giuseppe, the Nativity. He died in 1733. [Zani designates him a copyist and imitator.]

CAVAZZONI, FRANCESCO, was born at Bologna in 1559, and was first a scholar of Bartolomeo Passerotti, but afterwards frequented the school of Lodovico Caracci. Less distinguished than Guido and Domenichino, he held a respectable rank amongst the followers of that great school. His works are chiefly at Bologna. The principal of which are, Magdalene at the Feet of Christ, in S. Madalena di via S. Donato; the Crucifixion, in S. Cecilia; and St. John preaching, in S. Giovanni in Monte. [He was living in 1612.]

CAVE, F. MORELLON LE, a French engraver, who was a pupil of Bernard Picart, and flourished about the year 1730. He resided some time in England, and engraved some portraits, chiefly for the booksellers. We have by him,

William Augustus, Duke of Cumberland.
John Locke.
Dr. Edward Pooke, prefixed to his theological works.
His own Portrait.

CAVEDONE, GIACOMO. This eminent but unfortunate painter was born at Sassuolo in the Modenese, in 1577. Driven, when a boy, from his home by the severity of his father, he sought a subsistence by becoming a page to a nobleman, a great lover of the art, who possessed a valuable collection of pictures. The young Cavedone had employed himself in his moments of leisure, in copying some of them with a pen; which appeared to his master such extraordinary efforts of untaught nature, that he showed them to Annibale Caracci, and introduced the young artist to him, who encouraged the youth to persevere, and gave him some of his drawings to copy. He soon afterwards received him into his school. The advancement of Cavedone under such an instructor was surprising. On leaving the school of Caracci, he went to Venice, where he applied himself to study the works of Titian, and acquired

that admirable style of colouring in which he may be said to have surpassed every other painter of his school. On his return to Bologna, he commenced the display of his talents with such eclat, that some of the pictures he painted for the churches were esteemed almost equal to the works of Annibale. At this period of his life his design was elegant and correct, and his colouring so tender, and at the same time so vigorous, that it is recorded by Lanzi, that Albano, on being asked by a stranger, if there were any pictures by Titian at Bologna, replied, "No, but there are two by Cavedone in S. Paolo, which amply supply the want of them, and are even painted *con piu bravura*." He possessed an uncommon facility, and a promptness of operation, which, notwithstanding, had nothing of the appearance of negligence. In his fresco works he was singularly harmonious, using little variety of tints, but so admirably appropriated to that style of painting, that Guido adopted him as a model. Such was the celebrity Cavedone had acquired, when, by that transition of circumstances to which human life is liable, he sunk not only to mediocrity, but at last, the painter, who in the prime of his career promised to be the honour and support of the art in his country, was reduced to the miserable necessity of painting *ex voti*, for subsistence. Superstition had charged his wife with witchcraft, and that absurd accusation plunged him into the deepest affliction. The loss of an only son, who had shown the most marked and promising disposition for the art, filled the cup of his affliction. He sunk into a childish and stupid despondency, and died in the horrors of wretchedness and want, in 1660, aged 73. The principal works of Cavedone are, his fine pictures of the Nativity, and the Adoration of the Magi, in S. Paolo at Bologna. In the Ospitale di S. Francesco, the Holy Family, with St. John and St. Francis. In S. Michele Arcangelo, the Last Supper. In S. Salvatore, the Four Doctors of the Church. But his most distinguished production is in the church of the Mendicanti di dentro, representing S. Alo, and S. Petronio, kneeling before the Virgin and Infant, with a glory of angels; a picture in which he appears to have assembled the greatest beauties of the art; an admirable composition, an enchanting colour, truth and expression in the heads, a grand and simple cast of the drapery, forming one of the most attractive objects of art, even in a city so rich as Bologna. [As a proof of the great merit of Cavedone, it is related that a picture by him, the Visitation of the Virgin, in the king of Spain's chapel, was mistaken by *Colonna*, *Rubens*, and *Velasquez*, for the work of Annibale Caracci. A similar mistake, of daily occurrence, was made with regard to the picture of S. Alo, in the church of the Mendicanti. Cavedone died suddenly, in one of the streets of Bologna, where he begged his bread.]

CAUKERKEN, CORNELIUS VAN, a Flemish engraver, born at Antwerp in 1625. He engraved several plates of portraits, and other subjects, from Rubens, Vandyck, and other Flemish painters. They are executed with the graver, in a stiff, laboured style, but are not without merit. The following are his best prints :

PORTRAITS.

Peter Snayers, painter of battles; *D. van Heil*, *pinx.*
Tobias Verhaect, painter; *Ottovenius*, *pinx.*
Robert Van Hoek, painter; *Gon. Coeques*, *pinx.*
Peter Meert, portrait painter; *C. Caukerken*, *fec.*
Charles Vandenhoseh, Bishop of Bruges.
Charles II. King of England, the figure by *Caukerken*, the rest by *Hollar*.

VARIOUS SUBJECTS.

The dead Christ in the lap of the Virgin; *after An. Carracci.*

The dead Christ, with the Virgin, Magdalene, and St. John; *after Vanduyck.*

The Descent of the Holy Ghost; *after Vanduyck.*

Charity, with three Children; *after the same.*

The Roman Charity; *after Rubens.*

St. Ann, with the young Virgin Mary; *after the same.*

The Martyrdom of St. Lievinus; *after the same.* The best impressions are before the name of de Hollander.

A Woman suckling an Infant; *after A. Diepenbeck.*

CAULA, SIGISMONDO. This painter was born at Modena in 1637. He was a scholar of John Boulanger, but finished his studies at Venice, after the works of Titian and Tintoretto. Besides his altar-pieces, he painted cabinet pictures for the private collections. His best production was his large picture of the Plague, in the church of S. Carlo, painted with great vigour and expression. In the latter part of his life he became more languid in his colouring and execution. [He painted in 1682 and 1694.]

CAUSE, H., a Flemish engraver, who flourished about the year 1690. We have some portraits by him, among which is that of Cardinal Ferdinand d'Adda. He also engraved some plates representing views of castles, buildings, &c., which possess considerable merit.

CAXES, PATRICIO. This painter was a native of Arezzo. It is not mentioned by whom he was instructed, but he was an artist of sufficient celebrity to be invited to Spain by Philip II., who employed him in the palaces at Madrid. He was appointed to paint the Queen's Gallery in the palace of the Pardo. On this occasion he made choice of the Chastity of Joseph, a subject not the most appropriate for the ornament of the apartment of a princess. It was destroyed with many other valuable works of art, in the conflagration of that palace. He died at Madrid in 1625. [Patricio Caxes, after serving Philip II. and Philip III. during forty-four years, died at an advanced age, in 1612, in extreme poverty; but the king being informed of the state of destitution in which he had left his widow and eight children, munificently assigned them *two reals a day for one year!* Five pence a day for one year to the widow and eight children of an artist, who had spent a life in embellishing the palaces at Madrid, has been cited as a trait of royal generosity! Caxes translated Vignola on the Five Orders of Architecture into Spanish, and for which he engraved the frontispiece and plates.]

CAXES, EUGENIO, was the son and scholar of the foregoing artist, born at Madrid in 1577. He assisted his father in several of his works for the court, and was made painter to Philip III., in 1612. He was continued in that situation by Philip IV., who succeeded to the throne in 1621, and painted the portrait of the King, as well as some historical works in the palaces. He was also much employed for the churches and convents; who, following the example of the court, gave very liberal encouragement to the arts. In the church of San Martin at Madrid, are his two pictures of the Nativity and the Adoration of the Magi. In the monastery of San Augustin Calzada, is a fine picture of St. Joachim and St. Ann. He painted several works in fresco, in conjunction with Vincenzio Carducci, in the palace of the Pardo. It is remarkable that almost all the works of this artist, except those in the churches above mentioned, were destroyed by fire. The convent of San Philipe at Madrid, where there

were many of his performances, was burnt in 1718, and the palace of the Pardo was consumed by the same dreadful element. He died in 1642.

CAYLUS, ANNE CLAUDE PHILIPPE, COMTE DE, a celebrated French amateur, who has etched an infinite number of plates, in which he is more distinguished for his zeal than his talent. His plates, after the drawings of Bouchardon, were finished by Fessard and his pupils; and the set of gems from the designs of the same artist, were terminated by Le Bas. They deserve attention, however, as preserving the subjects of the masterly sketches of the most celebrated painters. The extraordinary number of his prints, show that he must have devoted to them the greatest part of his life. Besides some portraits, the following are his works most deserving attention:

A set of about Two Hundred Plates, after the Drawings in the Collection of the King of France.

A set of ten Antique Gems, from drawings by *Edme Bouchardon*, etched by *C. de Caylus*, and terminated with the graver by *Le Bas*.

A set of six Mythological Subjects; *after Bouchardon*; etched by *C. de Caylus*, and terminated with the graver by *Fessard*.

A set of Thirty Heads; *after Rubens and Vanduyck*; from the Crozat Collection.

A set of fifty grotesque Heads; *after Leonardo da Vinci*.

A set of fine Sketches; *after della Bella*.

He published a *Recueil d'Antiquités Egyptiennes, Etrusques, Grecques, Romaines, et Gauloises*, in seven volumes; of which the last volume appeared two years after his death, in 1767. Count Caylus was born at Paris in 1692, and died there in 1765. [The arts and artists are under the greatest obligations to Count Caylus; he spent his life and fortune in their service. No man of modern times ever did so much for both: his name should never be mentioned but with veneration.]

CAZES, PETER JAMES. This painter was born at Paris in 1676, and was a disciple of Bon Boullogne. He painted history with considerable reputation, and executed several works for the church of Notre Dame, and for the choir of St. Germain-des-Pres, which prove him to have been an artist of no mean ability. He died in 1754.

CECCARINI, SEBASTIANO. This painter was born at Urbino about the year 1700, and was a scholar of Agostino Castellacci. He painted history at Rome with reputation during the pontificate of Clement XII. The *surporta* of the church of S. Urbano in Campo Carleo, representing that Saint, and the principal altar-piece of the same church, are by Sebastiano; as is the picture in the capella degli Svizzeri in the Quirinal. But his best works are at Fano, where he chiefly resided; of which are, his S. Lucia at the Augustines, and several subjects of sacred history in the public palace. He died in 1780, [according to Lanzì.]

CECCHI, GAETANO. This artist was a native of Florence, and flourished about the year 1770. He engraved some plates of historical subjects, after the Italian painters, which are etched, and finished with the graver, in a style which does him considerable credit.

CECCHI, GIOVANNI BATISTA, a modern Florentine engraver, born at Florence about the year 1748. He engraved several portraits for the work entitled "*Serie degl' uomini illustri*," and for the Life of the Marchesi di Pombal; we have also by him the following plates after various Italian painters:

The Vocation of St. Andrew to the Apostleship; *after L. Cardi.*

The Martyrdom of St. Lawrence; *after P. da Cortona.*
 The Martyrdom of St. Vitalis; *after F. Baroccio.*
 The Stoning of Stephen; *after the same.*
 The Entombing of Christ; *after Daniello da Volterra.*
 Catiline's Conspiracy; *after Salvator Rosa.*

[He was living in 1812.]

CECIL, THOMAS, an English engraver, who flourished about the year 1630. The partiality of Evelyn for his countryman has induced him to place this artist on a level with the greatest artists of his time; a period which was distinguished by some of the greatest engravers of France, particularly Nanteuil, and at which engraving was at a very low rank in England. However undeserving of this flattering character, his plates are not without considerable merit. They are neatly executed, entirely with the graver; and chiefly consist of portraits from his own designs. The following are his principal prints:

PORTRAITS.

Queen Elizabeth on Horseback.
 Walter Curle, Bishop of Winchester.
 William Cecil, Lord Burleigh.
 Edward Reynolds, Bishop of Norwich.
 Thomas Kidderminster of Langley, 1628; scarce.
 John Talbot, Earl of Shrewsbury.
 Sir John Burgh, killed at the Isle de Rheé; this print is very scarce, as it is thought the plate was altered, and the title changed for that of Gustavus Adolphus, and inserted in *Scudery's Curia Politia.*
 John Weaver, prefixed to his Funeral Monuments. 1631. A small whole-length of Arctie, the King's Jester.
 Sir John Hayward, Knt. LL. D.
 The Frontispiece to *Ambrose Parry's Works.* 1634.
 The Frontispiece to *Devout Meditations.* 1629.
 The Frontispiece to *Lord Bacon's Sylva Sylvarum.*

CELESTI, CAVALIERE ANDREA. This painter was born at Venice in 1637. He was a scholar, though not an imitator, of Matteo Ponzone. To a fertile invention he added a vagueness of style, and a flowing outline that resembles Paolo Veronese. His colouring is clear, brilliant, and tender. Sometimes from the defective priming of his canvass his pictures have lost something of their original freshness, and in the demitints appear to have in some degree perished, by which the harmony of the effect is somewhat diminished. He painted history both in large and in easel pictures; and sometimes conversations and pastoral subjects. His principal historical works are in the church of the Ascension at Venice, of which the most esteemed is the Adoration of the Magi, and in the Ducal palace a picture of a subject from the Old Testament, which is highly esteemed. He died in 1706. [He painted the most beautiful views about Venice, and other cities of Italy, in a large size, and also in small. His selections are choice and elegant; his colouring rich; his skies luminous and clear; his buildings and other objects well relieved; and every part agreeable to the eye. He was fond of using a purplish tint, not unlike the manner of Rubens, of which he was sometimes too profuse, particularly in his carnations. His landscapes are scarce, and are highly prized.]

CELIO, GASPARO CAVALIERE, was a native of Rome, and, according to Baglioni, was a scholar of Niccolo Circignani, called dalle Pomarancio. There are several of his works in the churches at Rome, of which the most esteemed are, in S. Giovanni Laterano, St. Michael discomfiting the rebel Angels; in S. Carlo a Catinari, St. Charles Borromeo; in the Medicanti, St. Francis receiving the Stigmata; in the gallery of the Palazzo Mattei, Mo-

ses passing the Red Sea. He died at Rome in 1640. [He was born in 1571.]

CERCEAU, DU, a French engraver, who flourished about the year 1620. He engraved a set of plates representing *Ornaments à-la-Mode*, which are neatly executed with the graver, but without much taste. They are from his own designs, and are inscribed, *Inventé et gravé par Du Cerceau.*

CERESA, [or CEREZI,] CARLO. This painter was born at Bergamo in 1609, and was educated under Daniello Crespi, an able painter of Milan. In a short time he acquired a style of design and colouring nearly approaching the merit of his master. A tasteful arrangement of his figures, great suavity of colour, an agreeable expression in his heads and forms, which appear to be drawn from the best models of the art. Such are the characteristics given by Tassi of the works of this estimable painter. His works are chiefly in the churches at Bergamo. In the cathedral, is his picture of S. Vincenzio carried up to Heaven by Angels. In the cupola of St. Francesco, four of the Prophets. One of his finest pictures is the Resurrection, in the church of S. Pietro. He was also a very eminent portrait painter. He died in 1679.

CEREZO, MATTEO, a Spanish painter, born at Burgos in 1635. He went to Madrid when young, and frequented the school of Don Juan Carreño. After establishing his reputation, by some pictures for the churches at Madrid and Valladolid, he was employed, in conjunction with Francisco de Herrera el Mozo, painter to Philip IV., in some of the works he was engaged in for the king. The most esteemed picture of Cerezo, is Christ with the Disciples at Emmaus; which, in the inflated language of his Spanish biographer, Bermudez, is equalled to Titian. He died in 1685. [The language of Bermudez respecting Cerezo is by no means inflated; the artist's works deserve all the commendations he has bestowed on them: he was called the Van Dyck of Spain.]

CERQUOZZI. See ANGELO, M.

CERRINI, GIOVANNI DOMENICO, called IL CAVALIERE PERUGINO. He was born at Perugia in 1606. He frequented the school of Guido for some time, and became a graceful and elegant designer, with an expression in his heads that occasioned some of his works to be taken for those of his instructor. His best production is in fresco in the Cupola of la Madonna della Vittoria, representing St. Paul taken up into Heaven. He died in 1681. [According to Pascoli, he was born in 1609.]

CERVA, GIOVANNI BATISTA. This painter was a native of Milan, and flourished about the year 1550. According to Lanzi, he was a scholar of Gaudenzio Ferrari. The only work of this artist, mentioned by his biographers, is described as one of the finest pictures at Milan. It represents the Incredulity of St. Thomas. The animated expression of the heads, the great style of design, and the harmonious effect of the whole, place this artist in a high rank among the painters of the Milanese school.

CERVELLI, FEDERIGO, was a native of Milan, and flourished about the year 1690. He was a scholar of Pietro Ricchi, called il Lucchese, whom he equalled in the freedom of his pencil, and surpassed in the correctness of his design, and the *impasto* of his colour. One of his best works is at the *Scuola di S. Teodoro*, representing a subject from the life of that Saint.

CERVETTO, GIOVANNI PAOLO, was born at

Genoa about the year 1630. According to Soprani, he was a scholar of Valerio Costelli, whose vigorous style he imitated with great success, but died young, in 1657.

CERVI, BERNARDO. This painter was a native of Modena, and a scholar of Guido. He possessed an extraordinary genius, and, in the judgment of his excellent instructor, would have reached a high rank in the art, had he not been cut off in the prime of his life by the plague, which visited Modena in 1630. His principal works are his frescos in the dome at Modena, in the churches of which city there are some altar-pieces by him. [There is a print by him, the Martyrdom of St. Sebastian, with his name abridged, and the date 1628.]

CESARI, CAVALIERE GIUSEPPE, called *d' ARPINO.* This eminent painter was born at the castle of Arpino, in the kingdom of Naples, in 1560. He was the son of a very humble artist, who earned a miserable pittance by painting *ex voti*, and who taught his son what he knew of the art, with the sole view of succeeding him in that kind of manufacture. The young Cesari employed what leisure moments he had, in improving himself in drawing, and, at the age of thirteen, obtained his father's consent to go to Rome in search of employment. Arrived in that capital, he was under the necessity of offering his services to arrange the pallets of the artists who were then employed in the Vatican under Gregory XIII. He had been some time in that servile situation, when he took an opportunity, in the absence of the painters, to sketch some figures on the wall, which excited the surprise and admiration of every one, particularly Fra. Ignazio Danti, the superintendent of the works of the Vatican. He acquainted the Pope with so extraordinary a circumstance, who immediately took the young artist under his protection, and placed him in the school of Niccolo Pomarancio. The instruction of that master was not calculated to correct a disposition naturally given to the extravagant and capricious, encouraged as it was by the prevailing taste of the time for seductive glitter and ostentation. This depraved feeling was then in vogue, and Giuseppino, in a short time, was regarded as the most distinguished painter at Rome. His works possess an appearance of grandeur in the composition, lightness and facility in the design, and an alluring dexterity of execution; and his admirers were not disposed to look for sublimity of conception, purity of contour, an elevated expression, or harmony of effect. He was a perfect master of the arts of intrigue, and had the talent of exalting the merits of his own productions, whilst he vilified and depreciated the works of others. Clement VIII., who succeeded to the papal throne, continued to him the favour and protection he had experienced from his predecessor, and conferred on him the knighthood of St. John of Lateran. Abusing a natural facility, and yielding to the fire of an unrestrained imagination, Cesari appears to have skimmed the surface of the art, without venturing to dive into its depth. Finding that he could satisfy the popular expectation, without the labour of study, he did not think it necessary to consult nature or the best models of antiquity. By straining the attitudes of his figures, he expected to give them animation and movement; and when he attempted expression, he fell into distortion and grimace. Those of his works in which these defects are least discernible, are such as admit of bustle, and require a crowded composition. Such are his battle-pieces and processions, in which the

horses are drawn with great spirit, and his readiness of invention is surprising. With all his deficiencies, he enjoyed, during his life, a celebrated rank among the artists of his time, and his school was one of the most frequented in Rome. As he lived to the age of eighty, it is not surprising that his style should vary considerably in the different parts of his long life, or that his last works partook of the languor and feebleness of age. His works at Rome are numerous; among the principal are, the Cupola of S. Prassede, representing the Ascension, with the Virgin and the Apostles; the Assumption of the Virgin, in S. Giovanni Grisognono. But his most celebrated performance is the saloon, called by his name, in the Campidoglio, where he has represented in fresco the history of Romulus and Remus, the Combat of the Horatii with the Curiatii, the Battle of the Romans and Sabines, and the sanguinary Conflict between the Romans and the Veii. Cesari died at Rome in 1640. [Cesari's birth is placed by several writers of credit in 1568. Whether he was dubbed a Knight of St. John of Lateran, or del Abitò di Cristo, by Clement VIII., or received other royal honours, is of very little importance; his example had a very pernicious influence on art.]

CESARI, BERNARDINO, was the brother and scholar of Giuseppe Cesari, whom he assisted in many of his works. He also painted several pictures of his own composition in the churches at Rome, entirely in the style of his brother. In S. Carlo a Catinari is a picture by him of Christ appearing to Mary Magdalene. For Clement VIII. he painted a large fresco work in St. John of Lateran, representing the Emperor Constantine in a Triumphal Car, with many figures. He died at Rome in the prime of life during the pontificate of Paul V.

CESI, BARTOLOMEO. This painter was born at Bologna in 1556. He was first a scholar of Gio. Francesco Bezzi, called Nosadella, but afterwards studied the works of Pelegrino Tibaldi. Contemporary with the Caracci, and not unfrequently painting in competition with them, he preserved their esteem by the amiability of his mind, as much as he excited their emulation by the display of his talents. Careful and correct in his design, without timidity; happy in the choice of his forms, and delicately tender in the purity of his tints; his works appear to have been the model from which Guido chiefly formed the suavity and elegance of his style. His powers are more extensive in his fresco works than in his oil paintings, although he has displayed an uncommon excellence in both in his numerous pictures in the public edifices at Bologna. His principal works in that city are in S. Giacomo Maggiore; the Virgin and Infant in the Clouds with a Glory of Angels, St. John, St. Francis, and St. Benedict; in S. Martino, the Crucifixion; in S. Domenico, the Adoration of the Magi, and the Descent of the Holy Ghost; in the Certosa, are his fine pictures of Christ praying in the Garden, and the Descent from the Cross. His most celebrated production is his set of ten fresco pictures in the Palazzo Favi of subjects from the life of Æneas. He died, according to Baldinucci and Lanzi, in 1629.

CESI, or CESI, CARLO, a painter and engraver of the Roman school, born at Antrodoco, in the Roman state, in 1626. He was brought up at Rome, in the school of Pietro da Cortona, and was employed with some of the best artists of his time in several public works during the pontificate of Alexander VII. He painted history, and his works are held in considerable estimation. In the Quirinal,

he painted the Judgment of Solomon, and others of his works are in S. Maria Maggiore and in the Rotonda. Carlo Cesi was also an engraver of some eminence; we have by him several plates, after the Italian painters of his time. His plates are etched and terminated with the graver, in a free, masterly style. His drawing is generally correct, and his prints have the effect of the works of a painter. The following are his principal works as an engraver:

The Virgin and infant Jesus with St. John; half-length. St. Andrew led to Martyrdom, prostrating himself before the Cross; *after Guido.*

The Frontispiece to the book entitled *Discorsi della Musica.*

Sixteen plates from the Pamphili Gallery; *after P. da Cortona.*

Forty-one plates of the Farnesian Gallery; *after An. Caracci.*

Eight plates of the Chapel Buongiovanni; *after Lanfranco.*

Carlo Cesi died in 1686.

CEPESDES, PABLO, called in Rome CEDASPE. This distinguished personage and excellent artist was born at Cordova about the year 1535. He was educated in the clerical seminary, was thoroughly acquainted with the Oriental and classical languages, and spoke fluently most of the modern ones. His learning and merit raised him to the rank of a dignitary of the church. As a painter he stands among the most eminent that his country has produced. To perfect himself in this art, he travelled twice to Rome for the purpose of contemplating the works of the great masters, particularly those of Michael Angelo Buonarroti, and even at Rome distinguished himself by several works in the public edifices. In the Trinità de Monti, he painted the Annunciation and the Nativity, and in the vault of the same chapel, several subjects of the life of the Virgin. Whilst at Rome, he formed a close intimacy with Federigo Zuccherò, and when that painter was afterwards applied to by the bishop of Cordova to paint a picture for his cathedral, Zuccherò declined executing the commission, giving as his reason, that whilst Cespedes was in Spain, they need not send to Italy for painters. His works are chiefly at Cordova. In the cathedral is his fine picture of the Last Supper, so much extolled by Palomino, for the admirable discrimination of character in the Christ and the different Disciples; in the same church, the Virgin and Infant with St. Anne; and in the Jesuits' college of Santa Catalina, is the Martyrdom of that Saint with a Glory of Angels. As a colourist, he was one of the greatest artists of his country; and his Spanish biographer ventures to assert, that in this respect he sometimes approaches the beauty of Coreggio. This eminent personage was no less remarkable for his modesty and humility, than for the extent and variety of his acquirements. He died at Cordova in 1608. [According to Bermudez, *Pablo de Cespedes* was born in 1538. He was buried in the cathedral at Cordova, and his epitaph, there inscribed, sums up his acquirements:

Paulus de Cespedes hujus almae
Ecclesiae porcionarius, picturae,
Sculpturae, architecturae, omniumque
Bonarum artium, variarumque
Linguarum peritissimus, hic situs est.
Obiit anno Domini M.DC.VIII.
Septimo kalendas sextilis.

For a fuller account of this great man, see Cean Bermudez, *Diccionario Historico*, &c., tom. i. and v.]

[CHALON, Louis, a landscape painter, supposed to have been born in Holland about 1687: some pictures by him are mentioned in catalogues of

1724. He painted views on the Rhine, enlivened with figures, in a very artistical style, and an agreeable tone of colour. He died at Amsterdam in 1741.]

CHAMBERLAIN, MASON, an English portrait painter, who had the reputation of being very successful in his likenesses. He was one of the original members of the Royal Academy. He died in 1787.

CHAMBERS, THOMAS, an English engraver, born in London about the year 1724. He engraved many plates for Messrs. Boydell's collections, and several portraits of artists for Lord Orford's Anecdotes. They are executed with the graver, in a firm, but not a pleasing style. The following are some of his best prints:

A Concert; *after M. A. Caravaggio.*

Raffaello's Mistress; *after Raffiuello.*

The Holy Family; *after B. Murillo.*

St. Martin dividing his Cloak; *after Rubens.*

St. Peter and St. John healing the Sick; *after S. Bourdon.*

Jupiter and Antiope; *after Casali.*

Helen Forman; *after Vandyck.*

The Good Man at the Hour of Death; *after Hayman.*

The Wicked Man; the companion; *after the same.*

The Death of Turanne; *after Palmieri.*

[CHAMBERS, GEORGE. This excellent painter of shipping was the son of a poor seaman of Whitby in Yorkshire, where he was born at the close of the last century. He was sent, at the age of ten years, to sea in a small trading sloop, in which he served as cabin boy for two years. He was afterwards bound apprentice to the master of a brig which traded in the Mediterranean and Baltic Seas. During this apprenticeship he gave evidence of the talent for which he was subsequently distinguished, by making sketches of various descriptions of shipping for the amusement and gratification of the seamen. His master, Mr. Storr, was induced by these efforts to cancel his indentures, and Chambers worked his way home in another vessel, with the determination of becoming a painter of ships. Arrived at Whitby, he knew no better way of making himself acquainted with colours than by apprenticing himself to an old woman who kept a painter's shop. But, while he was plodding his way in the business of a house painter, he took lessons of a drawing-master of Whitby, of the name of Bird, and employed his spare time in painting small pictures of shipping, for which he found, at his humble prices, a ready sale. He carried on this life for about three years, when, being anxious to try his fortune in London, he again entered the seafaring life, and worked his way as a fore-mast man in a trading vessel to the metropolis. In London he obtained an introduction to Mr. Thomas Horner, the very man to take an artist of talent by the hand, who employed him for seven years, to assist in painting the great Panorama of London at the Colosseum, in the Regent's Park. At the completion of this work he was engaged as scene painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and procured him an introduction to King William the Fourth, who received him with the unceremonious frankness of a man, who regarded the merit more than the condition of the artist. He was now likely to reap the fruits of his persevering industry, and to establish his fame and fortune together; but a constitution originally very weak, and much shattered by a seafaring life, was unable to bear the incessant application his mind would subject it to: his strength gave way, and he fell into a disease which proved fatal to him. He died in 1840. His pictures are

now appreciated by collectors, and obtain good prices. His best productions are his naval battles, in which he is excellent, though in the colouring there is perhaps too much redness pervading every thing, the smoke in particular. There are in the hall at Greenwich Hospital three battles by him; the Bombardment of Algiers, the Capture of Portobello, and a copy of West's picture of the Destruction of the French Fleet in the port of La Hogue.]

[CHAMORRO, JUAN, a Spanish painter of history, was a scholar of F. Herrera the elder, and became president of the academy at Seville in 1669. He contributed to the support of that institution till 1673. The pictures of the Four Doctors of the Church, and those which represent circumstances in the life of the Virgin, which were in the convent of Mercy, at Seville, sufficiently attest his ability and industry, and place him among the good, and above all among the laborious artists of that school.]

CHAMPAGNE, PHILIP DE. This painter, though born at Brussels in 1602, went to France when he was very young, and having resided there the remainder of his life, he is generally regarded as of the French school. He had not the advantage of the instruction of any eminent painter, and the greatest assistance he received was from Fouquieres, the landscape painter, who lent him some of his drawings. When he was nineteen years of age, he left Brussels, with an intention of visiting Italy, and arrived at Paris in 1621. He there met with such encouragement, in painting portraits and landscapes, that he abandoned his project of visiting Rome, and remained at Paris. Niccolo Poussin arriving from Italy, admired the works of Champagne, and an intimate acquaintance took place between them. In a short time he acquired such celebrity, that he was appointed superintendant of the works of the queen, and for some time was one of the most admired and most occupied artists in Paris.

Champagne has the merit of a precise imitation of nature, without choice, and without animation. He gave a correct representation of the precise form of his subject, but it was devoid of life and movement, and totally divested of that sensibility of expression which feeling alone can inspire. His colour, like the other painters of his country, is excellent. To have reached an elevated rank in the art, Champagne wanted that sacred fire which nature had denied him.

He excelled in portrait painting, and the picture of himself placed in the gallery of the academy, which has been so admirably engraved by Edelinck, is not unworthy of the first artists in that department. Among the best works of Champagne, are his pictures at the Carmelites at Paris, representing the Nativity, the Adoration of the Magi, the Circumcision, the Assumption of the Virgin, the Raising of Lazarus, and the Descent of the Holy Ghost, with his reception picture in the academy, of St. Philip in Meditation. He died at Paris in 1674.

CHAMPAGNE, JOHN BAPTIST, was the nephew and scholar of the preceding artist. With the advantage of his uncle's instruction, and some years' study at Rome, he never went beyond mediocrity. Some of his pictures are in the churches at Paris, and in the lower apartments of the palace of the Tuilleries. He was however professor of the academy when he died, in 1688, aged 43.

CHANGE. See DUCHANGE.

CHANTRY, JOHN, an English engraver, who worked chiefly for the booksellers. His plates are executed with the graver in a formal, stiff style.

Vertue mentions the following portraits by him:

James I.
Charles II.; three prints.
James Fitzroy, Duke of Monmouth.
John Selden.
Edward Leigh, M. A., of Magdalene College, Oxford.
1660.
Thomas Whitaker, physician to Charles II.
The Portrait of Selden.
Gething, a writing-master.

CHAPERON, NICHOLAS, a French engraver, born at Chateaudun about the year 1596. He studied painting under Simon Vouet, and went to Rome for improvement, but he never made any proficiency in painting, his talents led him to engraving. He remained at Rome several years, and in 1636 published his set of fifty-two plates from the works of Raffaele in the loggie of the Vatican, called Raffaele's Bible. Several artists have engraved those admirable productions; in all of them we look in vain for the noble character and purity of design of their great author; perhaps Chaperon's production is the least faulty of those that have appeared. We have, besides that work, the following plates by him, which he sometimes marked N. C. F.; some are from his own designs:

The Portrait of N. Chaperon, with the Bust of Raffaele.
The title to the Bible of Raffaele.
The Portrait of Henry IV.; below, in basso relievo, the King wounded by Du Chatel; *after Freminet*; scarce.
Another Portrait of Henry IV., with a Battle below.
The Virgin suckling the Infant, falsely called *after Titian*.
The Holy Family; *Guerinani, ecc.*
Bacchus and Venus, 1639; *Chiartres, ecc.*
A Man giving Drink to Bacchus.
Bacchus, with a Man carrying a Child.
Satyrs, with Women and Children.
A Bacchanal, with a Child pouring out Wine to a Bacchante.
Another Bacchanal, with Silenus riding on a Goat.
Young Bacchanalians, one riding on a Goat.
Another Bacchanal. 1639.

[Zani places his birth in 1599, and his death in 1647.]

[CHARDIN, JEAN BAPTISTE SIMEON, a French painter of conversation pieces, and a variety of other subjects, which he represented with truth, simplicity, and neatness of finish. He has been styled "The painter of the passions of the soul;" and his countrymen, formerly, compared him to *Metsu*, in what particular it would be difficult to say. He was born in 1669, or 1701, and died in 1779.]

CHARPENTIER, PIERRE FRANÇOIS, a French engraver in aquatinta, born at Blois in 1730. By this artist we have several prints after the French painters, &c., as follow:

The Education of the Virgin; *after Boucher*.
Cupids playing with the Graces; *the same*.
The Death of Archimedes; *after Ciro Ferri*.
The Shepherdess; *after Berghem*.
The Shepherd reposing; *after the same*.
The Descent from the Cross; *after C. Vanloo*.
Astranax torn from the arms of Andromache by order of Ulysses.

[He is also called Pierre-Etienne, and François Philipe. Zani places his birth in 1739.]

CHASTILLON, LOUIS DE, a French painter in enamel and miniature, and an engraver. He was born at St. Menchould in Champagne, in 1639. In the execution of his plates he appears to have been an imitator, though not a very successful one, of the fine style of G. Audran. His prints are not without merit, though greatly inferior to his model. We have by him the following plates:

The Adulteress before Christ; *after S. Bourdon*.

The Conversion of St. Paul.

The Seven Sacraments; after the pictures by *Poussin*, painted for the Cavaliere del Pozzo, a little varied from those in the Orleans collection.

St. John in the Isle of Patmos; after *Poussin*.

The Fates spinning the Destiny of Mary de Medicis; after *Rubens*.

Three Books of Prints; two of the Fountains at Versailles, and one of the Pavilions at Marly.

[He died in 1734.]

CHATEAU, or CHASTEAU, NICHOLAS, a French engraver, born at Paris about the year 1680. We have the following plates by him :

A Young Lady, with a Mask in her Hand; half-length; after *Santverre*.

A young Lady in a Spanish Dress; half-length; after the same.

Summer, represented by a female figure; half-length; after *P. vanden Berge*.

Venus and Adonis; after *L. Silvestre*.

Daphne and Apollo; after the same.

Rinaldo and Armida; after the same; finished by *J. Audran*.

CHATEAU, or CHASTEAU, WILLIAM, a French engraver, born at Orleans in 1633. After learning the elements of design at Paris, he went to Rome, and became a pupil of John Frederick Greuter. His first productions were some plates for the portraits of the Popes. He afterwards engraved several prints after *N. Poussin* and some of the Italian painters, a part of which are entirely executed with the graver, in the style of *Poilly* and *Bloemaert*; the others he advanced considerably with the point, which he handled with spirit and taste. It is to be regretted that he did not always follow that manner, as more picturesque and free. His prints of that description have great merit. The plates he engraved at Rome he generally marked *Guilielmus Castellus Gallus*. After passing several years at Rome he returned to Paris, where he was employed and patronized by *M. de Colbert*, until his death, in 1683. The following are his principal works :

A set of Portraits of the Popes.

Portrait of *M. de Colbert*; oval.

Portrait of the Bishop of *Ruette*. 1670.

The Repose in Egypt; from *Coreggio*.

The Virgin, with the infant Jesus, embracing a Cross.

The Life of *St. Theresa*.

The miraculous Draught of Fishes; after *Raffaelle*.

The Baptism of Christ by *St. John*; after *Albano*.

Paul restored to sight by *Ananias*; after *P. da Cortona*.

The Stoning of *Stephen*; after *An. Caracci*.

The Assumption of the Virgin; after the same.

Christ appearing to *St. Peter*; after the same.

The Repose in Egypt; after *Coreggio*.

The Holy Family, with *St. John*; after *C. Maratti*.

The Miracle of the *Manna* in the Desert; after *N. Poussin*.

Christ curing the Blind; after the same.

St. Paul taken up to Heaven; after the same.

The Preservation of the Young *Pyrrhus*; after the same.

The Death of *Germanicus*. 1663; after the same; fine.

The Virgin and infant Jesus; after *Noel Coypel*.

The Holy Family; after the same.

CHATEL, FRANCIS DU. This painter was born at Brussels in 1625, and was a favourite scholar of *David Teniers*, the younger, whose style he followed in some of his pictures, representing village festivals; but he is more known for his small family portraits, and conversations in the manner of *Gonzales Coques*; and his pictures are not unfrequently taken for those of that master. His drawing is correct, with an excellent colour, and a neat and spirited touch. His most considerable work is a large picture in the Town-house at Ghent, representing *Philip IV.* of Spain receiving the oath of fidelity

from the States of Brabant and Flanders; a composition of an infinite number of figures, ingeniously grouped, and touched with such neatness and truth, that it has often been thought a work of *Gonzales*. [The picture at Ghent represents the *Marquis de Castel Rodrigo*, governor of the Low Countries, receiving the oaths and homage of the States to *Charles II.* of Spain, then only five years old; it is dated 1666. A second picture by this master was, a few years back, presented by the king of Holland to the academy at Antwerp; and such is its near approach to *Teniers*, that it is (even there) ascribed to him. *Du Chatel* died in 1679.]

CHATELAIN, J. B. [JOHN BAPTIST,] an ingenious English designer and engraver, born about the year 1710. This artist was endowed with an extraordinary capacity; and if his application had been equal to his genius, few would have equalled him in the branch of art to which his natural disposition directed him. He had a peculiar talent for designing landscapes, either from nature or his own fancy, which he did with a readiness that was altogether surprising. Unfortunately, from his idle and dissolute course of life, he seldom exercised his abilities until compelled by necessity. The drawings and plates he has left us make us deeply regret the irregularity of his conduct, which has limited our gratification to a much smaller number of his admirable productions, than his uncommon facility, under more regulated habits, would have secured to us. He has engraved some landscapes from his own designs; but the greater part of his works are from the pictures of *Gaspar Poussin* and other masters, for the collection of landscapes, published by *Mr. Boydell* in 1744. The following list comprises most of his works :

The Four Times of the Day; etched by *Chatelain*; afterwards finished in mezzotinto by *Houston*.

Nine, eight landscapes after *Gaspar Poussin*, and one landscape after *Rembrandt*.

Eight Views of the Lakes in Cumberland and Westmoreland; after *Bellers*.

Eleven different Views; after *Marco Ricci*.

Three grand landscapes; after *Cortona*, *N. Poussin*, and *F. Bolognese*.

[It is supposed that he died in 1771.]

CHAVEAU, FRANCIS, a French painter and engraver, born at Paris in 1618, [more correctly 1613.] He studied under *Lawrence de la Hyre*. He painted small pictures in the style of that master, but not meeting with much success, he devoted himself entirely to engraving. His first attempts were with the graver, but he soon quitted it for the point, with which he could express, with convenient celerity, the effusions of a lively and fertile genius. This expedition was requisite in the great number of plates he engraved for the booksellers, in which, if we do not find a polished execution, we discover force, fire, and ingenuity. His smaller plates are much in the manner of *Sebastian le Clerc*, which are his best performances. He is supposed to have produced nearly three thousand plates, most of which were for the different publications of books in which he was employed. He died at Paris in 1676. The following are his principal works :

SETS OF PRINTS.

Les Delices de l'Esprit; fifty plates, designed and engraved by *Chaveau*.

Nineteen plates for the History of Greece.

Many plates for *Ovid's Metamorphoses*; by *Benserade*.

The Bible History; many plates.

Several plates for *Tasso's Jerusalem*.

The same for the Fables of *La Fontaine*.

Twenty-one plates for the poem of *Clovis*.

Twelve plates for the Pucelle d'Orleans. Two hundred and forty-three medals; the collection of *F. Orsini*.

DETACHED PRINTS AFTER HIS DESIGNS.

The Annunciation.
The Repose in Egypt.
The Virgin and Infant, with St. John.
The Crucifixion.
The Mystery of the Sacrament. 1676; in two sheets.
Meleager and Atalanta; circular.
Venus and Adonis; the same.

SUBJECTS AFTER VARIOUS MASTERS.

Christ with the Disciples at Emmaus; *after Titian*; the same subject that is so finely engraved by *Masson*, called the Table-cloth.
A Concert; *after Domenichino*; also engraved by *Picart*.
Twenty-two plates of the Life of St. Bruno; *after the pictures by Le Sueur*, in the Carthusians at Paris.
The Nativity; *after L. de la Hire*.
The Holy Family; *after the same*.
Meleager presenting the Head of the Boar to Atalanta; *after the same*.
The Triumphal Arch for the Place Dauphine; *after Le Brun*.

[M. L'Advocat says he engraved more than 4000 plates with his own hand, and that about 1400 pieces have been engraved by others after his designs. There are strange discrepancies in the date of this artist's birth among the writers on the subject; but 1613 seems to be the most authentic. Basan, who ought to have been the best informed, is furthest from the mark.]

CHEDEL, QUINTIN PIERRE, a French designer and engraver, born at Chalons in 1705. He was much employed in engraving for the booksellers at Paris, and the number of his plates is very considerable. They are etched with great spirit, and sometimes finished with the graver in a style of unusual ability. Among his numerous works the following are the most deserving of notice:

SUBJECTS FROM HIS OWN DESIGNS.

A set of six Landscapes; dedicated to Madame de Pompadour.
Six plates of Battles; dedicated to Count Turpin de Ceissé.
The Village Wedding, and the Village Feast.
Two Landscapes with Ruins, called "Ruines de Cames."
SUBJECTS AFTER VARIOUS MASTERS.
Four, Attacks of Cavalry; *after Vandermeulen*.
Four, Landscapes with Ruins; *after Boucher*.
Two, Sea-pieces with Fishermen; *after A. Willaerts*.
Day-break, a Landscape; *after Teniers*.
A Landscape, figures and horses; *after Wouvermans*.
A Sea-port; *after the same*.

CHENDA. See RIVAROLA.

CHENU, PETER, a French engraver, born at Paris in 1730. He was a pupil of P. le Bas, and engraved several plates of portraits and other subjects, in a slight, agreeable style. We have by him the following:

PORTRAITS.

Francis I. of France, with ornaments; *after Nic. del Abate*.
Antoine Perrenot, Cardinal of Granville.
Pierre Carlet de Champlain, de Marivaux, of the French Academy.
Bust of Diderot.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Bassano*.
Christ driving the Money-changers from the Temple; *the same*.
The ancient Temple at Ephesus; *after Breemberg*.
Ruins at Ephesus; *after the same*.
A Landscape, with cattle; *after A. Vandeveld*.
The Sailor's Amusement; *after D. Teniers*.
The Dutch Baker; *after A. Ostade*.
View of the Castle of St. Angelo; *after Vernet*.

CHEREAU, FRANÇOIS, a French engraver, born at Blois in 1680. He was a pupil of Gerard Audran, and has distinguished himself by the beauty of his graver, and the correctness of his design, particularly in his portraits, some of which are admirable. His portrait of Louis Pécourt has not been surpassed by many, even in that branch of the art in which his countrymen excelled. The number of his plates is considerable, of which the following are the most esteemed:

PORTRAITS.

Louis de Boullogne; *after a picture painted by himself, engraved by F. Chereau*, for his reception into the Academy in 1718.
Nicholas de Largilliere, painter; *after himself*.
André Hercule, Cardinal de Fleury; *after Rigaud*; fine.
Melchior, Cardinal de Polignac; very fine.
Louis Pécourt, Maitre de Ballet; *after Tournieres*; very fine.
Elizabeth Sophie Cheron, paintress; from a picture by *herself*.
Louisa Maria, Princess of England; *after A. S. Belle*.

SUBJECTS AFTER VARIOUS MASTERS.

St. John in the Wilderness; *after the picture by Raffaele*, in the Orleans Collection.
The Crucifixion; *after Guido*.
St. Catherine of Siena; *after J. André*.
St. Cecilia; *after Mignard*.
St. Theresa in Contemplation.
St. Ignatius, founder of the Jesuits.

F. Chereau died at Paris in 1729.

CHEREAU, JACQUES, was the brother and pupil of the preceding artist, born at Blois in 1694. He engraved portraits and history, and was little inferior to his brother. He did not engrave many plates, having quitted the graver to follow the business of a printseller. His prints are deservedly esteemed. He was in England, but not meeting with much encouragement, he returned to France, and died at Paris in 1759. The following are his best works:

PORTRAITS.

George I. King of England; *Jac. Chereau, fec.*; engraved in London.
Philip of Orleans, Regent of France.
Michel de Montagne. 1715; oval.
J. Soanen, Bishop of Senez; *after Raoux*; very fine.
Charles Joachim Colbert, Bishop of Montpellier; *after the same*.
Portrait of a young Lady holding a Dove; *after Vanloo*.
Jane of Arragon, Queen of Sicily; *after Raffaele*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaele*; in the Crozat collection.
The Virgin, with the infant Jesus and St. John, called la Belle Jardiniere; in the same collection.
David with the Head of Goliath; *after Dom. Feti*; very fine.
David and Bathsheba; *after Raoux*.
Christ washing the Feet of the Apostles; *after N. Bertin*.
Vertummus and Pomona; *after F. Marot*.
The Descent from the Cross; *after Charpentier*.
The Transfiguration; *after Raffaele*.

[Others say he was born in 1687, and died in 1776.]
CHERON, ELIZABETH SOPHIA. This lady was the daughter of an enamel painter, born at Paris in 1648. She learned the elementary principles of design from her father. In a short time she distinguished herself by some portraits, whose merit was not confined to a perfect resemblance. A fine tone of colour, a tasteful design, and a commanding facility of pencil, distinguished the works of this estimable paintress. Her talents were not limited to portraits; she painted several historical pictures, which were placed in the first collections at Paris. Le Brun proposed her as a candidate for the honours

of the Academy in 1676, and she was received with distinction. This ingenious artist engraved both with the point and the graver, and executed some plates after a set of designs she made from some select antique gems, and other subjects. The collection of gems consisted of twenty-four plates, three of which she engraved, the others were executed by C. Simonneau, B. Picart, J. Audran, and others. She died at Paris in 1711. Besides her three plates of the gems we have by her,

The Descent from the Cross; *after the Abbé Zumbo*.
St. Cecilia, Magdalene, St. Austin, St. John, and St. Paul; *after Raffaele*.
A drawing-book of thirty-six prints.

CHERON, LOUIS. This painter was the brother of the preceding artist, born at Paris in 1660. He went to Italy when he was very young, and passed some years at Rome, studying particularly the works of Raffaele. On his return to Paris, he was employed to paint two pictures for the church of Notre Dame, representing the prophet Agabus before St. Paul, and Herodias with the Head of St. John. His design is correct, but his colouring is cold and feeble, and his composition tame and inanimate. The religious troubles that existed at that time in France obliged him, being a Calvinist, to leave the kingdom, and he came to England, where he was employed by some of the nobility, particularly the Duke of Montague, for whom he painted some ornamental works. He died in London in 1713. This artist engraved some plates from his own designs. They are etched with spirit and taste, and well drawn. We have by him,

St. Peter curing the Lame at the Gate of the Temple.
The Death of Ananias and Sapphira.
The Baptism of the Eunuch by St. Philip.
Hercules reposing after his Labour; fine.
Twenty-three subjects for the Psalms of David; translated by his sister.

[Zani and Nagler both say he died in 1723, which is no doubt the correct date; as he engraved some of the ornamental pieces to the edition of Milton's Paradise Lost, published in 1720.]

CHERPIGNON, ———, a French engraver, by whom, among other prints, we have a plate representing the Holy Family, in which the Virgin Mary is seated, with the infant Jesus asleep in her lap, and St. Joseph is leaning on a large stone behind her; after a picture by *Laurent de la Hève*. It is etched in a free, spirited style, and retouched with the graver in a masterly manner.

CHEVILLET, JUSTUS, a German engraver, born at Frankfort on the Oder in 1729. He was first a pupil of G. F. Schmidt, but afterwards went to Paris, where he was instructed by J. G. Wille. He engraved several plates of subjects, principally from the French artists, in a neat style. We have by him, among others, the following prints:

The Portrait of Simeon Chardin; from a picture by himself.
Portrait of M. le Noir; *after Greuze*.
La Santé portée, and la Santé rendue; *after Terburg*.
A Girl sewing, and another spinning; *after Heilmann*.
A young Girl caressing a Bird; after a drawing by *Wille*.
The young Coquet; *after J. Raoux*.
The dangerous Beauty; *after Santverre*.
The Death of General Montcalm; *after Watteau*.

CHIAPPE, BATTISTA. This painter was horn at Novi in 1723. After studying some time at Rome, he settled at Milan, where, according to the Cavaliere Ratti, he painted some pictures which gave

promise of great ability. His best work was in the church of S. Ignazio di Alessandria, representing that saint, with a glory of angels, grandly conceived and composed, the figure of the saint commanding and majestic, and of a fine expression. This artist died in the midst of a flattering career in 1765; and with him, says Lanzi, perished the last remains of Genoese art.

CHIARI, FABRIZIO. This painter and engraver was born at Rome, according to Orlandi, in 1621. He was employed in some fresco paintings in the palaces at Rome. We have some etchings by this artist, after N. Poussin, executed in a scratchy but masterly style, among which are,

Mars and Venus, in a landscape; *Fabritius Clarus*, 1635.
Venus and Adonis; signed *Nicolaus Pussinus, in. f.*
This etching has been attributed to N. Poussin, but it is by Chiari.
Venus and Mercury, with Children.

[If the print above mentioned be by him, he must have commenced engraving very early. He died in 1695.]

CHIARI, GIUSEPPE, was born at Rome, in 1654. He was a scholar of Carlo Maratti: after the death of that master, he finished some of his works left imperfect. His cabinet and easel pictures are preferable to his large works, although he painted several frescos in the palaces of Colonna and Barberini; the ceiling in S. Maria di Montesanto, and an altar-piece in S. Maria del Suffragio, representing the Adoration of the Magi. In the Spada Palace are four pictures by him of subjects from Ovid. He died in 1727.

CHIARINA, MARC ANTONIO, was born at Bologna in 1652, and was first a scholar of Francesco Quaino, under whom he remained four years; he afterwards studied under Domenico Santi. He excelled in painting architectural views, in which the figures were sometimes introduced by Sigismondo Caula. He was much employed by the nobility at Bologna, Modena, and Milan; and his pictures were in great estimation. [He died in 1730.]

CHIAVEGENO. See MAINARDI.

CHIAVISTELLI, JACOPO, a Florentine painter of perspective and architectural views, born in 1621. He first studied under Fabrizio Boschi; but he received his best instruction from M. Angelo Colonna. He painted chiefly in fresco, and was employed in several works at Bologna and Florence, particularly in the palace of the Grand Duke. He died in 1698. [Zani places his birth three years earlier.]

CHIMENTI. See EMPOLI.

CHIRINOS, JUAN DE, a Spanish painter, born at Madrid in 1564. He was a scholar of Louis Tristan, and, according to Palomino, painted, in conjunction with Bartolome de Cardenas, the greater part of the pictures in the Convent de Nuestra Señora de Atocha, at Madrid. He died in 1620. [Bermudez says he was a scholar of *Il Greco*, and not of Louis Tristan.]

CHISBOUT, ———, a French engraver, who flourished about the year 1680. He etched a plate, representing Dutch Boors playing at cards, which was published by Peter Drevet, the elder. It was probably from his own design, as he has signed it, *Chisbout, fecit*.

[CHODOWIECKI, DANIEL NICOLAS, a very prolific and celebrated German engraver and designer, was born at Dantzie in 1726. His father was a drug merchant, and intended his son for the same trade; but, as he had some knowledge in miniature painting, he taught his son all he knew in that

art, intending it only as a relaxation after the hours of business. The young Chodowiecki, however, made it his principal study; and as his father died prematurely, leaving him and his mother in straitened circumstances, he hoped to find a resource by adopting miniature painting as a profession. Being too young, and not sufficiently advanced in the art, it was deemed necessary to apprentice him to a grocer, with whose business he was fully employed, and had no time to devote to his favourite pursuit but such as he stole from the hours of rest in the night. His master failing in business, he was sent to an uncle at Berlin, to serve the remainder of his apprenticeship. He was then in his seventeenth year. He attended his uncle to the fairs, as book-keeper, and at his leisure employed himself in painting the lids of snuff-boxes, in order to assist his mother. He sold these to the shopkeepers of Berlin; and his uncle soon perceived that his talent could be made a source of emolument if he learnt, in addition, the art of enamelling. He renounced painting snuff-boxes, and devoted himself entirely to his new studies. Some of his productions attracted the attention of the Academy of Painting at Berlin, and he was employed by that society to make designs, and engrave the figures for their Almanac. This he accomplished with so much spirit that it brought him into general notice. From this time his path to fame and emolument was clear. He produced a series of twelve pieces of the "Passion of Jesus Christ;" these were of a small size, but so delicately finished, and at the same time executed with such spirit, that artists and amateurs were all desirous of being acquainted with the author. In 1767 he published a print entitled "Les adieux de Calas," in which he represented, in a most pathetic manner, the misery of that unfortunate family when the father was about to be led to execution, a victim to ignorance, bigotry, and intolerance. Of this print, which caused a great sensation, only one hundred proofs were taken; it is of rare occurrence, and is prized by collectors. He was now so fully occupied with making designs and engraving, that he was compelled to discontinue painting. Numerous works followed; and every publication in Germany, susceptible of embellishment, put his talents in requisition. He designed and engraved the plates for Lavater's work on Physiognomy, Klopstock's Messiah, for Don Quixote, for editions of Shakspeare, Voltaire, La Bruyere, La Fontaine, Gessner, Lessing, and many more. As he was well read in history, he gave in his illustrations true representations of the costumes and manners of the times to which they related. His works are too numerous to particularize in this Dictionary, but a complete catalogue may be found in Heineken, or in Nagler's *Kunstler's Lexicon*. He died at Berlin in 1801, being director of the Academy of Arts and Sciences of that city.]

CHOFFARD, PETER PHILIP. According to Basan, this artist flourished at Paris about the year 1767. He engraved several vignettes, and other book plates, for the editions, published at that time, of *La Fontaine's Tales*, and the *Metamorphoses of Ovid*. We have also by him the following :

A View of the Bridge of Orleans; after *Desfriches*.

The Cascade of Brunoy; after *Grouvelot*.

Two sets of Flower-pieces; after *Bachelier*.

CHOPY, ———, a French engraver; his name is affixed to a small plate, representing the Baptism of Christ by St. John. It is executed with the graver, in a laboured, indifferent style.

CHRIEG, or CHRIEGER, CHRISTOPHER. Pappillon attributes to this artist, who was a native of Germany, and flourished about the year 1572, a large print, representing the Sea-fight at Lepanto, of which he gives the following description. "It is a magnificent engraving on wood, containing more than three hundred vessels and galleys. The combatants, which are exceedingly numerous, are distributed with great judgment. The dreadful confusion of the vessels on fire, or sinking to the bottom, cannot be represented in a superior style. It is cut on two blocks of wood, in the form of an oval, about two feet long, by sixteen inches in height. In the upper part of the oval are represented the arrangement of the Christian force and that of the Turks, and below three Christian chiefs dividing the spoil, and the destruction of the Turkish fleet. It is inscribed *Christoph. Chrieg. Alt. inci.*, and was published at Venice in 1572, by Cesare Vecelli, a relation of the celebrated Titian, who is supposed to have made the design."

[CHRISTOPHSEN, PETER, an artist who flourished from an early part to the middle of the fifteenth century, as appears by a picture of the Virgin with the infant Jesus, Saints Jerome and Francis, formerly in the collection of Mr. Aders at London, on which was inscribed "*Petrus XPR. me fecit, 1417.*" He is called *Pietro Crista*, by Vasari. In the gallery of the Berlin Museum, inscribed with his name, is a portrait of a young girl, favourably distinguished by its simple and beautiful execution, as well as by the peculiar form of the countenance. Another picture, of the year 1449, is in the possession of Herr Oppenheim, at Cologne.—St. Eligius, who, as a goldsmith, sells a wedding-ring to a bridal pair. As no particulars are recorded of this artist, it can only be conjectured that he belongs to the school of the Van Eycks: the researches now going on in Germany will probably discover more of his works and something of his history.]

CIAFFERI, PIETRO. This painter was born at Pisa, and flourished, according to Lanzi, about the year 1654. His talent was painting marines and sea-ports; subjects which his residence at Leghorn enabled him to study from nature. His pictures are highly finished, and ornamented with small figures, neatly touched and correctly drawn. He also painted architecture and perspective views. His works are principally at Pisa, and Leghorn, where they are esteemed.

CIALDIERI, GIROLAMO, was born at Urbino in 1593, and was a scholar of Claudio Ridolfi. He painted several pictures at Rome for the churches. His best work is the Martyrdom of St. John, in S. Bartholomeo. Lanzi describes him as possessing great facility of hand and amenity of colour, and commends his style of painting landscape, and his knowledge of architecture, which he was fond of introducing in the back-grounds of his pictures. [He flourished about 1640.]

CIAMBERLANO, LUCA. This artist was born at Urbino about the year 1580. In the early part of his life he applied himself to the study of civil law, in which he had taken a doctor's degree, when he abandoned the study of jurisprudence to devote himself to painting and engraving, particularly the latter. He resided chiefly at Rome, where he executed a great number of plates from his own designs, as well as after the works of the most celebrated Italian painters. His plates are entirely executed with the graver, which he handled with neatness and intelligence, and his design of the

figure is tolerably correct. He sometimes signed his plates with his name, and sometimes marked them with the cipher **Ⓒ**. Among others, are the following :

Thirteen plates of Christ and the twelve Apostles; *after Raffaele.*

St. Jerome dead, lying upon a stone; *after the same.*

Christ on the Mount of Olives; *after A. Casolani.*

Christ appearing to Mary Magdalene; *after Federigo Baroccio*, inscribed, *Lucas Ciamberlanus, Urbinas I. V. Doctr. del. et sculp.* 1609.

Christ appearing to St. Theresa; *after Carracci.* 1615.

[He flourished from 1603 to 1640. Bartsch has given a list of 114 pieces by him.]

CIAMPELLI, AGOSTINO. This painter was born at Florence in 1578. He was educated under Santo di Titi, and acquired an ability that distinguished him among the painters of his time at Rome. Inferior to his instructor in invention, less masterly in composition; his ideas were graceful, and he was a correct designer, with a brilliancy of colour unusual in the Florentine school, though sometimes vitiated by too powerful a predominancy of the red. In the Chiesa del Gesu, are two of his finest works in fresco, the Martyrdom of St. Andrew, and in the ceiling a Glory of Saints and Angels. In S. Prassede he painted in oil, for his patron the Cardinal de Medici, the Crucifixion; and in S. Stefano di Pescia, is his celebrated picture of the Visitation of the Virgin to St. Elisabeth, with two laterals. He was also an eminent architect, and had the superintendence of some of the improvements at St. Peter's. He died in 1640.

CIARPI, BACCIO, was born at Florence in 1578, and was a scholar of Santo di Titi. He proved a reputable painter of history, of which he gave proof in his works in the Chiesa della Concezione of the Capuchins of Rome. This painter was the instructor of Pietro da Cortona. He died in 1642.

CICERI, BERNARDINO. This painter was born at Pavia in 1650, and was one of the ablest scholars of Carlo Sacchi. He afterwards passed some time at Rome; and on his return to his native city, met with encouragement in painting historical pictures of a small size; and also was employed for the churches.

CIEZAR, MIGUEL GERONIMO, a Spanish painter born at Granada. He was a scholar of Alonso Cano, and painted history with reputation. According to Palomino, his best works are in the convent del Angel, and in the hospital del Corpus Domini, at Granada. He died in 1677. [This and the following should be CIEZA, not CIEZAR.]

CIEZAR, JOSEPH DE, was the son and scholar of the preceding artist, born at Granada in 1656. He painted history, landscapes, and flower-pieces. Of the first, his principal productions are in the church of S. Francisco de Paula at Madrid. He died in 1696. [Bernandez says 1692. There was also a *Vincent Cieza*, son of Miguel, whose works are confounded with those of his father; he died about 1701.]

CIGNANI, CARLO, a distinguished painter of the Lombard school, born at Bologna in 1628. He was of an honourable family, and his first essays in the art were some drawings he attempted after the pictures in his father's collection. He was first placed under the tuition of Batista Cairo, but he afterwards entered the academy of Francesco Albano, and became the most celebrated of his disciples. After leaving the school of Albano, he visited Rome, Flo-

rence, and Parma, studying the works of Raffaele and Coreggio. Whilst at Rome, he painted two pictures for the church of S. Andrea della Valle, subjects from the life of that saint; and a picture in the basilica of St. Peter's, which has perished from damp. On his return to Bologna, he was employed by the Cardinal Farnese, to ornament the great saloon of the palace at Bologna, where he painted his celebrated work of the Entry of Pope Paul III. into Bologna, and the Passage of Francis I. through that city. Cignani acquired a distinguished reputation, and consequently did not escape the shafts of envy. His rivals, unable to prejudice his fame by the exertion of their talents, had recourse to the meanness of slander, and even had the malevolence to injure and destroy several of his works. He was the founder of the Clementine Academy at Bologna, of which Clement XI. appointed him the head, and conferred on it his name. Hitherto, Cignani had not executed any grand machine, which might place him in a situation to compete with the great artists that had preceded him, when he was called upon to undertake the Cupola in la Madonna del Fuoco at Forli, a prodigious work, which occupied him near twenty years; and such was the attachment of his academy, that they followed him to Forli, where his school was continued till his death. The powers of Cignani were more profound than prompt; he conceived his subject with facility, but he was difficult in finishing it to his satisfaction. His picture of the Flight into Egypt, painted for the Conti Bighini, occupied him six months. Though his works always seem finished, they have nothing of the appearance of labour. In his design, he emulated Coreggio, without arriving at the grandeur and vagueness of contour that are peculiar to his unrivalled model. In his colouring, he resembles rather the suavity of Guido, than the tender blending of Coreggio. Like the Caracci, he possessed a faculty, by means of extraordinary relief, of making his figures appear larger than they really are. He excelled in painting women and children, in which, to something of the grace of Albano, he added a more elevated character. The principal works of Cignani, at Bologna, are, the Nativity, painted in fresco, in S. Giorgio; the Virgin and infant Jesus enthroned, and below, St. John Baptist, St. Charles, and St. Theresa, in the cappella Davia, in S. Lucia; in S. Michele in Bosco, four subjects of sacred history, in ovals, supported by angels of extraordinary beauty, esteemed among the most admirable productions at Bologna. But the great monument of his fame is the Cupola at Forli, which Lanzi considers as the grandest picturesque effort of the eighteenth century. The subject, like Coreggio's Dome at Parma, represents the Assumption of the Virgin; an immense composition, of that superior merit and attraction, that the more it is contemplated, the more it delights. This eminent artist died at Forli in 1719. [A favourite picture of Adam and Eve, which Cignani painted for his own use, but parted with to Cardinal San Cesario, was, a short time ago, in England, and could not meet with a purchaser; the King of Holland, with more discernment, has added it to his collection. The pictures of "Charity," and "Joseph solicited by the wife of Potiphar," are among the best known, in foreign countries, of his works: the last he repeated, and other artists have increased the number.]

CIGNANI, FELICE, was the son and scholar of Carlo Cignani, born at Bologna in 1660. Under the able instruction of his father, and endowed with

a natural disposition for the art, he became a painter of considerable ability. Enriched by an ample fortune, left him by his father, he appears to have exercised the art rather as his inclination prompted him, than as a regular professor. In the church of the Carità at Bologna is a picture by him of the Virgin and infant Jesus, with St. Joseph, and St. Anthony of Padua; and at the Cappuccini, a much-admired picture of St. Francis receiving the Stigmata. He died in 1724.

CIGNANI, PAOLO, was the nephew and scholar of Carlo Cignani, born at Bologna in 1709. Lanzi mentions in favourable terms a picture by this painter at Savignano, of St. Francis appearing to St. Joseph of Copertino. The subject is represented by candle-light, of a fine effect, and the figures well designed, in the style of the antique. He died in 1764.

CIGNAROLI, GIOVANNI BETTINO. This painter was born at Verona in 1709 [in 1706]. He first studied under Santo Prunati at Venice, but was afterwards a scholar of Antonio Balestra. He may be ranked among the best painters of the modern Venetian school. Although he was invited to several of the courts in Italy, he preferred a residence at Venice to the temptations that were held out to him. He received commissions for many of the churches and principal galleries. At Pontremoli is an admirable picture by him of St. Francis receiving the Stigmata. Lanzi extols as one of his finest pictures, the Flight into Egypt, in S. Antonio Abate, at Parma. The grave and dignified beauty of the Virgin, and the angelic character of the cherubs, that are their guides, partake of the charming expression of Carlo Maratti, although unequal to that master in union of effect and the harmony of colouring. His back-grounds are ingeniously composed of well-chosen architecture and pleasing landscape, and his subjects, usually devout, are enlivened by groups of cherubs and angels, which he introduced with the happiest effect. He died in 1770.

CIGNAROLI, MARTINO. This painter was a native of Milan, but studied at Verona, in the school of Carpioni, under whom he became an able artist in landscapes of an easel size. He flourished about the year 1718. [He was born, according to Zani, in 1649, and died in 1726.]

CIGNAROLI, SCIPIONE, was the son of the preceding artist. After receiving his first instruction from his father, he went to Rome, where he became a scholar of Tempesta, and was a successful imitator of the style of that master, and of the works of G. Ponssin and Salvator. His pictures are chiefly at Milan and Turin.

CIGOLI. See **CARDI**.

CIMA. See **CONEGLIANO**.

CIMABUE, GIOVANNI. The arts, which had continued to degenerate among the Romans from the reign of Nero, appear to have perished with the Colossus of the Roman empire, and to have been totally lost in the succeeding dominion of barbarism. If they preserved a degraded existence in a miserable asylum in Greece, they owed it to the piety of the people, rather than the protection of the government. The artist was employed, not honoured. The exercise of his talent procured him a wretched subsistence, by colouring what were called images, rudely stained, for the purposes of public worship, which were chiefly admired for the gold and precious stones with which they were ornamented. It was, however, to Greece, where the art had languished in that state of decrepitude, that

Italy was indebted for the origin of what is called the modern school. Although its renovation has been generally attributed to Cimabue, it is sufficiently proved by the Italian writers on art, that painting was practised at Pisa, Florence, and other parts of Italy, nearly two centuries before him. It is, however, universally admitted, that he was the first that rescued the art from the gross and barbarous state in which it was previously practised.

Giovanni Cimabue was of a noble lineage, born at Florence in 1240. He is stated by Vasari to have learned the art from some Greek painters, who were employed in the church of S. Maria Novella. This is, however, very reasonably doubted by other writers; and Lanzi observes, that at the time of Cimabue, the Greeks knew less of painting than the Italians. He is supposed by others to have been a disciple of Giunta Pisano, who is stated by Morrona, in his *Pisa Illustrata*, to have painted some pictures for the churches of Assisi, about the year 1230, and who P. Angelo asserts to have been instructed by some Greeks about the year 1210. *Juncta Pisanus ruditer a Græcis instructus primus ex Italis artem apprehendit circa an. sal. 1210*. Whoever was his instructor, he has the credit of being the first painter who threw a light on the art. It was, indeed, but a feeble gleam, but it appeared luminous, as succeeding to total obscurity; and his productions, however impotent they appear in a more advanced state of the art, were considered as prodigies at the time. That such was the reputation he acquired, is evident from the fact that, on finishing a picture of the Virgin for S. Maria Novella, his fellow citizens carried it in triumphal procession, with the sound of trumpets, to the church for which it was destined. It is by the stimulating impulse of popular honours that genius is fostered in its infancy, nourished in its growth, and strengthened to maturity. Public indifference is the suffocation of talent. If the rude essays of Cimabue had not met with admirers, Florence would probably never have produced a Michael Angelo. Few of the works of Cimabue have outlived the ravages of time. In the church of Santa Croce, at Florence, is still preserved a picture of St. Francis, painted when he was young; and in S. Stefano, a very superior performance, representing S. Cecilia. He died in 1300. [The date of his death is not certain: Zani says he was living in 1302. Much might be added to the article, but to very little purpose, as but little of his work remains. Rosini, who has given a print of the Virgin and Child by him, (plate IV.) may be consulted; and other modern writers, who are endeavouring to dissipate the mists that envelope the earlier histories of painting. A dictionary is not the place for such discussions; they belong rather to the history of the art.]

[**CIMAROLI, GIAMBATISTA, DA SALÒ**, a Venetian landscape painter, who flourished from 1718 to 1733. His pictures are not uncommon in England, though his name is but little known. It is conjectured that Zuccarelli may have taken lessons from him, as his early pictures have some resemblance to those of Cimaroli, with less warmth. The cattle and figures introduced are of the same character. In England, his name and works are confounded with those of the Cignaroli.]

CINCINNATO, ROMULO. This painter was born at Florence about the year 1525, and was a scholar of Francesco Salviati. In 1567, he was invited to Spain by Philip II., where he passed the greater part of his life. He was employed in the

Escorial, where he painted in fresco a part of the great cloister, and in the church two pictures representing St. Jerome reading, and the same saint preaching to his disciples; as well as two subjects from the life of San Lorenzo. In the church of the Jesuits, at Cuenca, is one of the most esteemed works of this master, representing the Circumcision. He painted some mythological subjects in fresco, in the palace of the Duke del Infantado, at Guadaxajara. He died in 1600.

CINCINNATO, DIEGO and FRANCESCO, were the sons of the preceding artist, and were instructed by their father. Diego was sent to Rome by Philip IV., where he painted for that monarch the portrait of Urban VIII., by whom he was knighted, and presented with a gold medal and chain. He was principally engaged, as was his brother Francesco, in painting portraits. [Diego died in 1626, and Francesco in 1635.]

CIPRIANI, GIOVANNI BATISTA. This elegant painter and designer was born at Florence about the year 1728. He is said by Lanzi to have formed his style by studying the works of Antonio Domenico Gabbiani, a Florentine painter, who flourished a few years before him. His first public works were two pictures painted for the Abbey of S. Michele at Pelago, one representing S. Tesauro, the other St. Gregory VII. He went to Rome in 1750, where he passed two or three years. From Rome he came to England, whither his reputation had preceded him. It was at a period when the talents of Mr. Bartolozzi, as an engraver, were in their prime, and the union of their abilities soon became distinguished through every part of Europe. Perhaps few instances have occurred in which the exquisite exertions of the designer have been so happily supported by the taste of the engraver.

Mr. Cipriani executed few large works in painting; the most considerable of them are at Houghton; but he has left an infinite number of admirable drawings, which may be ranked among the happiest efforts of that art. The character and works of Mr. Cipriani have been so faithfully and so amiably described by Mr. Fuseli, that the author has taken the liberty of inserting it. "The fertility of his invention, (says that gentleman,) the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart." He was one of the members of the Royal Academy at its foundation in 1769. Mr. Cipriani has engraved a few plates, some of which are after his own designs. Among others we have the following:

PORTRAITS.

Algernon Sidney.
Edmund Ludlow, parliamentary general.
John Locke.
John Milton.
Thomas Hollis, prefixed to his memoirs.
Andrew Marvell.

[These were done for Mr. Thomas Hollis, to be inserted in his Memoirs. On them is inscribed, "Drawn and etched by J. B. Cipriani, a Tuscan," &c. At the foundation of the Royal Academy, Cipriani was employed to make the design for the diploma which is given to the academicians and associates on their admission, and which was finely engraved by Bartolozzi. For this work the academicians presented him with a silver cup, at the same time acknowledging the assistance they had received from his great abilities in his profession. The original drawing

was afterwards sold by auction for thirty-one guineas, and bought by Mr. Baker, a private collector.]

VARIOUS SUBJECTS.

The Mother and Child; *from his own design.*
The Death of Cleopatra; *after B. Cellini.*
The Descent of the Holy Ghost; *after Gabbiani*; oval.

He died in London in 1785.

CIRCIGNANI, NICCOLO, called DALLE POMARANCE, [or IL POMARANCIO.] This painter was born at Pomarance, in Tuscany, in 1516. Baglioni, without saying by whom he was instructed, states, that he visited Rome when he was young, in the pontificate of Gregory XIII., by whom he was employed in the great saloon of the Belvedere. He lived the greater part of his life at Rome, where there are many of his works in the churches. In S. Stefano Rotondo, is the Martyrdom of that Saint. In il Tempio del Gesu, there are two chapels entirely decorated by Niccolo; in one, he has painted several subjects from the lives of St. Peter and St. Paul, in the other, the Nativity. In S. Antonio, the Crucifixion. The Cupola of S. Pudenziana is also by this master. He died in 1588. [This is not correct, as he was painting in 1591.]

CIRCIGNANI, ANTONIO, was born at Pomarance in 1560, the son and scholar of the preceding artist, whom he assisted in many of his works. After the death of his father, he resided some years at Città Castello, where he painted some of his best pictures, of which the most admired was the Conception, in the Conventuali, which Lanzi describes as partaking of the styles of Baroccio and Roncalli. He returned to Rome, according to Baglioni, in the pontificate of Urban VIII., and was employed for several of the churches. In la Madonna della Consolazione, he painted some subjects of the life of the Virgin; in S. Maria Transpontina, the church of the Carmelites, several pictures of the life of S. Alberto. He died in 1620.

CITTADINI, PIER FRANCESCO, called IL MILANESE. This painter was born at Milan in 1616, [or 1613,] and was brought up in the school of Guido. He possessed powers for the higher walk of art, as is evident from the proofs he has given in the churches at Bologna. His Stoning of Stephen, Christ praying in the Garden, the Flagellation, and the Ecce Homo, in the church of S. Stefano, and his S. Agata, in the church of that saint, are productions not unworthy a disciple of Guido. Yet, whether he was allured by the encouragement given to the painters of ornamental cabinet pictures, or from his own caprice, this able artist descended to the humble imitation of still-life. Many of his pictures of dead game, fruit, and flowers, are in the collections at Bologna, where he died in 1681.

CITTADINI, GIOVANNI BATISTA and CARLO, were the sons of the foregoing artist, and painted animals, birds, fruit, and flowers, in the style of their father. They resided chiefly at Bologna.

CITTADINI, GAETANO. This painter was the son of Carlo Cittadini, and was instructed by his father. He excelled in painting landscapes of a cabinet size, with small figures, correctly drawn and spiritedly touched. His works were held in estimation both at Rome and Bologna. He lived about the year 1725.

CIVALLI, FRANCESCO, was born at Perugia in 1660, and was a scholar of Gio. Andrea Carloni. On leaving that master he went to Rome, where he studied some time under Batisti Gaudi, called Baccici. He was a respectable painter of history; but

his chief merit was in portrait painting, in which he excelled. He died in 1703.

CIVERCHIO, VINCENZO. This painter was a native of Crema, in the Venetian state. He distinguished himself as a painter, an engraver, and an architect. In the cathedral at Crema is a picture by him of the Annunciation. Formerly there was a celebrated work of this master in the council-chamber at Crema, representing Justice and Temperance, which at the time that Crema was taken by the French, Ridolfi says, was so highly esteemed, that the victors sent it to the king of France. He painted in the public palace the portraits of the most illustrious persons of the city, which are particularly described by Ridolfi. He flourished from about 1500 till 1535, in which year, according to Lanzi, he was living.

CIVOLI. See **CARDI.**

[CLAESSENS, ANTONY, of Bruges, a follower of the Van Eyck school, and said to have been a scholar of Quintin Metsys, flourished at the latter part of the 15th century. Two of his pictures are preserved in the Academy of Bruges, and were formerly in the Town House; they represent the Judgment of Cambyses; in the one he causes an unjust judge to be seized, and in the other, orders him to be flayed. Both are compositions with numerous figures correctly drawn and well coloured. There is also in the Town House of Bruges a capital picture by him, the Feast of Ahasuerus.]

[CLAESSENS, LAMBERT ANTOINE, born at Antwerp in 1764, commenced his artistical career as a painter of landscapes; but he abandoned the palette and exercised his talent as an engraver, in which he excelled. He practised in London, Paris, and Amsterdam, and died in 1834. He studied under Bartolozzi, and engraved after Giorgione, Rubens, G. Dou, Rembrandt, De Koningk, Ostade, and other eminent painters.]

CLAESSEON, ARNOLD, a Dutch painter, born at Leyden in 1498. He was a scholar of Cornelius Engelbrechtsen, whose manner he at first imitated; but on seeing the works of John Schoorel, he changed his mode of designing, which was neither correct nor agreeable, and adopted the style of that master. He painted history, and composed his subjects with surprising facility. Van Mander speaks in very favourable terms of two pictures by this master at Leyden, one representing the Crucifixion, with the Virgin Mary, Magdalene, and the Disciples; the other, Christ bearing his Cross. He died in 1564. [By Dutch and Flemish writers he is called *Aart Klaassoon*, or *Aartgen Van Leiden*. He received but small remuneration for his works; and when Franz Floris endeavoured to draw him to Antwerp, he refused to leave his native place.]

CLARET, WILLIAM, an English portrait painter, who flourished about the year 1680. He was a scholar of Sir Peter Lely, and copied many of the pictures of that master. Of his own productions, one of the most successful was a portrait of John Egerton, Earl of Bridgewater, of which we have a mezzotinted print by R. Thomson. He died in 1706.

CLARKE, JOHN, an engraver, who flourished at Edinburgh about 1690. We have by him the following portraits:

A Medallion of William and Mary, Prince and Princess of Orange.

Sir Matthew Hale.

George, Baron de Goertz.

Andrew Marvell.

Doctor Humphrey Prideaux.

Seven small Heads on one plate; Charles II., and his

Queen, Prince Rupert, Prince of Orange, Duke of York, Duke of Monmouth, and General Moncke.

CLARKE, JOHN, another engraver of the same name, mentioned in the Anecdotes, who resided in Gray's Inn. He engraved a portrait of Rubens, and a print of Hercules and Dejanira.

CLARKE, WILLIAM, an English engraver, mentioned by Vertue. He engraved the portraits of George, Duke of Albemarle, from a picture by Barlow; Elizabeth Percy, Duchess of Somerset; and John Shower, from a picture of his own. The latter is a small mezzotinto.

CLASENS, D., a Dutch engraver, who flourished about the year 1660. His name is affixed to a coarse etching, representing the Virgin and infant Christ, with St. John and an Angel; *after Procaccini*.


CLASERI, MARCO. This artist was a native of Venice, and flourished about the year 1580. He engraved several wooden cuts, among which are the Four Seasons, and the Four Ages of the World. They are middling-sized prints, lengthways.

CLASSICUS, VICTORIVS. According to Florent Le Comte, this artist was a sculptor and an architect. He is said to have engraved some plates from the paintings of *Tintoretto*. There is a small portrait of Il Tintoretto, engraved in a style resembling that of Cornelius Cort, inscribed *Alessandro Victorio Classico, sculp.*, which is probably by the same artist.

CLAUDE. See **LORRAINE.**

CLEEF, or CLEEVE, JOAS [or JOOST] VAN, called **SOTTO CLEEF,** was born at Antwerp about the year 1500, and was instructed in the art by his father, William van Cleef, a painter, of whom little more is known than that he was received into the Academy at Antwerp in 1517. He was an excellent colourist; and though it does not appear that he ever was in Italy, his pictures are composed and designed more in the style of the Italian than the Flemish school. He painted some altar-pieces for the churches in Flanders, which were much applauded; and he became so intoxicated with conceit of his merit, that his vanity nearly deprived him of his senses: Cleef came to England with the confident hope of the most brilliant success, and was introduced to King Philip by his countryman, Sir Antonio More. But, unfortunately for his expectations, some of the fine pictures of Titian had arrived before him, and Philip was too much charmed with the beauties of the Venetian, even to do justice to the undoubted merit of the Fleming. Finding his prospects thus blasted, he became furious, and vented his rage on Sir Anthony, as the cause of his disgrace. Many ridiculous and eccentric circumstances are related of this whimsical personage. But with all his absurdity, he must be allowed the merit of an excellent artist. In the cathedral at Antwerp is a picture by Cleef of St. Cosmus and St. Damien. By the catalogue of the pictures of James II., it appears there were two by Van Cleef, the Nativity, and the Judgment of Paris. He died in 1536, in the prime of life.

CLEEF, HENRY VAN, was born at Antwerp in 1510. It is not known under whom he studied; but he went to Italy when young, and returned to his native country a very reputable painter of landscapes. His pictures are distinguished by an uncommon lightness of touch, and an excellent tone of colour. The back-grounds of the historical works of Francis Floris are frequently painted by this artist, and are harmonized with the figures with great intelligence. He was received into the Academy at Antwerp in 1535. Henry van Cleef distinguished himself as an engraver. We have several plates by

him of landscapes and views near Rome, which he sometimes signed *Henricus Clivensis, fecit*, and sometimes marked with the cipher . They are as follow :

- A Bull-fight at Rome, before the Farnese palace.
- A Landscape, with Figures in a Cave, cooking.
- Another Landscape, with Figures at Table in a Cave.
- A set of six Landscapes, with Latin titles.
- A set of four Views in the vicinity of Rome.

There is a publication of the different views by this artist, consisting of thirty-eight plates, entitled *Henri a Cleve Ruinarum, ruriumque aliquot delineationes executæ, per Galleum*. [He died about 1589.]

CLEEF, MARTIN VAN. This painter was the brother of the preceding artist, and was a disciple of Francis Floris. He painted history, and was employed for some of the churches, but was more esteemed for historical pictures of an easel size, in which the landscapes and back-grounds were painted by his brother Henry. [He is called the master of the Ape, because he sometimes introduced the figure of an ape (in allusion to his name) as his mark. He died about 1570.]

CLEEF, JOHN VAN. This eminent painter of the Flemish school was born at Venloo in Guelderland in 1646. After receiving some instruction from Primo Gentile, he entered the school of Gaspar de Crayer, at Brussels. Under that estimable artist, the young Cleef made a surprising advancement, and in a few years was able to assist his master in the immense number of works in which he was engaged for the churches in the Low Countries. On the death of de Crayer, van Cleef was intrusted to complete the unfinished works left by his master, and was considered one of the ablest artists of his country, and immediately received many commissions for the churches and convents, where he has given satisfactory proof of the respectability of his talents. Without being an imitator of de Crayer, he followed the same simple purity of colour, and was equally correct in his design, in which he discovers something of the Italian gusto. His great practice gave him an uncommon facility; and his compositions are distinguished by judgment and taste. His works are very numerous in Flanders and Brabant; the most esteemed of which are at Ghent. In the church of St. Nicolas is a fine picture of Magdalene at the feet of Christ. In St. Michael, the immaculate Conception, with Adam and Eve in the lower compartment of the picture; an ingenious composition. In St. James's church is a fine picture of the Assumption. But his most admired work is in the chapel of the Convent of the Black Nuns, representing Sisters of that order administering succour to a group of Figures afflicted with the Plague. It is an admirable picture, in drawing and colour approaching the excellence of Vandyck. He died at Ghent in 1716.

[CLEIN, JOHANN, an engraver on copper and wood, was a native of Nuremberg, and flourished from 1478 to 1520. In an octavo volume, entitled *Hortulus Animæ*, printed in 1511, there are 67 small wood engravings attributed to him. The letters J. C., with a small shield between them, are said to be his marks; but the same are applied to Johann, or Jan, Culmbach, and to Jan de Cologne. Another mark, which is at the end of the book above mentioned, is also supposed to be his; but it appears rather to belong to a printer. It is a dark tablet with a double cross and two pellets; at the lower part of the cross is a circle in which are the

letters I. C. (See the table of Monograms.) The same uncertainty seems to prevail among writers respecting this artist as with regard to Culmbach and others of the period. See Bartsch, Brulliot, and Nagler.]

CLEMENTONE. See BOCCIARDINI.

[CLENNELL, LUKE, an English painter, and engraver on wood, of extraordinary genius and talent, the son of a farmer near Morpeth, in Northumberland, was born in 1781. His early disposition for drawing, and neglect of other studies or pursuits, induced his friends to place him with the celebrated Bewick, in whose art he soon showed great skill. But he did not confine himself to mere engraving; he exercised the pencil, and produced several works that attracted public attention, and gave promise of future excellence as a painter. Among these was the *Arrival of the Mackerel Boat*, and the *Day after the Fair*, in which he gave a happy delineation of rustic character, and showed great knowledge of colour. His picture of the decisive charge by the Life-guards at the battle of Waterloo, established his reputation as a painter of genius; but its excellence was auxiliary to the melancholy termination of his existence. In consequence of the sensation produced by that energetic exhibition of heroism, he was selected to paint the entertainment given by the city of London to the allied sovereigns, nobles, and generals who had shared in that memorable battle. The honour was fatal to his health and life. The vexations he had to encounter from vanity, caprice, and supercilious arrogance, affected his mind, and he ended his days, without completing the work, in a lunatic asylum, in the 59th year of his age. He was skilful in composition, and in seizing the true points of character; had great power of execution, was free and spirited in his pencilling, and was well acquainted with all the essentials in the practical parts of the art.]

CLERC, JOHN LE. This painter was born at Nancy in 1587. He studied in Italy, and imitated the style of his instructor Carlo Saracino, called Veneziano, with such success, that his pictures have been frequently taken for those of his master. Le Clerc etched some plates from the designs of Veneziano, particularly the *Death of the Virgin*, which has been incorrectly attributed to Guido. It is dated 1619, and is executed in a masterly style. He died in 1633. [Zani places his birth seven years later.]

CLERC, SEBASTIAN LE. This admirable designer and engraver was born at Mentz, in Lorraine, in 1637. He was the son of a goldsmith, who taught him the principles of design, and sent him to Paris, with the intention of obtaining him a situation in the corps of engineers, but by the advice of Le Brun, to whom he had been introduced, he devoted himself entirely to the art of engraving. In a short time he so far distinguished himself, that his merit became known to M. de Colbert, who engaged him in the service of the king, with apartments in the Gobelins, and a pension of one thousand eight hundred livres. The style of Le Clerc is excellent; he generally advanced his plates with the point to a state which left for the graver only what was necessary to render them more agreeable and more precious. In his best prints, the forms of his figures are elegant and correct, the expression of his heads noble and characteristic, and his draperies are simple and suited to his forms. The landscapes, buildings, and other accessories, are executed with exquisite taste. He appears to have formed his style

from Le Brun, which he dignified by a study of the works of Raffaele. If the execution of Le Clerc is inferior to that of de la Bella in the playful charm of the point, it possesses a judicious firmness, suited to the nobler subjects he has engraved. His work is one of the most extensive in the art, and amounts to nearly three thousand plates, [Zani says four thousand, almost all of his own invention,] a great part of which, of course, consists of vignettes, titles, frontispieces, and other ornaments. The following is an ample list of his prints, comprising all his most esteemed works :

PORTRAITS AND HEADS.

Sebastian le Clerc, standing near a Bureau, with other figures; called *The Cabinet of le Clerc*, unfinished.

Head of a Turk. 1656.

Abraham Fabert, Seigneur de Moulin. 1657.

Le Marechal de la Ferté; scarce.

Egon de Furstenberg, Bishop of Strasbourg.

Louis Frémin; scarce.

A Knight of Malta. 1659.

Vera Effigies R. P. Di Philippi Francisci, Abbatis L. Agerici Viridunensis. 1660.

Torquato Tasso.

M. Potier, in a medallion. 1683.

Three Heads, two old Men, and a Woman.

SUBJECTS OF SACRED HISTORY.

The Vocation of Abraham.

The Prophet Elijah sleeping.

Elijah taken up in a Chariot of Fire.

The Penitence of the Ninevites.

The young Tobit with the Angel.

The Annunciation.

Another Annunciation; inscribed, *Virgini ab Angelo, &c.*

The Adoration of the Magi; very scarce.

The Holy Family.

The infant Jesus seated, St. John kissing his Hand.

The little Shepherd, or the Landscape of Isaiah; scarce.

St. John in the Wilderness.

The Miracle of the Loaves. In the first impressions, which are very scarce, a town appears in the background; in the ordinary impressions there is a mountain; very fine.

Christ seated in the midst of the Apostles.

The Ecce Homo, with several Soldiers.

The Crucifixion.

The Stoning of Stephen.

The Virgin standing; surrounded with a horder.

The Virgin in the Clouds, with Angels.

The Virgin and infant Jesus, in a Landscape, with Angels.

The Virgin of Mount Carmel.

The miraculous Image of the Virgin of Consolation.

St. John Evangelist in the Isle of Patmos.

The Bark of St. Peter.

SUBJECTS OF PROFANE HISTORY.

The Entry of Alexander into Babylon. In the first impressions the face of the Hero is seen in profile; in the subsequent ones is a three-quarters face, on which account it is called, *The print with the head turned.*

The Apotheosis of Isis. The first impressions are with the Dancers at the side of the Altar, the second with Sacrifices.

Diana and Mars; two plates; rare.

The May of the Gobelins. The first impressions are before the Woman was introduced, who covers the wheel of the coach.

The Academy of the Sciences. The first impressions are before the Skeleton of the Stag and the Tortoise were added; this print is very scarce.

The triumphal Arch for Louis XIV. at the Gate of St. Antoine; fine.

The Elevation of the large Stones in building the Front of the Louvre. The first impressions are before the date, which is 1677.

The Chapel of St. Catherine at Stockholm, where is the sepulchre of the Kings of Sweden; improperly called the tomb of the King of Portugal. 1654.

The Monument of the King of Sweden.

The Monument of the Chancellor Seguier; his reception plate at the Academy; much esteemed.

The Ceiling of a Saloon in the Hotel of Baron de Tessin.

Another Ceiling in the same Hotel; its companion; both fine.

The Procession of the Knights of the Order of the Holy Ghost.

An Allegory in honour of Louis XIV., representing Hercules and Alexander, with the inscription, *Phares non capitoribus.* 1684.

Venus rising from the Sea. 1693; called *The first Venus.* The same piece; re-engraved by le Clerc in 1711, reversed, called *The second Venus.* After the death of le Clerc, M. Eisen added to the plate a Triton pushing the conque, and a Cupid flying before.

VARIOUS SETS OF PRINTS.

Thirty-six small prints of the Passion of our Saviour. The first impressions are before the borders.

Eleven, with the title of the Institution of the Order of the Mathurins for the redemption of captives. 1654.

Another set of eleven prints for the Order of Mathurins. 1656; scarce.

Twenty-three prints of the Triumph of Charles IV., Duke of Lorraine; of which two plates were engraved by Dervet of Nancy. 1664.

Thirty-seven, of the History of Charles V., Duke of Lorraine.

Twenty-eight, for the History of the present state of the Ottoman Empire; by *Briot*, Paris, 1670.

Thirty-two, for the second edition of Du Fresnoy's Art of Painting. Paris, 1673.

Thirty-nine, for Ovid's Metamorphoses; by *Benserade*. Paris, 1676.

Thirty-nine, with the Title for *Le Labyrinthe de Versailles*. Paris, 1677. The first edition, very scarce.

Twenty-three ovals, for *Æsop's Fables*.

Twenty-one, of *Figures à-la-mode*.

A set of Sixty Prints of figures, horses, and landscapes; dedicated to the Duke of Burgundy.

Twenty Prints for a drawing-book of the Passions; after *le Brun*.

The Principles of Design, in fifty-two Prints; by *S. le Clerc*.

Forty-eight Prints of the King's Tapestry; after *le Brun*.

Six Prints, with the title, of the Battles of Alexander;

after the same.

Four of the Amours of Cupid and Psyche.

The Four Conquests: the taking of Tournay and Douay, the Defeat of Count Marsin, and the Alliance with the Swiss.

Thirteen Prints of the great Conquests of the King.

Eight, called the little Conquests.

LANDSCAPES AND VIEWS.

A View of the Town of Metz; Le Clerc's first print. 1650.

The Ruins of the Aqueduct of Ione, near Metz. 1656.

A small Landscape, with three Children holding a Scroll.

Twelve small Views of the Environs of Paris.

Twelve small prints of Gardens, Perspectives, &c.

Thirty-seven, of Landscape Views, and Figures; designed for the instruction of the Marquis de Courtenvaux. 1690.

Le Clerc also engraved twenty-four medals, struck on various occasions. This laborious and ingenious artist died in 1714.

CLERC, or KLERCK, HENRY DE, a Flemish painter, born at Brussels in 1570. From the resemblance of his style to that of Henry van Balen, it is very probable he was a disciple of that master. He painted history, and there are several of his works in the churches in the Low Countries; but his small pictures of historical subjects are more esteemed, in which he may be compared to Rottenhamer and Van Balen. At Brussels, in the church of St. James, is a picture by de Clerc, of the Crucifixion. In the church of Notre Dame, is a very charming picture of the Holy Family; and the Resurrection.

[CLERISSEAU, CHARLES LOUIS, an architect and designer in water colours, was born at Paris, and accompanied Robert Adams to England, where he remained some time, and made the drawings for the "Ruins of Spalatro, &c.," which was published in 1764. On his return to France, he published

"Antiquities de France," "Monumens de Nimes," and other works; and was appointed, in 1783, architect to the empress of Russia. He is, however, best known to the world by his fine drawings of the remains of ancient architecture, in water colours, which are held in high estimation. He died at Paris in 1820, in his 99th year.]

[CLEVELY, JOHN, an English marine painter, was born at London about 1743. He was brought up in the dock-yard at Deptford, but afterwards became a lieutenant in the navy, and accompanied Lord Mulgrave in his voyage of discovery to the North Pole. He also went with Sir Joseph Banks to Iceland. He sometimes painted in oil, but generally in water colours. Many of his drawings have been engraved. He died at London in 1786.]

CLEYN, or KLEYN, FRANCIS DE. This painter was born at Rostock, and was in the employment of Christian IV., king of Denmark, for some time. He afterwards went to Rome for improvement, where he passed four years, and acquired a talent for designing grotesques, by which he afterwards distinguished himself. He came to England in the reign of James I., and was taken into the service of the King, who first employed him in designing historical and grotesque subjects for the manufacture of tapestry, established at Mortlake under the patronage of that monarch. He was pensioned by the King, which he continued to receive under Charles I. until the civil war. He was also employed in ornamenting the mansions of several of the nobility. Some of the best preserved works of Cleyn are in Holland House; where he painted a chamber, with a ceiling, and small compartments on the chimneys, which bear some resemblance to the style of Parmegiano. Francis de Cleyn etched some plates resembling those of Hollar, which he sometimes signed with his name, and sometimes with the initials F. C., or F. K. We have by him,

A set of five Plates of the Senses, with grotesque ornaments.

The Seven Liberal Arts; *F. Cleyn, fecit.* 1645.

A hook of ten Plates of grotesque ornaments.

He died in 1658.

CLOCHE, G., a French engraver, who flourished about the year 1616. According to Abbe Marolles, he engraved some plates representing views; among which is that of the city of Rennes.

CLOCK, NICHOLAS, or CLAAS, a Dutch engraver, born at Leyden about the year 1570. According to M. de Heineken, he was a disciple of Francis Floris. His style resembles that of Cornelius de Cort, without being nearly equal to that master. We have by him the following prints:

The Four Elements; represented in half-length figures. 1597.

The Judgment of Midas; *after Karel van Mander.* 1589.

CLOSTERMANS, JOHN. This artist was born at Osnaburg in 1656. He was the son of a painter, who taught him the rudiments of design. In 1679 he went to Paris, where he was employed by de Troyes to paint his draperies. He came to England in 1681, and was for some time occupied in the same manner by Riley. After the death of that artist, Clostermans got into employment, and painted the portraits of several of the nobility, though he was a painter of very limited merit; but at that period the art was in a very low state in England. He died in London in 1710.

CLOUET, or CLOWET, PETER, a Flemish engraver, born at Antwerp in 1606. After having

learnt the rudiments of the art in Flanders, he went to Italy, and at Rome became a pupil of Spierre, and Bloemaert. On his return to Antwerp, he engraved several portraits and subjects after Rubens. They are executed with the graver in a firm, clear manner, resembling the style of Pontius, but not equal to that master. His plates, particularly those after Rubens, are considerably esteemed. We have the following by him:

PORTRAITS.

Peter Aretino.

Thomas a Kempis.

Ferdinand Cortez.

William Cavendish, Duke of Newcastle; *after Diepenbeck.*

Christopher Vander Laenen; *after Vanduyck.*

Theodore Rogiers, Goldsmith; *after the same.*

Charles Scribanus, celebrated Jesuit; *after the same.*

Anne Wake, Countess of Sussex, holding a Fan of Feathers; *after the same.*

Henry Rich, Earl of Holland; *after the same.*

SUBJECTS FROM VARIOUS MASTERS.

The Descent from the Cross; *Rubens, pinx.; C. J. Meysens, ecc.*

The Epitaph of Rubens, with Accessories.

The Death of St. Anthony; fine and scarce; *Rubens, pinx.*

St. Michael discomfiting the Evil Spirit; *Id. pinx.*

Several gallant Figures in a Garden; called *The Garden of Love.* The first impressions are with Flemish verses; fine and scarce. Those with the address of *C. Van Merlin* are retouched, and very inferior.

A large Landscape, representing Winter, with the Snow falling, and a Stable with Cows; belonging to a set of six landscapes, of which five are engraved by *Bolswert.*

The Virgin suckling the infant Jesus; *after Vanduyck.* *Vanduyck* has etched the same subject.

A Company of Cavaliers and Ladies at Table, said to be the family of the Duke of Newcastle; *after Diepenbeck.*

[He died in 1668.]

CLOUET, or CLOWET, ALBERT, a Flemish engraver, who was the nephew of the preceding artist, born at Antwerp in 1624. Following the example of his uncle, he visited Italy in the early part of his life, and became a pupil of Cornelius Bloemaert. Among his first productions were some plates of portraits of painters, for the *Vite de Pittori*, &c., by Bellori, published at Rome in 1672. He also engraved several portraits for the work entitled, *Effigies Cardinal. nunc viventium*, published at Rome by Rossi. At Florence he engraved after some of the pictures in the Palazzo Pitti. His plates of historical subjects are executed in the neat and finished style of Cornelius Bloemaert. In his portraits he sometimes imitated the manner of Mellan, and at others that of F. de Poilly. The following are his principal prints:

PORTRAITS.

Niccolo Poussin, in *Bellori.*

Anthony Vanduyck; *the same.*

Cardinal Thomas Philip Howard.

The Cardinal Azzolini; *after Vovet.*

Cardinal Rospigliosi; *after Morandi.*

Cardinal Rosetti; *Halbertus Clouet, sc.*

Cardinal Francis William de Wurtemberg.

Maximilian, Count of Wolfegg.

A Medallion of Pope Alexander VII.

SUBJECTS FROM VARIOUS MASTERS.

The Image of the Blessed Umiliana; *after Baldinucci.*

Sepulchral Monument of Paul III.; *after Dom. Barriere.*

The Miraculous Conception; *after P. da Cortona*; in two sheets, fine and scarce.

An Attack of Cavalry; *after Bourguignone*; fine.

The Battle of Joshua with the Amalekites; in two sheets; *after the same.*

[He died in 1687.]

CLOVIO, GIULIO GIORGIO. This extraordinary artist was a native of Croatia, in 1493. After learning the rudiments of design in his own country, he went to Rome, and entered the school of Giulio Romano. His first efforts in the art, were attempts to follow the strides of his great master on the grand scale of his historical productions; but his instructor, perceiving in him an extraordinary ability in designing small figures, with a taste, an accuracy, and a firmness that gave grandeur to miniature, advised him to devote himself to a branch of painting which he has ennobled by his inimitable talent, and has acquired a reputation that ranks him with the great, at a period which immediately succeeded the most distinguished epocha of Roman excellence. In his design of the figure, extraordinary as it may appear, he evinces something of the greatness of the Roman school, and of M. Angelo; and the naturalist will find every insect delineated with astonishing correctness, although on so diminutive a scale that they require the use of an optic. His works were confined to the sovereigns and princes of his time, in whose libraries were found books embellished with his miniatures, painted with extraordinary force and beauty of colouring, with the most correct design. The most extraordinary work of Clovio, is the procession of Corpus Domini, at Rome, painted in twenty-six pictures; which occupied the artist nine years. At Milan, the Cistercians possess a picture by Clovio of the Descent from the Cross, of his own composition, that breathes all the gusto of the golden age of Roman art. He died in 1578. [He was also called *Macedo*, or *Macedone*, because his ancestors, it is supposed, were of Macedonia. A description of his works would fill a large volume, and would be incredible without ocular proof.]

COBLENT, [or COBLENTZ,] HERMAN, a Flemish engraver, who flourished about the year 1576. It is probable he was a pupil of the Collaerts, from his style; which resembles the neat, finished manner of those artists. He marked his plates with a cipher composed of H. C. F. **ICF**. We have by him,

Four, of the Four Evangelists.
Lucretia under an Arch.

A set of the Heathen Deities, single figures under Arches.
A Man seated at a Table, and a Woman behind him.

COCSETTI, PIETRO PAOLO. This artist was a native of Italy, and flourished about the year 1725. He engraved some plates of architectural subjects, which are executed in a slight, indifferent style.

COCHET, or COGET, [JOSEPH] ANTHONY, an engraver, probably a Fleming, who lived about the year 1650. By him we have,

Time crowning Industry and punishing Idleness; *after Rubens*.
The Portrait of David Beek, the painter; with others.

COCHIN, NICHOLAS, a French designer and engraver, born at Troyes in Champagne, about the year 1619. He settled at Paris, where he engraved a great number of plates, many of which are in the style of Callot, of whom he is supposed to have been a pupil. Like that artist, he succeeded better in small figures than in larger ones. His work is considerable, of which the following are the most deserving of notice:

Melchizedeck and Abraham.
Abraham sending away Agar.
The Children of Israel passing the Red Sea.

Pharaoh and his Host swallowed up in the Red Sea.

Moses breaking the Tables of the Law.

The Adoration of the Magi.

The Repose in Egypt.

St. John preaching in the Wilderness.

The Conversion of St. Paul.

The Temptation of St. Anthony.

Part of the plates for a folio volume of *Plans and Views of Camps, Towns, Battles, &c., under Louis XIV., published by Beaulieu, 1645.*

Part of the plates for the *Entry of Louis XIV. and his Queen into Paris.* The whole consisted of twenty-two plates.

A Procession, with the Flags, &c., taken at the Battle of Fourcroy.

Ten plates of the History of Judith.

Eleven plates of subjects from the New Testament.

Sixteen plates of the Martyrdom of the Apostles, &c.

Six plates of Battles, in the style of Callot.

[Zani says his name was *Natalis*, not *Nicholas*, and that he died in 1695. See the next article.]

COCHIN, NOEL, or NATALIS, a French engraver, supposed to have been a relation of the preceding artist. He etched some plates in a coarse, heavy manner, amongst which is a Holy Family, *after Titian*; and a Miracle wrought by St. Anthony. He also engraved the plates for a volume of prints from select pictures, with a description of them, published by Caroline Catherine Patin, entitled *Tableaux selectæ ac explicatæ a Carola Catherina Patina, Parisina Academica. Batavi, 1691.* [As this artist is also called *Natalis*, and the dates correspond with the preceding, it has caused some confusion in the accounts of each. Nagler says this artist died in 1695.]

COCHIN, CHARLES NICHOLAS, THE ELDER, a French designer and engraver, born at Paris in 1688. He studied painting until he was nineteen years of age, when he devoted himself entirely to engraving. We have several plates by this artist, engraved with taste and spirit, and correctly drawn, particularly when his figures are of a medium size. The following are his principal plates:

The Portrait of J. Sarazin, sculptor; engraved for his reception at the Academy in 1781.

The Portrait of Eustace le Sueur, painter; also for his reception.

Alexander and Roxana; *after a drawing by Raffaele*; in the Crozat collection.

The Infexibility of St. Basil; *after Le Moine.*

The Meeting of Jacob and Esau; *after Le Moine.*

Jacob and Laban; *after Restout.*

The Destruction of the Palace of Armida; *after the same.*

Jacob pursued by Laban; *after N. Bertin.*

Rebecca with the Servant of Abraham; *after the same.*

The Trinity and the Assumption; *after Noel Coypel.*

Seven plates of the History of St. Augustine; *after L. de Boulogne.*

The Lame Man cured; *after P. Cazes.*

A set of Fifty-two plates of the History of Languedoc; *after the same.*

Several plates; *after Watteau and Lancret, &c.*

[He died in 1754.]

COCHIN, CHARLES NICHOLAS, THE YOUNGER, was the son of the preceding artist, born at Paris in 1715. He received his instruction in the art from his father, and became a very eminent designer and engraver. In 1749 he accompanied the Marquis de Marigny in a tour through Italy, and in 1758 published his reflections on the works of painting and sculpture, in the different cities he had visited, which was very favourably received. He engraved an immense number of plates, and his work extends to upwards of one thousand five hundred prints; many of which are frontispieces, vignettes, and other ornamental works, executed with such taste

and judgment, that, if he had engraved nothing more important, would have established his reputation. The following are his principal prints:

PORTRAITS.

Charles Sackville, Earl of Dorset.
David Garrick.
Francis Chereau, engraver.
Louis de Boissy, of the French Academy.
Edme Bouchardon, sculptor. 1764.
The Count de Caylus, amateur artist.
The Marquis de Marigny. 1752.
John Restout, painter.
A. L. Séguier, Advocate General.
The Duke de la Valliere of the Academy of Sciences.
The Prince De Turenne.

SUBJECTS FROM HIS OWN DESIGNS.

The infant Jesus holding a Cross.
The Virgin.
The Crucifixion.
Lucius Quintus Cincinnatus; *after an antique statue.*
The Consecration of Louis XV. at Reims.
Louis XV. presenting the Dauphin to Minerva.
Ceremony of the Marriage of the Dauphin with Maria Theresa of Spain, 1745; engraved 1746.
Decoration of the Theatre at Versailles on the above marriage.
Funeral Pomp of the Dauphiness, at St. Denis. 1746.
The Funeral Pomp of the Dauphiness, in Notre Dame at Paris.
The Funeral Pomp of the King of Spain, in Notre Dame. 1746.
The Funeral Pomp of the Queen of Poland, in Notre Dame; etched by *Cochin*, and finished with the graver by *J. Ouvrier.*
[Fourteen large etchings of the Sea-ports of Vernet.]

[A detailed catalogue of his works was published by Jombert in 1770, and copied by Heineken into his Dictionary, with the addition of some executed after 1770. *Cochin* was the author of several literary works, chiefly relating to the arts. He died in 1788; or, according to some, in 1790.]

[COCHRAN, WILLIAM, born at Strathern in Clydesdale, in 1738, received his first instruction at the Academy of Painting at Glasgow, founded by the two celebrated printers, Robert and Andrew Foulis; he afterwards went to Italy and studied under Gavin Hamilton. On his return to Glasgow he practised portrait painting both in oil and miniature, in which, it is said, his drawing and likenesses were accurate. Some pieces from fable, executed by him when at Rome, are to be found in Glasgow. He was a modest artist, and never exhibited his works, or put his name to them. He died at Glasgow in 1785, and was buried in the cathedral, where a monument was erected to his memory.]

COCK, or KOCK, JEROME, a Flemish painter and engraver, born at Antwerp about the year 1498. In the early part of his life he abandoned painting, and applied himself to engraving and the business of a printseller. We have several plates by him after his brother *Matthew, Peter Breughel*, and *without much effect.* He sometimes marked his plates *H. Cock, fecit*; and sometimes with the cipher **IEI**.

The following are his principal works:

PORTRAITS AND SUBJECTS FROM HIS OWN DESIGNS.

Francis II., King of France and Scotland.
Mary, Queen of Scotland and France.
Gustavus, King of Sweden.
Mary, Queen of Sweden.
Soliman, Emperor of the Turks.
Cameha, Daughter of the Emperor.
Six Portraits on one sheet; of Guido Cavalcantes, Dante, Boccace, Petrarch, Politian, and Ficinus.
A set of twenty-four Portraits of Flemish painters, with Latin verses by Lampsonius. They are mostly marked

I. H. W., for *Wierix*, the publisher; entitled, *Pictorum aliquot celeberrimum Germaniæ inferioris effigies, &c.* The Funeral Pomp of Charles V., large frieze; *Hieronymus Cock, invent.* 1559.

Twelve Plates; entitled *Divi Caroli V., ex multis præcipue Victoriarum imagines Hieronymus Coccus Pictor Antwo.* 1556.

Moses with the Table of the Law; *H. Cock, inv. et exc.* St. Christopher with the infant Jesus on his shoulders.

SUBJECTS AFTER VARIOUS FLEMISH MASTERS.

A set of fifteen Landscapes; *after Matthew Cock.*
A large Landscape, with the Feast of St. George; *after the same.*
Samson and Dalila; *after Martin Hemskirk.*
Daniel in the Lions' Den; *after the same.*
A set of eight Female Figures, six from the Old Testament, Jael, Ruth, Abigail, Judith, Esther, and Susanna; and the Virgin Mary, and Mary Magdalene; *after the same.*
An Allegory, Fraud and Avarice; *after the same.*
Infant Bacchanalians dancing; *after the same.*
The Resurrection; *after Peter Breughel the old.*
The Temptation of St. Anthony; *after the same.*
The Temptation of St. James; *after the same.* 1565.
The Last Judgment; *after the same.*
The Laboratory of an Alchymist; *after the same.*
The Dispute between the Gras and the Maigre; *after the same.*
A set of twelve Landscapes with subjects from the Bible; *after the same.*
A grotesque subject of the great Fish devouring the little ones; a whimsical composition; *after Jerome Bos.*
The Temptation of St. Anthony; *after the same.*
St. Martin in a Boat, surrounded by Devils; *after the same.*
An Incantation; *after the same.* 1561.
Shrove Tuesday; a Woman making Pancakes. 1567.

[Zani and Nagler say that Jerome Cock was born in 1510, and died in 1570.]

COCK, or KOCK, MATTHEW. This painter was the brother of the preceding artist, born at Antwerp about the year 1500. He was one of the early Flemish painters of landscapes, and one of the first of his countrymen who reformed the art from the stiff and Gothic style that existed before. Several of his landscapes were engraved by his brother Jerome, and possess considerable merit for the time. He died at Antwerp in 1554. [Füssli, Zani, and Nagler say he died in 1565.]

COCK, JOHN CLAUD DE, a Flemish engraver, who flourished about the year 1660. His name is affixed to an etching representing the Martyrdom of a Saint. It is executed in a bold, masterly style, and appears to have been the production of a painter. It is inscribed, *Joan. Claud de Cock, fecit.*

COCKSON, THOMAS, an English engraver, who flourished about the year 1620. He engraved several portraits in a neat, stiff style. His plates are sometimes marked with the cipher **T**. We have by him the following portraits, &c.:

King James I. sitting in Parliament.
King Charles I. in like manner.
The Princess Elizabeth, daughter to James I.
Louis XIII., King of France.
Mary of Medici.
Mathias I., Emperor.
Demetrius, Emperor of Russia.
Henry Bourbon, Prince de Condé.
Concini, Marquis d'Anere.
Charles, Earl of Nottingham.
Francis White, Dean of Carlisle, Bishop of Norwich.
Samuel Daniel. 1609.
T. Coryat.
The Revels of Christendom.

[COCLERS, LOUIS BERNARD, was born at Maestricht in 1740. He was instructed by his father, Jean Baptiste Coclers. He passed three years in Italy, and then returned to his father at Liege,

where he painted a number of portraits, and also at Maestricht, Nimeguen, and Dort: he ultimately established himself at Leyden. In the last city he devoted his time to painting cabinet pictures in the manner of Gerard Dou, Mieris, Metsu, Schalcken, and other great masters of the Dutch school. In 1787, he left Holland and went to Paris, where he remained several years; he again returned and resided at Amsterdam, where he painted portraits and cabinet pictures, which he exhibited from the year 1808 to 1813. One of his pictures is in the Museum of that city. He died at Liege in 1817. It is also said that he was an engraver; and Rigal, in his Catalogue, mentions twenty-five pieces by him.

CODA, [or **CODI**,] **BENEDETTO**. This painter was a native of Ferrara, about the year 1460, and was a disciple of Giovanni Bellini. According to Lanzi he resided chiefly at Rimini, where he painted some pictures for the churches, which prove him to have been an able artist. His principal works are, the Marriage of the Virgin Mary with St. Joseph, in the dome at Rimini; and his picture of the Rosary, in the church of the Dominicans. He died about the year 1520. [There is a picture by him with the date 1520.]

CODA, [or **CODI**,] **BARTOLOMEO**, was the son of the preceding painter, and flourished about the year 1528. He was instructed in the art by his father, whom he surpassed. In the church of S. Rocco at Pesaro, is a fine picture by this master, bearing the above date; which Lanzi says in every respect bears the character of the golden age of the art. It represents the Virgin and Infant enthroned, with a Choir of beautiful Cherubs, with St. Roch and St. Sebastian. [Bartolomeo flourished in 1543; he was called *da Rimini*, as was also his elder brother *Francesco*, who painted in 1533.]

CODAGORA, **VIVIANO**. This painter was brought up in the Academy at Rome, and flourished about the year 1650. He excelled in painting the architectural Ruins near Rome, and perspective views of his own composition. He has been frequently confounded with Ottavio Viviani of Brescia, who painted similar subjects, but in a style very inferior to the works of this artist, both in the correctness of the perspective, and the general effect of his pictures. Codagora cast a tone over his buildings that exactly represented that which time has thrown over them, and his pictures are decorated with figures by some of the best artists of his time, particularly Domenico Gargiuli of Naples; who, according to Lanzi, most frequently painted the figures in his pictures, in which there was a graceful and harmonious accordance, that appeared the produce of the same hand. The collections at Naples possess many of their joint works.

[**CODDE**, **CHARLES** and **PETER**. These artists were probably brothers, and are placed together in consequence of the discrepancies in writers concerning them. Balkema says *Charles* was born at the Hague in 1640, and painted landscapes in the manner of John and Andrew Both, and Nicolas Berchem, and that he died in 1698. This account Nagler applies to *Peter*. Füssli and the Immerzeels do not mention Charles. Balkema says Peter painted assemblies of soldiers, and other conversation pieces, and that one of his most beautiful subjects was in the Lormier collection: no other particulars are mentioned by the above-named writers.]

COECK, or **KOECK**. See **KOECK**.

COELLO, **ALONSO SANCHEZ**. This painter was a native of Portugal, born in 1515. He resided

chiefly in Spain, and was employed in the Escorial by Philip II.; Palomino has erroneously stated him to have been a scholar of Raffaele, as he was only five years of age when that great painter died. He received some instruction from Antonio Moro, and when that artist left Spain, Coello succeeded him in the favour of the king, whose portrait he painted several times, and those of the principal personages of the court, so much to the satisfaction of the king that he called him the Titiano Portugues. His works in the Escorial represent different saints at their respective altars, and do great credit to his talents. Many of his pictures perished in the palace of the Pardo, when it was burnt. His chief performance is in the church of San Geronimo at Madrid, it represents the Martyrdom of St. Sebastian; on the right of the Saint is the figure of our Saviour, and on the left the Virgin Mary. The design is grand and bold, it is extremely well coloured, and of a powerful and masterly expression. He died in 1590, lamented by Philip, and regretted by his contemporary artists. Lopez da Vega wrote his epitaph.

COELLO, **CLAUDIO**. This painter was of Portuguese parents, but was born at Madrid; in what year is not ascertained. He was instructed in the art by Francisco Rizi, but his greatest improvement was in studying the works of Titian, Rubens, and the other great painters in the royal collection. He was made painter to Philip IV., by whom he was employed in the Escorial. Coello never travelled out of Spain, and his extraordinary talents are only known in that country, where he is considered as one of their most distinguished painters. Many excellent specimens of his ability are to be seen in the churches and convents at Madrid, Saragossa, and Salamanca. But his principal work is the famous altar-piece in the sacristy of San Lorenzo, in the Escorial; its subject is the Colocazion de las Santas Formas. It is an immense composition, and occupied the painter seven years. In the crowd of personages that form the procession, are the portraits of the King, and the principal persons of the court; painted with the utmost precision, yet executed in a bold and masterly style, and there is a majestic solemnity in the arrangement of the whole, suited to the grandeur of the subject. It is a very extraordinary performance, and holds its rank even by the side of the works of Titian and Rubens. He died in the year 1693. [The picture of the Collocation of the Host, represents the ceremony which took place in 1684, in the presence of Charles II. and his officers of state: it contains upwards of fifty portraits, and was completed by Coello in about three years. Bermudez says that he knew how to combine in his compositions the design of Cano, the colour of Murillo, and the brilliant effects of Velasquez. He pronounces him the last of the Spanish painters, as from the time that Luca Giordano was called into Spain, the art declined to its ruin.]

COELMANS, **JAMES**, [or **JACOB**,] a Flemish engraver, born at Antwerp about the year 1670. He was a pupil of Cornelius Vermeulen; after engraving some plates in his native city, he was engaged by M. de Boyer d'Aguilles, to undertake the plates from the pictures of his collection. They consisted of one hundred and eighteen prints, and form the principal works of this artist, of which the following are the most esteemed:

PORTRAITS.

Donna Olympia Maldachini, niece of Innocent X.; *after Gu. Cesari.*

Paul Veronese, a Bust; *after a picture by himself.*

Vincent Boyer, seigneur d'Aguillas; *after le Grand*.
John Baptist Boyer; *after Hyacinthe Rigaud*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John embracing the infant Jesus; *after Parmegiano*.
The Meeting of Jacob and Rachel; *after M. Angelo Caravaggio*.
Laban giving Rachel to Jacob; *after the same*.
Jacob's Departure from Laban; *after B. Castiglione*.
A Company of Musicians, Dancers, &c.; *after B. Castiglione*.
Diana and Acteon; *after Ottovenius*.
A Satyr drinking, with a Nymph and a Cupid; *after N. Poussin*.
The Martyrdom of St. Bartholomew; *after S. Bourdon*.
Mount Parnassus, with Minerva and Mercury; *after le Sueur*.
The Flight into Egypt; *after Pujet*.
The Murder of the Innocents; *after Claude Spierre*.
The Head of the Virgin; *after Sebⁿ. Barras*.

[COELN, WILHELM VON, or William of Cologne, a celebrated old German painter of the latter part of the fourteenth century, called also *Meister Wilhelm*. The exact date of his birth is not known, but the place appears to have been Herle, a village near Cologne. He was settled in Cologne, with his wife Jutta, as early as 1370; and there is a passage in the Annals of the Dominican monks at Frankfurt, which testifies his great reputation: it says,—“In that time, 1380, there was at Cologne a most excellent painter, to whom there was not the like in his art; his name was *Wilhelm*, and he made pictures of men which almost appeared to be alive.” Of the works attributed to Meister Wilhelm, the following are the principal:—the picture over the tomb of Cerno von Falkenstein, in the St. Castors-Kirche at Coblenz, painted in 1388; the large altar-piece of the church of St. Clara at Cologne, which is now in one of the chapels of the cathedral; it is in twenty-six compartments, illustrating the life and passion of Christ: the Sancta Veronica, formerly in the Boisserée collection, now belonging to the king of Bavaria, and in the Pinakothek at Munich, and of which there is a beautiful lithograph by Strixner; and a Crucifixion, and a half-length Madonna and infant Christ, in the Wallraf Museum at Cologne. Other pictures are conjectured to be by him, but it is very uncertain, as they are also attributed to his scholar, the no less celebrated *Meister Stephan*: among these is the Dom-bild, or Cathedral picture, which was formerly the altar-piece of the chapel of the Rath-haus of Cologne, but is now in the cathedral. It was painted in the year 1410, and is considered to be the most valuable picture of the old school of Cologne. Albert Durer, in a note of his journal, ascribes it to *Meister Stephan*, of whom, unfortunately, there are no records that may be implicitly relied on. The best accounts of both masters, and the pictures attributed to them, will be found in Dr. Franz Kugler's History of Painting, part ii.; a work deserving recommendation for its fidelity, and very superior to those of tourists in general; and in the philosophical book of Alfred Michiels, “*Etudes sur L'Allemagne*,” in which the splendid poetical descriptions of the remaining pictures of the older masters of Germany, almost compensates the loss of their other works, for he has exhausted the language of panegyric.]

COENRADT, LAWERS. This artist, who flourished about the year 1690, engraved part of the portraits for the collection of Cardinals, published by Rossi. They are very indifferent performances.

[COGELS, JOSEPH CHARLES, a landscape and marine painter, born at Brussels in 1786. He

studied at the Academy of Dusseldorf; and, after spending some time in France, returned to Belgium in 1806, and was admitted a member of the Royal Society of the Fine Arts at Ghent. In 1810 he went to Munich, where he was employed by the king and queen in painting cabinet pictures for their private collections, and for the gallery at Schleisheim. In 1817 he was made a member of the Academy at Antwerp. He, however, established himself at Munich, and was an honorary member of the Academy there. He died in 1831. He is sometimes called Cogels Mabilde.]

COIGNARD, S., an engraver of little note, only known by some indifferent portraits, among which are the following:

John Dryden.
Sir Christopher Wren.
George Parker, astrologer.

COIGNET, GILES. This painter was born at Antwerp in 1530. He was some time under a painter, called Antonio Palermo, then resident at Antwerp, and afterwards went to Italy. After visiting Rome and Naples, he returned to the Low Countries, where he was much encouraged. He was admitted into the Academy at Antwerp in 1561. The troubles that existed at that time under the Prince of Parma, obliged Coignet to leave his native country, and take refuge in Holland, where he remained several years. He painted historical subjects of an easel size, but was more successful in landscapes, in candle-light subjects, and moonlights. He finally settled at Hamburg, where he died in 1600.

COLA, GENARRO DI, an old Neapolitan painter, born in 1320. He was the disciple of Maestro Simone, a friend and companion of Giotto, and painted in his style. The principal works remaining of this ancient artist are, the altar-piece in the church of S. Maria della Pietà, representing the Mater Dolorosa with the dead Christ, and Angels holding the Instruments of the Passion; and in a chapel of the same church, Magdalene penitent. In the tribune of S. Giovanni a Carbonara, the Annunciation, and the Nativity. Many other works by this painter are mentioned by Dominici. His style, like that of the painters of his time, is laboured and dry, but not without expression. He died in 1370.

COLBENSCHLAG, or COLBENIUS, STEPHEN, a German engraver, who flourished about the year 1610. He resided principally at Rome, where he engraved several plates from the works of the Italian painters; among others are the following:

The Adoration of the Shepherds; *after Domenichino*.
The taking down from the Cross; *after An. Caracci*.

[Brulliot says he was born at Salzboung in 1591; and Nagler, that he died at the age of 92.]

COLE, HUMPHREY, an old English engraver, who flourished about the year 1572. He engraved a map and a frontispiece for Parker's Bible, published in 1572, in which he has represented the portrait of Queen Elizabeth, with the Earl of Leicester as Goliath and the Lord Burleigh as David.

COLE, J., an English engraver, who flourished about the year 1720. He was much employed by the booksellers, for whom he engraved some portraits, and other book plates; among which is a head of James Puckle, prefixed to his dialogue, called the Club. He also engraved several plates of monuments, and a copy from the print by *Martin Rota*, representing the Last Judgment, *after M. Angelo Buonaroti*.

[COLEYER, or COLIER, EVERT, a native of

Leyden, flourished about 1691, as appears by a picture of still-life, with his name and that date. He also painted conversations, some of which are mentioned in the catalogues of Hoet and Terwesten.]

COLIGNON, FRANCIS, a French designer and engraver, born at Nancy about the year 1621. He was a pupil of Callot, and studied the works of della Bella and Silvestre. He engraved some of the plates of the conquered towns in the reign of Louis XIV., published by Beaulieu. We have also several plates from different masters, and from his own designs. His best works are views of buildings, with small figures, in the style of Callot, which he executed with great spirit and freedom. We have by him, among others, the following prints :

SUBJECTS FROM HIS OWN DESIGNS.

A set of twelve Landscapes.

The Buildings at Rome under Sistus V.

A View of Malta with its ancient Fortifications.

SUBJECTS AFTER OTHER MASTERS.

The Flight of Attila; *after Raffaele*.

The five canonized Saints; S. Gaetano, St. Francis Borgia, St. Philip Benizio, St. Bertrand, and St. Rosa; *after J. B. Gaetano*.

View of Florence; *after S. della Bella*.

Plan of the Castle of Moyon; *after Callot*.

COLLAERT, ADRIAN, a Flemish designer and engraver, born at Antwerp about the year 1520. After having learnt the principles of the art in his own country, he visited Italy for improvement, where he passed some years. On his return to Flanders, he engraved a great number of plates, executed in a neatly finished style, but with a certain degree of dryness. His drawing is correct, and his heads expressive. He sometimes marked his plates with the cipher **AC**. The following are his principal plates :

SUBJECTS FROM HIS OWN DESIGNS.

A Man and his Wife, conducted by Death. 1562.

A Man in Armour, to whom a Woman brings a Child, a Dog, and a Cock.

The Four Elements; in four plates.

The Life of Jesus Christ; in thirty-six plates; entitled *Vita Jesu Salvatoris variis iconibus, &c.*

Thirty plates of Birds; entitled *Avium viva icones, &c.*

One hundred and twenty-five of Fishes; *Piscium viva icones.*

Twenty-four plates; entitled *Florilegium ab Hadriano Collaert calatum, &c.*

The Temptation of St. Anthony.
St. Apollonia.

SUBJECTS AFTER VARIOUS MASTERS.

The Twelve Months of the Year; *after Josse Momper*; the same that *Callot* has engraved.

The Last Judgment; *after J. Stradan*.

Twelve plates of Horses; *after the same*.

A Hunting and Fishing Party; *after the same*.

The Israelite Women singing the Song of Praise for the Destruction of the Egyptian Host in the Red Sea; *after the same*.

A Woman saving her Child from the Fangs of a Lion; *after the same*.

Twelve Landscapes; *after Henry de Cleef*.

A set of Hermitesses; *after M. de Vos*; engraved conjointly with his son *John Collaert*.

The calling of St. Andrew to the Apostleship; *after Barroccio*.

The Repose in Egypt; *after H. Goltzius*. 1585.

A set of six plates, called the Annunciations; considered among the best of his works.

COLLAERT, HANS, OR JOHN, was the son of the preceding engraver, born at Antwerp about the year 1540. After being instructed by his father for some time, he followed his example in visiting Italy, where he passed some time. He assisted his father

in many of his works, and engraved a great number of plates, which are executed in the style of Adrian, but with more taste and less stiffness. He must have lived to a great age, as we have plates by him dated from 1555 till 1622. He sometimes signed his plates with his name *Hans Collaert, fecit*, sometimes with the initials H. C. F., and sometimes with the cipher **ICF**. The following are his prints most worthy of notice :

SUBJECTS AFTER HIS OWN DESIGNS.

The Life of St. Francis; in sixteen plates, with grotesque borders.

The dead Christ in the Lap of the Virgin; *John Collaert, sc.*

The Last Judgment, surrounded with small subjects of the Life of Christ.

Marcus Curtius throwing himself into the Gulf.

Peace and Charity.

Ten plates; entitled *Monitium Bullarum in auriumque, &c.* 1581.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; *G. A. Z. inv. H. Collaert, sc. Romæ.*

Moses striking the Rock; *after Lambert Lombard*; very fine.

A Satyr pursued by Women; *after J. Stradan*.

Time and Truth; *after the same*; very fine.

Mars and Venus; *after the same*.

The Loves of Mars and Venus; four plates; *after P. Galle*.

The Title to the *Biblia Sacra*; *after Rubens*; fine.

The Title to the *Kerkelyke Historie*; *after the same*; fine.

The Title to the *Vaders Boeck*; *after the same*; fine.

Twelve plates for the *Missal of Moretus*; *after the designs of Rubens*. The subjects from the Life of Christ and the Virgin.

COLLANTES, FRANCISCO, a Spanish painter, born at Madrid in 1599. He painted history and landscapes, and excelled particularly in the latter, which are painted in a bold and masterly manner, in the style of Rubens, richly coloured, and of very romantic scenery. Of his historical works, the principal are San Geronimo, and a picture of the Resurrection, in the Bueno Retiro. He died in 1656.

COLLEONI, GIROLAMO. This painter was a native of Bergamo, born, according to Tassi, about the end of the fifteenth century. Most of the works of this able artist, in his own country, were formerly in the church of S. Antonio dell' Ospitale at Bergamo, but were destroyed at the time the church was rebuilt. In the church dedicated to S. Erasmo, at S. Borgo Canale near Bergamo, is preserved one of his most esteemed works, painted in 1538. This picture is described by Tassi as one of the most admirable productions of Bergamese art. It represents the Virgin and Infant, with Mary Magdalene, St. John, and S. Erasmo. Lanzi mentions a picture by Colleoni, of the Marriage of St. Catherine, in the Carrara Gallery, which was thought by the best judges to be a work of Titian, until the inscription of *Hieronimus Colleo*, 1555, was found on it. Not meeting with the distinction he merited in his own country, and disgusted at the encouragement given to inferior talents of foreign growth, he determined to leave it; but, previous to his departure, Tassi asserts, that he painted in one night on the façade of a house, a very beautiful horse, and inscribed under it, *Nemo propheta acceptus in patria sua*. He went to Spain, where he met with due encouragement, and was employed in the Escorial.

COLLET, LOUIS. This artist was a native of Paris, and flourished about the year 1610. He engraved a set of plates of ornaments for goldsmiths and jewellers, from the designs of *Giles Legaré*,

which are executed with the graver in a very neat style.

[COLLET, JOHN, an English artist, born in London in 1725, was a scholar of Lambert, the landscape painter. He painted subjects of humour, somewhat in the manner of Hogarth, approaching him only in vulgarity and caricature. In pieces wherein he did not attempt to imitate that genius, and confined himself to simple objects, he showed considerable merit in the representation of the characters and costume of his time. Several of his pictures have been engraved, and there are some etchings by himself. He died in 1780.]

COLLIN, RICHARD, a German designer and engraver, born at Luxembourg in 1626. He went to Rome when young, and became a scholar of his countryman, Sandrart. He engraved some of the plates for the *Academia* of that author. On his return from Italy he resided at Antwerp and Brussels, where he engraved several portraits and other subjects, in a neat, laboured style. The following are his principal plates:

PORTRAITS.

Jane Bickerton, Duchess of Norfolk.
 Sir Godfrey Kneller; for Sandrart's *Academia*.
 John Zachary Kneller; for the same.
 Artus Quellinus, sculptor; after *E. Quellinus*.
 John Philip van Thielen, flower painter; after the same.
 Joachim Sandrart. 1679.
 Bartheleme S. Murillo, painter; *se ipse, pinx.*
 Christian Albert, Prince Bishop of Lubeck. 1654.
 Anna Adelhildis, Wife of the Prince of la Tour and Tassis. 1682.
 A set of forty portraits of the Saints of Mount Carmel.

SUBJECTS AFTER VARIOUS MASTERS.

Esther before Ahasuerus; after *Rubens*.
 Christ bearing his Cross; after *A. Diepenbeck*.
 St. Arnold; after the same.

COLLINS, JAMES. By this artist, who flourished about the year 1715, we have some prints, representing views of buildings, among which is a large plate of a prospect of the Metropolitan Church of Canterbury.

COLLINS, JOHN, an English engraver, who flourished about the year 1682. He engraved some very indifferent copies from the grotesque figures published by the *Bonnarts*, at Paris, called Scaramouch and his Company of Comedians. We have also some portraits by him; and the Funeral Procession of George, Duke of Albemarle.

COLLINS, WILLIAM, was the son of a picture dealer and cleaner, a native of Ireland, and a man of ready wit, but best remembered by his 'Life of Morland,' the painter. His distinguished son (the subject of the present notice) was born in London in the year 1788; and was twenty-one in the year 1809, when he sent his first works, 'Boys at Breakfast,' and 'Boys with a Bird's Nest,' to the Royal Academy Exhibition. He became thenceforward a constant exhibitor at the Royal Academy: sending, in 1810, 'Cottage Children Blowing Bubbles,' and 'Boys Bathing—a Morning Scene,' in 1811, 'A Country Kitchen,' (now in Mr. Sheepshanks's collection,) and 'The Weary Trumpeter, or Juvenile Mischief,' in 1812, 'Children Playing with Puppies,' in 1813, 'The Disposal of a Favourite Lamb,' in 1814, 'The Blackberry Gatherer,' and 'Bird-Catchers—Morning,' one of the best of his early works, now at Bowood, the seat of the Marquis of Lansdowne. In 1815 he was elected an Associate of the Royal Academy; and exhibited in the same year 'The Reluctant Departure,' 'A Harvest Home,' and 'Half-Holiday Muster.' He now enlarged his

range of subjects, commencing a series of pictures connected with the habits and haunts of fishermen on the coast; of which the first, 'Shrimp Boys at Cromer,' was exhibited at the Academy in 1816. The following year, he sent 'The Kitten Deceived,' and 'Fishermen coming Ashore before Sunrise,' in 1818, 'Scene on the Coast of Norfolk,' in 1819, 'Morning—Fishermen on the Look-out' (Sir Robert Peel's picture, now at Drayton Manor). In 1820, he was elected a Royal Academician: presenting, when he received his diploma, a picture called 'Young Anglers,' and exhibiting, the same year, 'Capstern at Work drawing up Fishing Nets,' and 'River Scene—Cottage Girl buying Fish.'

For the next sixteen years he was a constant exhibitor at the Royal Academy, sending occasionally five, and never less than three pictures to the Exhibition. A mere catalogue of titles will recall many of the pictures to the recollection of our readers. In 1821 he exhibited, 'Scene in Borrowdale, Cumberland,' 'Dartmouth, Devon,' and 'Morning—on the Coast of Kent.' In 1822, 'Scene near Chichester,' 'Clovely, North Devon,' 'Woodcutters—Buckland on the Moor, Devon,' 'Scene at Bayham Abbey.' In 1823, 'Fish Auction on the South Coast of Devonshire,' 'Scene in Borrowdale,' and 'Walmer Castle,' the seat of the Earl of Liverpool, an early patron of the painter. In 1824, 'Stirling Castle,' 'The Cherry Seller,' (Sir R. Peel's picture, now at Drayton Manor), 'Children of H. Rice, Esq.,' and 'Buckland on the River Dart.' In 1825, 'Buying Fish on the Beach, Hazy Morning,' 'Fishermen getting out their Nets,' (now at Drayton Manor,) and 'Kitley, Devon.' In 1826, 'The Young Shrimp Catchers,' 'Children Picking Hops,' and 'Fishermen leaving Home for the Night.' In 1827, 'A Frost Scene,' (now at Drayton Manor), 'Buying Fish,' and 'Children examining the Contents of a Net.' In 1828, 'Doubtful Weather,' 'Taking out a Thorn,' 'Scene in Freshwater Bay, Isle of Wight,' and 'Scene at Folkstone.' In 1829, 'Scene in a Kentish Hop Garden,' 'Fisher Children,' 'The Morning after a Storm,' 'Summer—Moonlight,' and 'Prawn Fishing.' In 1830, 'Les Causeuses,' 'Muscle Gatherers—Coast of France,' and 'Waiting the Arrival of Fishing Boats—Coast of France.' In 1831, 'The Venturesome Robin,' 'The Morning Bath,' and 'Shrimpers—Evening.' In 1832, 'Rustic Civility,' (children opening a gate, a charming picture,) 'Skittle Players,' and 'Fisher Boys.' In 1833, 'Returning from the Haunts of the Sea Fowl,' 'Scene on the Coast of France,' and 'The Stray Kitten.' In 1834, 'Cottage Hospitality,' and 'The Morning Lesson.' In 1835, 'Children Launching a Boat,' 'The Mariner's Widow,' 'Welsh Peasants crossing the Sands to Market,' and a favourite scene again—'Cromer, on the Coast of Norfolk.' In 1836, 'Sunday,' (engraved by Reynolds, and sold at Dr. Knott's sale for 200 guineas), 'Leaving Home,' and 'Happy as a King,' a boy on the top of a gate, sold at Mr. Knott's sale for 230 guineas.

The years 1837 and 1838 were passed by Mr. Collins on the continent; Wilkie advising him to change his style and try the effect of novelty on the public. Some of his letters written at this period are before us at the present moment. In one to Wilkie, he says, "What a wretched thing it is to find that the more fit one may become for the society of the old masters, the more one suffers in the company of the new;" and in another to the same great artist, written from Rome, 14th January, 1837, he says, "Strange to say, which I suppose proves

that I am not a *great man*, the Raffaelles in the Vatican, and the Frescos of M. Angelo, so far from disappointing me, surpassed not only all I have ever seen, but all I had ever conceived of these truly inspired men."

The Royal Academy Exhibition of 1839 contained the first produce of Collins's continental tour, 'Poor Travellers at the door of a Capuchin Convent, near Vico, Bay of Naples,' 'A Scene near Subiaco—Roman States,' and 'Naples—Young Lazzaroni playing the Game of Arravoglio.' These in some measure prepared the public for still loftier attempts; though the surprise was pretty general when it was found that an old favourite had deserted his sea-shore scenes and shrimp-catchers for subjects of a sacred character. In 1840, Collins exhibited three works—'Our Saviour with the Doctors in the Temple,' (now at Bowood,) 'Ave Maria—scene near Tivoli,' and 'The Passing Welcome—Naples.' These were followed, in 1841, by 'The Two Disciples at Emmanus,' (sold at Mr. Knott's sale for 145 guineas,) 'The Peace-Maker,' (sold at the same sale for 260 guineas,) 'Lazzaroni—Naples,' 'Scene taken from the Cave of Ulysses at Sorrento,' and 'Ischia—Bay of Naples.' In 1842, by 'Welsh Guides—Llanberis, N. Wales,' 'Prayer,' 'Wilkie's last Residence at Kensington,' (now in Mrs. Hunter's possession,) 'Sorrento—Bay of Naples,' 'Villa d'Este, Tivoli,' 'Scene at Aberystwith,' and 'Dominican Monks returning to the Convent—Bay of Naples.' In 1843, by 'The World or the Cloister,' 'A Windy Day—Sussex,' 'A Sultry Day—Naples,' 'The Virgin and Child,' and 'A Girl of Sorrento—Spinning.' In 1844, by 'Morning—Boulogne,' 'Seaford, Sussex,' 'The Catechist,' and 'A Patriarch.' In 1845, by 'Undercliff, Isle of Wight,' 'Cromer Sands, coast of Norfolk,' 'Fetching the Doctor,' (recently engraved,) 'Prawn Fishing—Coast of Sussex,' and 'Antonio.' In 1846, (the last year in which he lived to exhibit,) by 'Hall Sands—Devon,' 'Shrimpers Hastening Home,' 'Early Morning,' and 'Meadfoot Bay, Torquay.' The picture of Meadfoot Bay, one of the last of his works, was commenced at Torquay in the autumn of 1845. To the writer of this imperfect sketch, (who enjoyed the pleasure of Mr. Collins's acquaintance, and who saw him for the last time at Meadfoot Bay,) the painter expressed the renewed delight which he felt in the scenery of his native country, and how much more congenial to his sympathies he felt Meadfoot Bay and Cromer Sands to be than all the fine landscapes which he had seen abroad. [This truly English artist died in February, 1847.]—*From the Athenæum.*

[COLOMBANO, ANTONIO MARIA, a painter of Correggio, who flourished from 1596 to 1616. Fifteen pictures by him, some of large dimensions, are mentioned by Pungilione in his Life of Antonio Allegri. The subjects are incidents in the life of the Virgin and the infancy of Christ.]

COLOMBEL, NICHOLAS, a French painter, born at Sotteville, near Rouen, in 1646. He was a scholar of Eustache le Sueur, and afterwards visited Italy. Although this artist studied several years at Rome, he does not appear to have at all divested himself of the taste of his country. His style is completely French. He was received into the Academy at Paris in 1694. One of his best works is Orpheus playing on the Lyre, in the King's Menagerie. He died at Paris in 1717.

COLOMBINI, COSIMO, an Italian engraver, who flourished about the year 1754. He engraved,

among other things, several of the plates for the *Museo Fiorentino*. [He engraved a great part of the portraits of painters in that work: he marked some thus *℞*.]

COLONI, [OR COLONIA,] ADAM, a Dutch painter, born at Rotterdam in 1634. He painted landscapes with figures and cattle, in which he imitated with success the style of N. Berghem; he also excelled in village feasts, and some of his pictures of fire-pieces are of a good effect. This artist resided a great part of his life in England, and died in London in 1685.

COLONI, [OR COLONIA,] HENRY ADRIAN, was the son of the preceding artist, and the brother-in-law of Vandiest, by whom he was instructed. He sometimes painted the figures in Vandiest's landscapes, and also painted landscapes in imitation of the style of Salvator Rosa. He died in London in 1701.

COLONNA. See ANGELO.

COLTELLINI, MICHELE. This painter was a native of Ferrara, and flourished about 1517, the date found on some of his pictures. From the similitude in their styles, Lanzi conjectures that he was brought up in the school of Lorenzo Costa, though he is superior to that master in the airs of his heads. His principal works are at Ferrara. In the sacristy of the Augustines, is a picture of St. Monica with four saints of the order; in S. Andrea, the Virgin and Infant, surrounded by Saints; and in the church of S. Maria della Rosa, St. Francis receiving the Stigmata.

COLYN, MICHAEL. According to Florent Le Comte, this artist is said to have been a native of Antwerp. He engraved some plates of architectural subjects, among which is a view of the Exchange at Amsterdam.

COLYNS, DAVID. This painter was born at Amsterdam about the year 1650. He painted historical subjects of a small size, into which he introduced an infinite number of figures, which he grouped with great ingenuity. His pictures are touched with spirit and fineness. Houbraken extols, in high terms, two pictures by this master at Amsterdam, one representing Moses striking the Rock, the other the Israelites fed by the Miracle of the Manna.

COMBES, PETER, an English engraver in mezzotinto, who flourished about the year 1700. He was chiefly employed in engraving portraits, among which is a small whole length of Master Charles More, son of the Bishop of Ely; *after Kerseboom*.

COMIN, JOVAN, [OR JAN.] This artist, who flourished about the year 1630, engraved some of the plates for the collection of antique statues, which are in the Giustiniani Gallery. They are executed with the graver in a stiff, tasteless style.

COMODI, ANDREA, a Florentine painter, born in 1560. He was the scholar and friend of Lodovico Cardi, called Cigoli. He is rather to be considered as a Roman than a Florentine, as he went to Rome when he was young, in the pontificate of Urban VIII., and resided there the greatest part of his life. His principal works are, Christ bearing his Cross, in the Tribune of S. Vitale; in S. Carlo a Catinari, the principal altar-piece, the Titular Saint kneeling; in S. Giovanni in Fonte, the Baptism of Christ by St. John. He painted a number of Madonnas, which Lanzi says are distinguished by the smallness of the neck, and a certain air of virgin modesty, which is peculiar to him. One of the most admired of these is in the Corsini Palace.

In the early part of his life he was a successful copier of the works of Raffaele. He died at Florence in 1638. [Comodi was an enthusiastic admirer of the works of Correggio, and studied them thoroughly. He copied and re-copied, in a skilful manner, all that he could procure; among which were many of the Virgin Mary, to whom he was most devoted. These were mistaken at the time, even by the learned in art, for the originals. Such being the case two centuries ago, how diffident should we be in pronouncing judgment on the originality of his works in the present day.]

[COMPE, JAN TEN, born at Amsterdam in 1713, was a scholar of Dirk Dalens. He painted landscapes, river scenes, views of cities and villages, and subjects of similar character. He represented different views of the Hague, which he ornamented with figures and animals. His best pictures approach those of Berkheyde and Vander Heyden. His view of the New Market at Amsterdam sold for 2000 Dutch florins at public sale. He died in 1761.]

CONCA, SEBASTIANO CAVALIERE. This painter was born at Gaeta in 1676, and was educated in the school of Francesco Solimene. Under that master he acquired a competent ability in design, and a great facility. In the early part of his life he was much occupied in portrait painting. Desirous of seeing Rome, and ambitious of distinguishing himself in a more elevated branch of the art, he visited the metropolis of Italy, with his brother Giovanni, when he was between thirty and forty years of age, and for five years changed the pencil for the portecrayon, and was occupied in drawing after the antique, and the works of the great masters. The progress he had made under Solimene, improved by his studies at Rome, enabled him to produce some pictures which attracted the notice of Clement XI., who employed him in decorating his church of S. Clemente with several works in fresco, which gave so much satisfaction to his patron, that he conferred on him the order of knighthood, and procured him every great public undertaking, at that time, at Rome. For this flattering success, he was, however, more indebted to the state of decadence into which the art had then sunk at Rome, than any particular or original merit of his own. He possessed a fertile invention, great velocity of pencil, and a colour that enchants more by its brilliancy than its truth. In his attempts to be pleasing he sunk into the pretty, and although he evidently aimed at grandeur, he never could divest himself of the littleness to which nature had confined him. Perhaps he has been too harshly treated by the surly criticism of Mengs, who observes, "that by introducing at Rome the mannered style of Solimene, and a system less excellent than expeditious, he put the finishing stroke to the ruin of painting." The principal works of Conca at Rome are, the Assumption of the Virgin in S. S. Martino e Lucca, and the Giona at S. Giovanni Laterano. In the hospital at Siena, his picture of la Probatia; at Loretto, S. Niccolo; at Ancona, S. Saverio; and at Foligno, S. Agostino. S. Conca died at Naples in 1764. [Zani places his birth in 1680, and his death in 1770: Füssli says he died in 1764, aged 85, which would place his birth in 1679. It was not fair in Mengs to say that Conca put the finishing stroke to the ruin of painting: Conca was born and died before him.]

CONEGLIANO, GIOVANNI BATISTA CIMA, called IL. The family name of this painter is Cima, but he is generally known by that of il Conegliano,

a town near Treviso, in the Venetian states, where he was born. He flourished about the year 1495, and, according to Ridolfi, was one of the most successful followers of the style of Giovanni Bellini. Equal to that painter in colour and expression, he perhaps yields something to him in softness and mellowness. One of his best works was formerly in the dome at Parma, representing the Virgin and infant Jesus receiving the Homage of St. John Baptist, and other Saints. A performance of sufficient merit to attract the rapacity of French spoliation, and is now in the museum of the Louvre. In the church of S. Giovanni at Venice, is a fine picture by Cima, of the Baptism of Christ. He had a son, Carlo Cima, who painted in his style. [According to Zani, Cima Conegliano painted from 1489 to 1541. He considers him in some respects superior to Bellini. He mentions a most superb picture by Conegliano, which was in the church of San Niccolò in Carpi, representing Christ taken down from the Cross, and surrounded by the Marys, St. John, Joseph of Arimathea, Nicodemus, and other holy persons: it originally belonged to Alberto Pio, prince of Carpi, who esteemed it as one of his most precious gems, equal to the works of Raphael or Michael Angelo. Rosini has given a print (plate 86) of a picture by Conegliano in the gallery of Parma, the subject of which differs slightly from that in the Louvre: it is very beautiful. He also painted portraits, smaller than life, some of which are in England.]

[CONEY, JOHN, a very eminent architectural designer and engraver, was born at Ratcliffe Highway, London, about the year 1786; he was apprenticed to an architect, but never followed the profession. He commenced making pencil drawings of the interior of Westminster Abbey, and other buildings called Gothic, as early as at the age of fifteen; these he sold to dealers, and other casual customers, at very small prices. In 1815, he published his first work, a series of eight views of the exterior and interior of Warwick Castle, drawn and etched by himself. Shortly afterwards he was employed by Mr. Harding to draw and engrave the fine series of exterior and interior views of the Cathedrals and Abbey Churches of England, to illustrate the new edition of Dugdale's Monasticon, edited by Sir Henry Ellis. These plates occupied a great portion of his time for fourteen years, and are executed with consummate skill. In 1829, he commenced the engravings of "Ancient Cathedrals, Hotels de Ville, and other public buildings in France, Holland, Germany, and Italy;" all of which were designed from the several objects by himself. This work was intended to be comprised in twelve parts, but only eight were published, not meeting with the public encouragement to which it was entitled. Mr. Charles Heathcote Tatham wrote the necessary descriptions. In 1831, Mr. Coney commenced a similar series of the "Architectural Beauties of Continental Europe," for which Mr. H. E. Lloyd wrote the descriptions. This handsome work consists of 28 large plates of remarkable edifices in France, the Low Countries, Germany, and Italy, and 56 vignettes, all drawn and etched by himself. In addition to these laborious undertakings, he executed numerous pencil drawings, and also in colours, by private commissions; and necessity often compelled him to part with many to picture-dealers and print-sellers. A View of the Interior of Milan Cathedral was published after his death for the benefit of his widow; and he was employed by Mr. Cockerill the

architect, to engrave a very large View of Rome, and another plate as a companion to it, neither of which has been published. As an accurate architectural designer he has never been surpassed; his drawings, of what is called the Gothic, exhibit all the minutest details without the appearance of labour, yet with a neatness that is truly surprising. The works of this industrious, but too little rewarded artist, are now beginning to be appreciated as they deserve; and he, who in his life-time felt the mortifications of neglect, or of supercilious patronage, will be rewarded with posthumous fame. He died near Camberwell in 1833.]

CONGIO, CAMMILLO, an Italian designer and engraver, born at Rome about the year 1604. In 1630, he engraved some plates for the *Galleria Justiniana*. He also executed some of the engravings for Tasso's Jerusalem, after the designs of Bernardo Castelli. We have by him some prints after different Italian masters, which he generally marked CC. F. His works most worthy of notice are:

The Annunciation.

The Adoration of the Magi.

Hercules combating the Hydra.

A Frontispiece entitled, *Diversi ornamenti capriciosi*.

The Creation of Angels; after *Caravaggio*.

Frontispiece to the *Ædes Barbarinæ*; after *Guido Ubaldo Abbati*.

An Assembly of Saints; after *Gasparo Celio*.

CONINCK, KONINCK, [or KONING,] CORNELIUS, a Dutch designer and engraver, born at Haerlem about the year 1624. He has engraved several portraits of celebrated personages of the sixteenth century, executed with the graver in a firm and clear style. Among others by him we have the following:

Lawrence de Coster, the celebrated printer; after *J. V. Campen*.

Martin Luther; *C. Koning, fec. et exc.*

Dierk Philius; *C. Koning, scul. exc.*

Adrianus Tetrodius of Haerlem; *P. Grebber, inv.*

[The date of his death is not known.]

CONINCK, or KONINCK, SOLOMON, a Dutch painter, born at Amsterdam in 1609. He was first placed under the care of David Colyns, he next became a scholar of Nicholas Moyaert; but he appears to have formed his style more from studying the small pictures of Rembrandt, than either of those masters. He painted historical subjects of a small size, which are well composed, and admirably coloured, partaking of the richness and glow of Rembrandt, in a clearer tone. His pictures are placed in the choicest collections in Holland, and some few of them have found their way to this country, where they sustain themselves among the most esteemed masters of the Dutch school. We have some charming etchings by S. de Koninck, which, like his paintings, are in the fine style of Rembrandt. The following are his principal plates:

The Bust of an old Man with a Beard; *S. Koninck, 1628*.

Bust of an old Man in an Oriental Costume, nearly a profile; *S. Koninck*.

Small Bust of an old Man with a Fur Cap; *Sal. Koning, invent.*

An old Man sitting in a Chair, seemingly praying, without his name; very fine.

Bust of a venerable old Man, three quarters, with a Beard, without his name; very fine.

A Landscape, with some Cottages, and a Tower in Ruins; *S. Koninck, 1663*.

[The time of his death is not accurately ascertained; Balkema says 1668, but there is reason to suppose that it occurred some years later. His name was

Salomon Koninck, not Coninck, nor Koningh. The inattention of authors to the right spelling of the names of painters is a source of much confusion. But it must be added that the old painters were themselves very capricious in matters of orthography.]

[**CONINGH, or KONING, JACOB**, born at Haerlem in 1650, was a scholar of Adrien Van de Velde, and painted landscapes with figures and animals in the manner of his master, and sometimes not much inferior to him. One of his pictures is in the Museum at Brussels.]

CONINGSLOO See **COONINXLOO**.

[**CONJOLA, CHARLES**, a landscape painter in water colours, born at Manheim in 1773, and died at Munich in 1831. His views are principally of the mountainous parts of Bavaria and the Tyrol.]

CONRAD, or CONRADUS, ABRAHAM, a Dutch designer and engraver, who flourished about the year 1650. His plates consist chiefly of portraits, part of which are from his own designs. They possess great merit, and some of them are successful imitations of the style of Lucas Vostermans. The following are his principal prints:

PORTRAITS.

Christopher Love.

Jacob Triglande, professor of Theology at Leyden.

Thomas Maurois of Canterbury, ecclesiastic at Amsterdam; *D. Boudringhen, pinx.*; *A. Conradus, fec.*

Godefroid Hotton, Pastor of the French Church at Amsterdam; after *H. Mermans*; very fine.

The Flagellation; after *A. Diepenbeck*.

The Crucifixion; after the same.

[**CONSTABLE, JOHN**, an English landscape painter, was the son of a miller, and born in 1776. He was a pupil of Farington, and a student of the Royal Academy. His mode of painting was peculiar; he neither imitated the ancient masters, nor the modern; whether he really copied nature time will discover. The singularity in his pictures makes them striking. His skies are clouded, and his clouds turbulent; they are charged with thunder, lightning, and rain; and when the shower falls, instead of verdant freshness, his trees and meadows are covered with fleeces of snow. These appearances his admirers consider the proofs of strict attention to nature;—that they truly exhibit her gloomy grandeur;—and that the scattered lights are sparkling touches of genius distributed with a masterly hand. All this may be so; it is useless to dispute on a matter of taste: it will be for connoisseurs fifty years hence to decide on the merits of Constable's pictures. His favourite subjects were views of water-mills, landscapes after a shower, boats threading locks, lake scenery, moon-lights, views of Hampstead Heath, with impending thunder-clouds, or downright torrents of rain. Two of his best pieces, a View in Suffolk, and another in Essex, have been engraved in mezzotint by D. Lucas, as decorative prints, and have a striking effect; and many others, on a small scale, to illustrate an account of his life and works by Leslie. Mr. Constable was a Royal Academician; and in private life was much esteemed for the good qualities of his head and heart. He died suddenly, and without pain, on the 30th of March, 1837. Some students, to do honour to his memory, purchased one of his landscapes after his death, and presented it to the National Gallery, where it may be seen.]

CONSTANTINI, or CONSTANTINO, GIOVANNI BATISTA. This artist was a native of Italy, and flourished about the year 1619. We have an etching by him, representing a Bacchanalian sub-

ject, surrounded with a grape vine, in the form of a border. It is executed in a slight, free style, somewhat resembling that of Guido, though less masterly, and appears to have been the work of a painter.

CONTARINI, CAVALIERE GIOVANNI. This painter was born at Venice in 1549. He was a contemporary of Palma, and an exact follower of the principles of Titian. Contarini was a perfect master of the *sotto in su*, as is seen in his picture of the Resurrection in S. Francesco di Paola. He appears to have been much engaged in painting easel pictures of mythological subjects, which he had learning enough to treat with propriety. He passed some years at the court of the Emperor Rodolphus II., by whom he was knighted. In the church della Croce at Venice, is a fine picture by Contarini of the Crucifixion; but his principal work was formerly in the Ducal palace at Venice, now among the plunder of the French, in the gallery of the Louvre, representing the Virgin and the infant Jesus seated on a Throne, with St. Mark and St. Sebastian, and the Doge Marino Grimani kneeling. Contarini was a very eminent painter of portraits, in which he followed the chaste and simple style of Titian. He died in 1605.

CONTE, JACOPINO, [or JACOPO,] DEL, a Florentine painter, born in 1510. He was brought up in the school of Andrea del Sarto. Few of his works are to be met with in Florence, as he went to Rome when he was young, and resided there until his death. He was a respectable painter of history; but is still more distinguished for his excellence in portrait painting, of which he executed more, and of more distinguished personages, than any artist of his time. According to Baglioni, he visited Rome during the time of Paul III., and he painted his portrait, and that of every pontiff that succeeded him until Clement VIII., in whose pontificate he died. His principal historical works at Rome are, St. John preaching, and the taking down from the Cross, in S. Giovanni Decollato, the church of the Florentines. In the Madonna del Popolo, the dead Christ, with several figures. At the Cappucini á monte Cavallo, a Pietá, and St. Francis receiving the Stigmata. He died at Rome in 1598.

CONTI, CESARE and VINCENZIO. These brothers were natives of Ancona, but went to Rome during the pontificate of Gregory XIII., by whom they were employed, as well as by his successors, Sixtus V., Clement VIII., and Paul V. Cesare was esteemed for his grotesque ornaments, and Vincenzio painted the figures. Some of their works are in S. Maria Trastevere. In S. Spirito in Sassia, is the history of S. Giacomo del Zuechi; in S. Cecilia de Trastevere, St. Agnes, and the Martyrdom of Santo Urbano.

COGHEN. See KOOGHEN.

[**COOKE, HENRY,** a portrait painter and copyist, who flourished in 1640, as appears by several portraits painted by him in that year for the worshipful Company of Ironmongers, and now in their Hall. They are probably copies of older pictures, as the personages they represent were dead long before the time these were executed; with the exception of Sir James Campbell, who sat to the artist. The following extracts from the Records of the Ironmongers' Company will show the period of Henry Cooke's practice:—

“April 29, 1640. Henry Cooke, painter, having made two pictures, the one of Mr. Thomas Michell, and the other of Mr. Thomas Lewin, who were good benefactors to the Company, demanded for the

same £5 a piece, but the Courte doe not hold them to be so much worth, yet they will further enquire what other Companies payes for the like worke.”

“July 9, 1640. The Wardens are appointed to pay unto Henry Cooke, for five pictures more of benefactors, at 3*l.* 5*s.* a piece, is 16*l.* 5*s.*, and the Court agreed with him to make two pictures more of the King and Queenes Majesties of the same size as the others are, for which they will also pay him 3*l.* 5*s.* a piece.”

The portraits of the king and queen's Majesties (Charles I. and Henrietta Maria, which the worshipful Court rated at the same price as those of their benefactors) no longer grace their Hall. As they were no doubt copied from pictures by Van Dyck, and Cooke was a clever hand at that work, they are probably rejoicing under the more famous name, and gracing more aristocratic walls. In a very pretty Catalogue of the above-mentioned pictures, compiled by an ingenious gentleman of the Company, Henry Cooke is said to have been a pupil of *Salvator Rosa*: this is a mistake; the Henry Cooke who was a pupil of *Salvator Rosa*, was born in 1642, and may have been a son of the portrait painter.]

COOKE, HENRY, an English painter, born in 1642. He went to Italy and studied under *Salvator Rosa*. He returned to England, and was employed in the reign of King William to copy the Cartoons of Raffaele, which Graham says he did “in turpentine, a manner of his own.” He painted the choir in New College, Oxford. He died in 1700. [It is said that he committed a murder and fled from England; that after a time he returned and was employed by King William to *repair* the Cartoons, and that he *likewise* finished the portrait of Charles II., at Chelsea College; and that he *tried* portrait, but gave it up.]

COOL, PETER, a Flemish engraver, who flourished about the year 1690. His name is affixed to a middling-sized upright plate, representing Christ bearing his Cross, with St. Veronica, and other figures, *after Martin de Vos*. It is executed entirely with the graver, in a coarse, stiff style.

COONINXLOO, GILES, a Flemish painter of landscapes, born at Antwerp in 1544. He was first instructed by Leonard Kroes, but afterwards became a scholar of Giles Mostaert. He travelled through France to Italy, and on his return to Flanders, was much employed in painting landscapes, in which the figures were frequently added by Martin Van Cleef. Cooninxloo was esteemed one of the ablest artists, in the branch that he followed, of the time in which he lived. His touch is spirited and light, and his colour clear and agreeable. [He died at Antwerp in 1609.]

COOPER, SAMUEL. This eminent miniature painter was born in London in 1609, and, with his brother Alexander Cooper, was instructed in the art by his uncle Hoskins, whom he soon surpassed. He was the first artist of his country that gave a strength and freedom to miniature, which approached to the vigour of oil painting. The purity of his tints, the beauty of his carnations, and his loose and flowing manner of painting the hair, render the heads of his portraits models worthy of imitation; but to the head his merit is almost entirely confined. When he ventured to express more of the figure, his drawing is defective, and his execution undetermined. According to Lord Orford, Cooper visited the court of France, where he painted several pictures, for which his widow received a

pension during her life. The works of Cooper were deservedly admired during his life, and they are still placed with distinction in the cabinets of the curious. He died in London in 1672. [Cooper painted some of the most illustrious men of his time; particularly Oliver Cromwell and John Milton. The portrait of the latter was recently discovered, and is now in possession of the Duke of Buccleuch. His Grace owes it to the country to have it engraved; the more especially as that formerly in Sir Joshua Reynolds' possession, and engraved by Caroline Watson with his sanction, is not the portrait of the divine poet, but one of his great contemporaries. It was for the court of England Cooper painted the pictures for which his widow was *promised* a pension, which was not paid. This widow was sister to the mother of Alexander Pope. Cooper was buried in Old St. Pancras church.]

COOPER, ALEXANDER, was the brother of Samuel Cooper, and was a scholar of his uncle Hoskins. Although greatly inferior to his brother, he painted portraits, both in oil and in miniature, with some reputation. He also succeeded in painting landscapes in water colours. Not meeting with the encouragement he expected, he went to Flanders, where he passed some time, and afterwards visited Sweden, where he was made painter to the Queen Christina.

COOPER, RICHARD, an English engraver, who flourished about the year 1762. His plates are chiefly portraits, of which the following are the principal:

The Children of Charles I., with a Dog; *after Vandyck*.
Henrietta Maria, his Queen.

William III.

Mary, his Queen.

Frederick, Prince of Wales, and his sisters.

Francis Bacon, Lord Keeper and Chancellor.

Thomas Wentworth, Earl of Strafford.

George Jefferies, Justice of King's Bench and Chancellor.

Sir John Napier, inventor of Logarithms.

Allan Ramsay, Scotch poet.

Andrew Allen, painter.

[He also engraved Annibale Caracci's picture of the dead Christ and Marys. It is conjectured that he was a native of Edinburgh, and born about 1730.]

[COOPSE, PETER, a Dutch painter of marine subjects, in the manner of Backhuizen and Van de Velde. His pictures are generally of a small size, well composed, full of subject, and vigorously painted. There is a picture by him in the Gallery at Munich, which is attributed to Backhuizen in the Catalogue, though the name may be discovered on it: in England the dealers are more cautious; they remove it. It is but recently that his own countrymen have discovered his merit as a painter in oil, or they would have given some account of him. Ploos Van Amstel has given *fac similes* of some of his drawings in his collection.]

COORNHAERT. See CUENHAERT.

[COOSEMANS, ALEXIS, a painter of fruit and inanimate subjects, flourished in the Netherlands about 1630.]

[COPELEY, JOHN SINGLETON, born at Boston in America, in 1737, was first known in England as a painter, by exhibiting a Boy and Squirrel at the Academy, in the year 1760; and also by several portraits, which spread his reputation both in England and America. He, however, determined on visiting the glories of Rome, and after some stay there, he came to England, and by the influence of West was introduced to the Royal Academy. He painted several very interesting pictures relating to events in English History; among which are the Assassination

of the Duke of Buckingham; Charles signing Strafford's Death Warrant; the Five Impeached Members brought back in Triumph to Westminster; the Speaker thanking the Sheriffs for protecting the Impeached Members; the House of Commons visiting the Army at Hounslow; the Siege of Gibraltar, and many others. But his best, perhaps, are the Death of Major Pierson, and the Death of Chatham; the latter in the National Gallery. He was a great painter among the English artists of his day, and is not to be judged by the present standard; being, in a manner, self-taught, he achieved much more than many who had received academical instruction. He lived, from the time he settled in England, at a house in George Street, Hanover Square, where he died in 1815. It may add lustre to his name to record that he was the father of that profound lawyer, and eminent statesman, Lord Lyndhurst.]

COPPA, CAVALIERE ANTONIO. See GIAROLA.

COPPA, STEFANO. This artist was a native of Italy, and flourished at Rome about the year 1776. In conjunction with Giuseppe Perini, he executed the plates from the antique statues in the Clementine Gallery. He also engraved a print of the Ascension, *after Gio. Lanfranco*.

COPPENS, AUGUSTINE, a Dutch engraver, who flourished about the year 1690. He engraved some plates representing views of ruins, and architecture, which are executed in a neat, finished style.

COQUES, GONZALES. This eminent painter was born at Antwerp in 1618. He received his elementary instruction from David Ryckaert the elder, but he owed the distinguished name he afterwards acquired, to the excellent disposition with which nature had favoured him. His first subjects were conversations and gallant assemblies; but the extraordinary reputation Vandyck had acquired by his admirable portraits, inspired him with the ambition of distinguishing himself in a similar walk in the art, though on a different scale. He attempted to paint portraits of a small size, and to give them the correctness and simple character of nature, which we admire in the portraits of Vandyck. His success was equal to his merit. His single heads, and his groups of family portraits, were esteemed superior to every artist of his time, Vandyck alone excepted, and his engagements became so numerous, that few individuals could procure his pictures. He was employed by the principal potentates of his day. Charles I., the Archduke Leopold, and the Prince of Orange, were desirous of possessing his works. To those who have not seen the pictures of this extraordinary artist, it will be difficult to give an idea of the beauty of his style. Although his heads rarely exceed the size of an inch and a half, they have all the breadth, freedom of touch, and animated character of the portraits of Vandyck. The heads and hands are designed with the utmost correctness; his colouring has the freshness, and his draperies the ease, that we admire in the works of that master. In regarding them, we lose sight of the scale on which they are drawn, and they assume the size of life. He was peculiarly happy in the composition and arrangement of his family portraits, and the accessories with which he accompanied them, in which he displayed great taste and elegance. This excellent artist died in 1684. [The compositions of this master are few in number, and are extremely valuable: there are but 46 described in Smith's Catalogue raisonné, vol. 4. and Suppl., though, no doubt, there are many more, which time will bring to light. It is supposed that as he was

wealthy, he painted more for pleasure than profit; but of this there is no proof. He painted landscapes skillfully, and dogs and other animals beautifully.]

CORBUTT, CHARLES, an English mezzotint engraver, who flourished about the year 1760. We have several portraits, and a few other subjects, scraped by him, of which the following are the most worthy of notice:

PORTRAITS.

Major General James Wolfe.

Francis Arouet de Voltaire.

John James Rousseau.

William Romaine; *after F. Cotes.*

Lady Charlotte Johnstone; *after Reynolds.*

Garrick, between Tragedy and Comedy; *after the same.*

Anne Bastard, of Kitley, in Devonshire.

A Flemish Conversation; *after Brower.*

The old Rabbi; *after Rembrandt.*

CORDIER, V. This artist was a native of Abbeville, and flourished about the year 1760. His name is affixed to a plate representing a fountain, from a design of *G. M. Dumont.*

CORDUBA, FRANCESCO, an Italian engraver, by whom we have a set of plates of the principal fountains which are in the gardens at Rome, into which he has introduced several small figures, in the style of Callot. They are etched with considerable spirit. He had received some mark of distinction, as he signs his plates, *Eques, Franc. Corduba del. et scul.*

COREGGIO. See ALLEGRI.

COREGGIO, FRANCESCO. This painter was a native of Bologna, and flourished about the year 1652. He was a scholar of Francesco Gessi, and painted history with some reputation. His works are chiefly confined to the churches at Bologna. In S. Procolo is a Madonna in the Desert; in the Nunziata, the Madonna de Loretto; and in S. Maria de Servi, the Virgin and Infant, with St. Luke and other saints.

CORENZIO, BELISARIO, was a native of Greece, born, according to Dominici, in the province called Accaja, in 1558. He was instructed in the rudiments of the art by an unknown painter, who was so loud in his praise of the Venetian artists, that Belisario burned with impatience to visit Venice, that he might be advantaged by the contemplation of those extraordinary productions, of which the description had so much excited his curiosity. He accordingly went to Venice in 1580, when he was twenty-two years of age, and became a disciple of Tintoretto. He could not, perhaps, have made a more judicious selection in the choice of his master, as they appear to have been perfectly congenial in their technical conception of the excellence of the art, and to have endeavoured to arrive at it by similar exertions. Endowed with extraordinary powers of invention, and gifted by nature with an almost unexampled facility, he is said by Lanzi to have been equal to the exertions of four painters in point of despatch. This incredible readiness he has displayed in the immense picture of the Miracle of the Loaves and Fishes, in the refectory of the Benedictines, which he finished in forty days. He was occasionally led away by the fire of an unusually ardent imagination, but when he could govern and moderate this enthusiasm, he is not very inferior to the greatest masters of the Venetian school. After passing five years at Venice, he visited Naples, where he painted many admirable works for the churches and public edifices, of which a particular account is given by Dominici. He painted a few pictures in oil, but his powers seem to have been better adapted to the great machinal subjects that require to be executed

in fresco, in which he is bold, varied, and occasionally beautiful and correct. His principal works at Naples are the ceiling of the capella de Catalani, in S. Giacomo, where he has represented, in nine compartments, the life of the Virgin, full of grace and beauty; in the angles he has painted four Sibyls. In the church della Trinità degli Spagnuoli, the Virgin crowned by the Trinity, with two laterals, of the Visitation, and the Presentation in the Temple. He died in 1643.

CORIOLANO, CRISTOFANO, a German engraver, born at Nuremberg about the year 1540. M. Heineken states, that the family name of this artist was Lederer, which he exchanged in Italy for that of Coriolano. He engraved on wood, and was a very able artist. In the Life of Marc Antonio, Vasari assures us that Maestro Cristofano Coriolano, after executing at Venice an infinite number of fine things, engraved in wood the portraits of the painters, sculptors, and architects, after his, Vasari's, designs, for his Lives of the Painters, first published in 1568. They are very masterly performances. He also engraved the greater part of the figures in the Natural History of Ulysses Adrovandus, as well as the frontispiece and cuts, after the designs of Titian, for the *Cours d' Anatomie*, of Andrea Vesalio. He died at Bologna in the commencement of the seventeenth century. [Titian means *Cesare Vecellio*; and Zani doubts whether Cristoforo Coriolano does not also mean *Cristoforo Chriegher*, who was the intimate friend of Vecellio: it is merely a dispute about names.]

CORIOLANO, BARTOLOMEO, was the son of the foregoing artist, born at Bologna about the year 1585. He was first instructed by his father, but afterwards entered the academy of the Caracci, where he became an able designer and engraver on wood. He usually confined himself to two blocks for his cuts; on one he cut the outline and the dark shadows, like the hatchings of a pen; and on the other block the demi-tint; these he managed with great judgment, and his prints have a fine effect. His drawing is masterly and spirited, and his heads of a fine expression, characteristic of the great school in which he was educated. He dedicated a set of his prints after Caracci, Guido, &c., to Urban VIII., who recompensed him with the order of knighthood of Loretto, and a pension. There are a few of his cuts executed in chiaro-scuro, in which he used three blocks. Among others we have by him the following prints:

St. Jerome in meditation before a Crucifix; *after Guido.*

Herodias, with the Head of St. John; *after the same.*

The Virgin, with the Infant sleeping; *after the same.*

The same subject in chiaro-scuro; very fine.

The Virgin and Infant sleeping; *after F. Vanni.*

Peace and Abundance; *G. R.; B. C. sc. Roma.*

A Sibyl.

Jupiter fulminating the Giants; *Victoriam Jovis; after Guido*; a capital print, in four sheets. 1647.

The Seven Ages, transported to Bologna, a Thesis.

He had a daughter, Theresa Maria Coriolano, who etched a small plate of the Virgin, half-length, with the infant Jesus. [Zani places his birth in 1599, and his death in 1676: he says he was the second son of Cristoforo.]

CORIOLANO, GIOVANNI BATISTA, was the younger brother of the preceding artist, born at Bologna about the year 1590. He studied painting under Gio. Lodovico Valesio, but did not distinguish himself much as a painter, although he was employed for some of the churches at Bologna. In S. Anna, are two pictures of S. Niccolo, and S. Bruno;

and in the Nunziata, an Altar-piece of St. John, St. James, and St. Bernard. As an engraver, he is entitled to more consideration. He worked both on wood and copper; but his wooden cuts are greatly preferable to his engravings. Among his best works are the following:

PORTRAITS.

Vincenzo Gualdi.
Fortunatus Licetus.
The same Portrait in wood.
Joannes Cottunius.

SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *J. B. Coriolanus, sc.*
The miraculous Image of the Virgin; painted by S. Luke, held by three angels; *after Guido.*
Christ crowned with Thorns; etched in imitation of a wooden cut; *after L. Caracci*; fine.
Cupid sleeping; in chiaro-scuro; *after Guido.*
Triumphal Arch in honour of Louis XIII.; *Il Coriolano, fec.*
Twenty-seven plates of emblematical Subjects; *after Paoli Macchi*; the whole set, *Paoli Macchi Emblemata*, consists of eighty-three plates; the rest are by *O. Gatti* and *A. Parasini*.

He also engraved a number of theses and frontispieces. [According to Zani he was the eldest son of Cristoforo, born in 1589, and died in 1649.]

CORNARA, CARLO. This painter was born at Milan in 1605, and was a scholar of Camillo Procaccini. He did not produce many works, but they were designed with an excellent taste, particularly his easel pictures, which were highly esteemed. One of the best of his public works is his picture of S. Benedetto at the Certosa at Pavia. He died in 1673.

CORNEILLE, MICHEL, THE ELDER, a French painter, born at Orleans in 1603. He was a scholar of Simon Vouet, in whose style he painted several works for the churches, and was one of the twelve original members of the Royal Academy at Paris. Corneille, the elder, etched several subjects *after Raffaello*, the *Caracci*, and others; among which are the following:

The Holy Family, with St. Elizabeth; *after Raffaello.*
The Murder of the Innocents; *after the same.*
Christ appearing to Magdalene; *after the same.*
The Virgin suckling the infant Jesus; *after L. Caracci.*

[He died, it is supposed, at Paris, in 1664.]

CORNEILLE, MICHEL, THE YOUNGER, was the son of the foregoing painter, born at Paris in 1642, and was instructed by his father. Having obtained the prize when a student at the Academy, he was consequently sent to Italy for improvement under the pension of the king. His studies at Rome were prosecuted with great assiduity, where he adopted the works of Annibale Caracci, as the model of his imitation. Soon after his return from Italy he was received into the Academy, when he painted for his reception the model of the picture he afterwards executed for the church of Notre Dame, of the Vocation of St. Peter and St. Paul to the apostleship. He was employed by Louis XIV. at Versailles, Trianon, and Fontainebleau; and painted in one of the chapels of the Invalids, the Life of St. Gregory, in six pictures. This artist etched a great number of plates, which are deservedly the admiration of the collectors. They are executed in a daring and masterly style; his compositions are grand and ingenious, and his drawing extremely correct, in the great manner of the Caracci. The following are his principal works:

SUBJECTS FROM HIS OWN DESIGNS.

The Deity appearing to Abraham.
Abraham journeying with Lot.

Abraham discomfiting the Army of the confederate Kings.
Abraham setting out with his son Isaac for the Sacrifice.

These four plates having come into the possession of a printseller at Rome, named Rossi, he put the name of Raffaello on them; they are now scarce.

Samson and Dalila.
The Conception of the Virgin.
The Annunciation; in two plates.
The Nativity.
The infant Jesus in the Manger.
The Flight into Egypt.
The Vocation of St. Peter and St. Paul to the Apostleship.
St. Francis kneeling before the Cross; fine.
Christ and the Virgin appearing to St. Francis.

SUBJECTS AFTER VARIOUS MASTERS.

The Marriage of St. Catharine; *after L. Caracci.*
The Virgin and infant Jesus in a Landscape; *after Agostino Caracci.*
Jacob wrestling with the Angel, in a Landscape; *after An. Caracci.*
St. John preaching in the Desert; *after the same.*
St. Jerome in a Landscape; *after the same.*
St. Francis receiving the Stigmata; *after the same.*
Silenus, a Satyr, and a Faun, in a Landscape; *after the same.*
Abraham sending away Agar; *after the same.*

[He died in 1708.]

CORNEILLE, JOHN BAPTIST, was the younger brother of the preceding artist, born at Paris in 1646. He was also instructed by his father, who sent him to Italy. After passing some years at Rome he returned to Paris, and was received into the Academy in 1676. Inferior to his brother in the correctness of his design, he was still a reputable painter, and gave proof of his talent in several public works at Paris. In the church of Notre Dame, he painted St. Peter delivered from prison. At the Carmelites, Christ appearing to St. Theresa. He also engraved several plates from his own designs, and some after the Caracci. They are etched with great spirit, and some of them finished with the graver. The following are his best plates:

SUBJECTS FROM HIS OWN DESIGNS.

The Bust of Michael Angelo.
Susanna and the Elders.
St. Augustine in the midst of his Disciples.
St. Bernard.
Christ appearing to St. Theresa and St. John.
The Bust of Monsieur, crowned by Victory.
Apollo and Cupid; a medallion.
Apollo and Daphne; the same.
Mercury in the Air.
Diana and Calisto.

SUBJECTS AFTER CARACCI.

St. John in the Wilderness; *after An. Caracci.*
Christ with the Samaritan Woman; *after the same.*
Two Landscapes, with St. Francis.

[He died in 1695. Nagler, by a misprint, says he was born in 1664.]

CORNELISZ, or CORNELUS, LUCAS, called THE COOK, an old Dutch painter, born at Leyden in 1493. He was the son of Cornelius Engelbrechtsen, and, according to Van Mander, was instructed by his father. The little encouragement the art experienced at that time in his native country, obliged him, for the support of a numerous family, to exercise the occupation of a cook, and eventually induced him to visit England in the reign of Henry VIII., by whom he was employed, and was made painter to the king. Van Mander mentions some of the works of this master at Leyden; among others, the Adulteress before Christ. Of his works in England, his sixteen pictures of the Constables of Queenborough Castle, at Penshurst, are the most considerable; and though few of them could be

original paintings, they possessed great merit. [It is said that he died in 1552. There has been much useless discussion respecting him.]

CORNELISZ, JAMES. This painter was born at the small town of Oost-Sanen, in Holland, about the year 1470. Some of his historical pictures are described by Van Mander, who speaks of them in very favourable terms, particularly a picture of the Circumcision, in the great church at Haerlem, painted in 1517, and a Descent from the Cross, at Alkmaer, the back-ground of which was painted by John Schoorel, who was his scholar. He died at Amsterdam, at an advanced age.

CORNELISZ, LAMBERT, a Dutch engraver, who was chiefly employed for the booksellers in engraving portraits. Among others, we have by him the portrait of Tycho Brahe, the Astronomer. [See the note to Van Assen.]

CORNISH, ———. This name is affixed to a slight etching, representing the portrait of Dr. Charles Rose, a Scotch clergyman. It was probably the production of an amateur engraver, who was a member of the University of Oxford, as it is inscribed *Cornish, Oxon.*

CORONA, LEONARDO, was the son of a miniature painter, born at Murano in 1561, and, according to Ridolfi, was first instructed by Rocco da S. Silvestro, a painter of little note, who occupied him in copying; but he afterwards improved himself by studying the works of Titian and Tintoretto. His acquaintance with Alessandro Vittoria, an eminent sculptor, was also of the greatest use to him, who, Lanzi says, gave him chalk models for the better management of the chiaro-scuro, and assisted him in his esteemed picture of the Annunciation in S. S. Giovanni e Paolo; and his more admired work of the Assumption in S. Stefano, painted with a greatness of style that approaches to Titian. In S. Fantino, is his picture so much applauded by Ridolfi, of the Crucifixion, in which he treads so closely on the heels of Tintoretto, as to be little short of the excellence of that master. He died in 1605. [It is said that he copied the works of Titian so exactly, that connoisseurs mistook them for the originals.]

CORONELLI, P. This artist was a native of Venice, and flourished about the year 1716. He engraved the plates for a work entitled *Roma Antica Moderna del P. Coronelli cosmografo pubblico, ad uso de suoi Argonauti in Venezia, 1716.* They consist of views of buildings, &c., and are etched in a slight, indifferent style.

CORRADI. See GHIRLANDAIO.

CORREA, DIEGO, a Spanish painter, of no great repute, who flourished, according to the date on some of his pictures, in 1550. In the convent of the Bernardines at Val-de-Iglesias, are some of the works of this master, representing the Passion; and at Placenzia, in the convent of S. Vicencio, are two pictures of subjects from the life of the Virgin.

CORSO, NICCOLO. This painter was a native of Genoa, and flourished about the year 1503, the date inscribed on some of his works. His pictures are chiefly in the cloister and refectory of the monastery of the P. P. Olivetani, at Quarto, near Genoa, of which the most esteemed is a subject from the life of S. Benedetto. Soprani extols this painter for the fecundity of his ideas, the fine expression in his heads, and above all, for the vivacity and firmness of his colouring, which if it could be divested of a little hardness, this artist would rank among the ablest of the Genoese painters of his time.

CORSO, GIOVANNI VINCENZO, was born at Naples about the year 1490, and was first under the tuition of Giovanni Antonio Amato, but afterwards studied at Rome, under Pierino del Vaga. Most of the works of this artist in the churches at Naples have been damaged and retouched. The best preserved are his admired picture of Christ bearing his Cross, with many figures, in the church of S. Domenico Maggiore, and the Adoration of the Magi in S. Lorenzo. [He was ten years older than Picirino del Vaga; he may have worked with him, but not as his scholar. There are some errors in the dates respecting this artist.]

CORT, CORNELIUS. This excellent engraver was born at Hoorn in Holland, in 1536. It is probable that he was first instructed by Jerome Cock, for whom, in the early part of his life, he executed several plates, which were published with the name of his master. After having engraved a considerable number of subjects from the Dutch and Flemish painters, he went to Italy, and first settled at Venice, where he resided in the house of Titian, and engraved some of the finest works of that great painter. He afterwards visited Rome, where he established a school, and executed many of those estimable works which are the delight of the judicious collector. The art of engraving had hitherto been nearly confined to small plates; and it was Cornelius de Cort that opened the way to a more important walk of the art. It was under this able artist that Agostino Caracci acquired his admirable use of the graver. The plates of C. Cort are entirely executed with that instrument, in a bold, open, and masterly style. His drawing is correct and tasteful; and his backgrounds, particularly his landscapes, are managed with great skill and finesse. M. Heineken has given a complete catalogue of the works of this esteemed artist, of which the merit will justify our giving the following ample list of the most interesting.

PORTRAITS.

Cornelius Cort; engraved by himself.
 Henricus II. Gallorum Rex; oval.
 Catharina de Medicis; Regina Franc.
 Don Juan of Austria; oval, with ornaments. 1573.
 Marcus Antonius Moretus; oval.
 Andrea Alciati; oval, with ornaments.
 Roger of Brussels, painter.
 Theodore van Hariem; painter.
 Joachim Dionatensis; painter.

SUBJECTS AFTER HIS OWN DESIGNS.

The Birth of the Virgin. 1568.
 The Conception of the Virgin. 1567.
 The Presentation in the Temple.
 The Repose in Egypt. 1568.
 The Holy Family, St. Joseph presenting a Pear to the Infant.
 The Last Supper. 1568. He engraved this subject twice.
 A Crucifix over a Globe, held by two Angels.
 The Resurrection. 1569.
 St. Theodore, patron of Venice, overcoming a Dragon.
 St. Catherine crowned by Angels. 1575.
 St. Veredina kneeling before an Altar.
 Two Landscapes, with Shipwrecks.

SUBJECTS AFTER FLEMISH MASTERS BEFORE HE WENT TO ITALY.

Adam and Eve, with the Serpent; after Michael Coxcie.
 The Resurrection; after the same. 1568.
 The Descent of the Holy Ghost; after the same.
 Christ triumphant, with St. Peter and St. Paul; after the same.
 Four plates of the History of the Rich Man and Lazarus; after Hemskerck.
 The Parable of the Vineyard; after the same.
 Four plates of the Parable of the Talents; after the same.
 Six plates of the History of Noah and the Deluge; after F. Floris.

Six plates of the History of Abraham; *after the same*.
 Six plates of the History of Jacob and Rachel; *after the same*.
 Ten plates of the Labours of Hercules; *after the same*.
 Four plates of the History of Pluto and Proserpine; *after the same*.
 Bacchus and Venus. 1566; *after the same*.
 The Immortality of Virtue; emblematical; *after the same*. 1564.
 The Descent from the Cross; *after Roger vander Weyde*.
 St. Roch; *after J. Speckart*. 1567.
 St. Lawrence; *after the same*.
 St. Dominick reading; *after Bart. Spranger*.
 The Holy Family, with Angels; *after the same*.
 The Crowning of the Virgin; *after Giles Moestaert*. 1565.

The Academy of Painting; *after Stradan*; fine.

SUBJECTS ENGRAVED IN ITALY AFTER VARIOUS MASTERS.

After Titian.

The Annunciation.
 Another Annunciation.
 The Martyrdom of St. Lawrence. 1571.
 The Trinity; generally called All Saints.
 St. Jerome in the Wilderness, reading.
 St. Jerome in the Wilderness, kneeling before a Crucifix at the entrance of a Cavern; *In Venetia. Corn. Cort. f.*; scarce. Not mentioned by Heineken.
 The Magdalene; half-length.
 The Magdalene in the Desert, before a Crucifix.
 Tarquin and Lucretia. 1571.
 Diana and Calista.
 Prometheus.
 Rogero liberating Angelica from the Dragon.

After Girolamo Mutiano.

St. Peter walking on the Water. 1568.
 Christ crowned by Thorns.
 Christ bearing his Cross.
 The Descent from the Cross, with two Ladders.
 The Descent from the Cross, with four Ladders.
 Christ appearing to the Marys.
 St. Jerome in Meditation.
 A set of seven Landscapes, with figures, called the Seven Penitents; St. John Baptist, Magdalene, St. Jerome, St. Onophrius, St. Hubert, St. Francis with the Stigmata, and St. Francis in devotion.

After Clovio.

The Annunciation.
 The Adoration of the Magi, in the form of an Altar.
 The Virgin and Infant, half-length.
 Christ preaching in the Temple.
 The Baptism of Christ.
 The Crucifixion, between the two Thieves.
 Another Crucifixion; a grand composition. 1568.
 The dead Christ, with the Marys.
 The Entombing of Christ.
 Christ appearing to Magdalene.
 The Conversion of St. Paul.
 St. George and the Dragon.

After Taddeo Zuochero

The Creation of Adam and Eve.
 The Presentation in the Temple.
 The Nativity; a rich composition.
 The Holy Family, with St. John and his Lamb.
 The Miracle of the Loaves.
 The Entombing of Christ.
 The Descent of the Holy Ghost.
 The Martyrdom of St. Agatha.

After Federigo Zuochero.

Moses and Aaron before Pharaoh.
 The Birth of the Virgin. 1578.
 The Conception of the Virgin.
 The Annunciation. 1571.
 The Nativity. 1568.
 The Adoration of the Magi.
 The Holy Family, with the Infant.
 The Flight into Egypt.
 The Adulteress before Christ.
 Christ tempted in the Wilderness.
 Christ driving the Buyers and Sellers from the Temple.
 The Resurrection of Lazarus.
 The Woman of Samaria.
 Christ on the Mount of Olives.

Christ taken in the Garden.
 The Death of the Virgin.
 The Crowning of the Virgin.

After Raffaele.

The Transfiguration.
 The Battle of the Romans, called the Battle of the Elephants. He has engraved a reverse of this plate.
 The Battle of Constantine with Maxentius.

SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

Parnassus; *after Polidoro da Caravaggio*.
 The Adoration of the Shepherds; *after the same*.
 The Repose in Egypt; *after B. Bassaro*.
 The Visitation of the Virgin to St. Elisabeth; *after Marco da Siena*.
 The Nativity; *after the same*.
 The Adoration of the Shepherds; *after Paris Romano*.
 The Holy Family; *after F. Baroccio*.
 The Baptism of Christ; *after F. Salviati*.
 The Marriage at Cana; *after Lorenzo Sabbatini*.
 The Last Supper; *after Livio Agresti*.
 The Stoning of Stephen; *after Marcello Venusti*.
 St. Jerome penitent; *after Riccio da Siena*.
 St. Jerome in the Desert, with two Angels; *after J. Parmensis*.
 The Cord of St. Francis; *after Caracci*.
 The Marriage of St. Catherine; *after Coreggio*.
 The celebrated St. Jerome; *after the same*.
 St. Margaret of Cortona; *after Tempesta*.
 A Dance of Dryads; *after il Rosso*.
 The Three Fates; *after Giulio Romano*.
 The two Tombs of the Medici; *after M. Angelo*.

Cornelius Cort died at Rome in 1578.

[CORT, HENRI DE, born at Antwerp in 1742, studied landscape under Antonissen, and figures under G. Herreyns: in his landscapes, however, previous to his settling in England, the figures and animals were painted by Ommeganck and P. Van Regemorter. His landscapes are much in the Italian taste, with views of cities and ancient ruins, pleasingly coloured and neatly finished. He resided many years at London, where he died in 1810.]

CORTE, VALERIO. This painter was born at Venice in 1530. Under the guidance of Titian he became an eminent painter of portraits, and with that ability he settled at Genoa, where he met with great encouragement, but ruined himself by the folly of alchymy. He died in 1580.

CORTE, CESARE, was the son of the preceding artist, born at Genoa in 1554, and was instructed by his father. According to Baldinucci, he was one of the most reputed portrait painters of his time, and also painted history with considerable success. He visited France, where he was much employed, and is said, by Baldinucci, to have been in England in the reign of Queen Elizabeth, although he is not mentioned in Lord Orford's Anecdotes, where he painted the Queen, and several of the nobility. His best historical works are at Genoa. In the church of S. Pietro, the titular Saint at the feet of the Virgin, coloured with great chasteness and delicacy. In S. Francesco, the Altar-piece of the Chapel of the Prince Massa, representing Mary Magdalene; and in the church of S. Maria del Carmine, are two pictures by him of St. Simeon and St. Francis. [The best authorities place his birth in 1550, and his death in 1613.]

CORTE, JUAN DE LA. According to Palomino, this painter was born at Madrid in 1587. He excelled in landscapes, battle-pieces, and perspective views. He also painted small pictures of subjects from sacred history. He was painter to Philip III., and was continued in that situation by his successor Philip IV. There are several of his pictures in the Bueno Retiro and el Saloncete. He died in 1660. [Bermudez says he was born in 1597, and that he

finished his studies in the school of Velasquez. His pictures were much coveted in Spain.]

[CORTE, GABRIEL DE LA, the son of Juan de la Corte, was born in 1648. Without the aid of a master he practised flower-painting by copying the works of Mario and Arellano. He arrived at such a degree of excellence that Antonio de Castrejore and Mathias de Torres employed him to paint garlands of flowers to surround their mythological subjects. He died at Madrid in 1694.]

CORTESE, JACOPO, called IL BORGOGNONE. This celebrated artist was born at St. Hippolyte, in Franche Conté, in 1621. He was the son of an obscure painter, who taught him the rudiments of design. At the age of fifteen he went to Milan, where he formed an intimacy with a French officer, who prevailed on him to enter the army, which he followed for some time; designing on every occasion the marches, the attacks, and skirmishes of which he was a witness. After three years' service he quitted the military profession and returned to painting. At Bologna he became acquainted with Guido and Albano, and his intimacy with those distinguished artists was of great advantage to his progress. He at length visited Rome, where his first attempts were some historical works, amongst which were Magdalene at the feet of Christ, in the church of S. Marta; and in il Gesu, the Murder of the Innocents and the Adoration of the Magi. The natural bent of his genius discovered itself on his seeing the admirable Battle of Constantine by Giulio Romano, in the Vatican; and from that time he devoted himself to a branch of the art which he has carried to a perfection unknown before or after him. Michael Angelo della Battaglia, having seen some of his works, with a liberality not always found in a rival, was one of the most zealous publishers of his fame. Whilst he was in full possession of popular esteem, a circumstance occurred which occasioned his retirement from the world. His wife, with whom he had not lived on the best terms, died suddenly; and malevolence suspected and accused him of having poisoned her. This cruel accusation determined him to abandon society, and he took refuge with the Jesuits, of which body he soon afterwards became a member. But neither the gloom of a monastery, nor the affliction of his mind, could subdue his ardour or impoverish his talent. The battle-pieces of Borgognone are composed with a fire and painted with a vigour peculiar to himself. His touch is admirable and of extraordinary facility, his figures and horses are drawn with all the spirit requisite in the attacks of the fiercest combatants fighting for honour and for life; and (as Lanzi expresses it) "in beholding his pictures we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded." It is to be lamented that many of his works have blackened since they were painted. Four of the finest of his pictures are in the Palazzo Pitti, at Florence. We have some etchings of battles by Cortese, executed with uncommon spirit, and with a masterly effect of light and shadow; among which are the following:

A set of Eight Battles; *Giac. Cortese, fec.*
A set of Four Battles; *J. C.*

He died at Rome in 1676.

CORTESE, GUGLIELMO, also called IL BORGOGNONE, was the brother of the preceding artist, born at St. Hippolyte in 1628. He went to Rome whilst he was young, and became a scholar of Pietro da Cortona. He did not however follow the

style of that master, but appears to have preferred the more regulated sobriety of C. Maratti, in his compositions and the expression of his heads. He sometimes seems to have wished to resemble Guercino in the strength of his relief, and his azure back-grounds. His works most deserving of notice, are a Madonna, and several Saints, in the Trinità di Pellegrini; the Battle of Joshua, in the palace of the Quirinal, in which he was assisted by his brother; and the Crucifixion of St. Andrew, in S. Andrea a monte Cavallo. He died at Rome in 1697. [According to the foregoing dates he would have been 69 years old when he died; but he died in 1679, and so was only 51.]

CORTONA, PIETRO BERRETINI, DA. This distinguished painter was a Florentine, born at Cortona in 1596, on which account he is generally called Pietro da Cortona. He is usually considered of the Roman school, as he went to that capital at the age of fourteen, (as Lanzi says,) "with little more than a well-disposed inclination for the art." He was instructed at Rome by Baccio Ciampi, but was more advantaged by his studies of the works of Raffaello, and Polidoro da Caravaggio. The first productions of Cortona that excited attention, were two pictures, painted, whilst he was yet very young, for the Cardinal Sacchetti, representing the Rape of the Sabines, and one of the Battles of Alexander. These extraordinary performances for so young an artist attracted the notice of Pope Urban VIII., who commissioned him to paint a chapel in the church of S. Bibiena, where Ciampelli, an artist of reputation, was at that time employed, and who regarded with contempt the audacity of so young a man venturing on so important a public undertaking; but he had no sooner commenced the work than Ciampelli was convinced of his ability. The success of that performance procured him his celebrated work of the ceiling of the grand saloon, in the Palazzo Barberini; which is considered one of the greatest productions that have been executed by the most distinguished machinists. The richness of the composition, the perfect intelligence of the chiaro-scuro, the harmony of the colour, and the splendour of the style, render it one of the most perfect specimens of the ornamental. Of this great work it has been observed, that the drawing is not the most correct, and that his draperies have not the appearance of nature; but the acknowledged beauties of the work are so agreeable and seductive, that it is impossible to contemplate it without admiration. P. da Cortona travelled through Lombardy, visited Venice, and returning by way of Florence to Rome, he was engaged by the Grand Duke Ferdinand II. to paint the saloon and four apartments in the Palazzo Pitti; where he represented the Clemency of Alexander to the Family of Darius; the Continece of Cyrus; the Firmness of Porsenna; the History of Massinissa; and other subjects. He did not entirely finish the works he had projected for the Grand Duke. Disgusted by the intrigues of some artists, jealous of his reputation, he left Florence abruptly, and could never be prevailed on to return. They were finished by Ciro Ferri. On his arrival at Rome he continued to be loaded with commissions, and employed by Alexander VII., who conferred on him the order of the Golden Spur. The works of Berretini exhibit a most fertile invention and an uncommon facility of operation. His figures are not designed with scrupulous correctness, nor are the heads of his females strictly beautiful; but they have always a grace and

loveliness that charm in spite of those deficiencies. If his colouring is not always chaste, it is constantly agreeable, and possesses much of what the Italians call *Vaghezza*. His powers were particularly adapted to the great works that require to be executed in fresco, to which he gave a brilliancy and force nearly approaching to oil painting. It may be said, that, like other great machinists, he sometimes crowded his compositions with figures unessential to his subject; and that he was more intent on seducing the eye by splendid confusion, than satisfying the judgment by costumed and characteristic propriety. It is however generally admitted, that his style is broad and facile, that his compositions are copious and ingenious, and that if he does not always address himself to the mind, he fascinates the eye by a grand and imposing spectacle. The principal works of Cortona at Rome are, the saloon in the Barberini palace, and a gallery in the Pamphili; the cupola and the vault in the tribune in the Chiesa Nuova; the Conversion of St. Paul, at the Cappuccini, one of his distinguished works. In the church of the Conception, a fine picture of St. Paul healed by Ananias. At Florence are his celebrated fresco works in the Palazzo Pitti. He died at Rome in 1669.

CORVINUS, JOHN AUGUSTUS, a German engraver, who flourished about the year 1724. He worked chiefly for the booksellers, and principally engraved views and buildings, in a neat but stiff style. By him there is a set of ornaments for ceilings, after designs by Carlo Maria Pozzi; most of the plates for a work entitled *Representatio Belli ob successionem in Regno Hispanico*, published at Augsburg, are by this artist; and several of churches, &c., at Vienna, for another book published at Augsburg, by John Andrew Peefel, 1724. [Zani says he was born in 1682, and died in 1738.]

COSCI. See BALDUCCI.

COSIERS, JOHN, a Flemish painter, born at Antwerp in 1603. He was a scholar of Cornelius de Vos, and proved a very reputable painter of history. There are many of his works in the churches in Flanders; they are judiciously composed, and his attitudes are well chosen and natural. His drawing is tolerably correct, and his colouring vigorous, though a little too brown. In the back-grounds of his pictures he frequently introduced architecture, which he treated in a masterly manner. The following are among his best works. At Brussels, in the church formerly of the Jesuits, the Nativity; and at the Beguinage, the Martyrdom of St. Ursula. At Mecklin, a grand composition of the Crucifixion; and the Presentation in the Temple. He was director of the Academy at Antwerp in 1639, [and died in 1652. His proper name is *Jean Cossiers*.]

COSIMO, PIETRO. See ROSSELLI.

COSSALE, or rather COZZALE, GRAZIO. This painter was a native of Brescia, and flourished about the year 1605. It is said by Cozzando, in his *Ristretto della Storia Bresciana*, to have possessed an uncommon readiness of invention, and in his larger works appeared to have imitated the prompt style of Palma, without having sunk into his manner. His principal works are, the Adoration of the Magi, in the church delle Grazie, at Brescia; and the Presentation in the Temple, in Le Miracoli. This artist was unfortunately killed by his son.

[COSSIAU, JOHANN JOST D., a landscape painter, born at Breda, but in what year is uncertain, as three writers of credit give three different dates, 1654, 1664, and 1666. Füssli says he died in 1732,

in his 78th year; and Nagler, that he died in 1734. His manner of treating his landscapes is Italian, and he endeavoured to imitate the style of Gaspar Poussin. His pictures are well composed, and are enriched with buildings and cattle. Some of them are in the Gallery at Dusseldorf, and in various collections in Germany. Zani calls him *Dottor Giuda*.]

COSSIN, LOUIS, a French engraver, born at Troyes about the year 1633. We have by him some portraits, and a few subjects after various masters, executed with the graver in a style that has not much to recommend it. The following are by him:

PORTRAITS.

Louis XV., King of France, as large as life.

Valentine Conrat, of the French Academy.

Francis Chaveau, engraver.

Charles John, Count of Koenigsmark; after Dahl.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin Mary; after *Le Brun*.

St. John Evangelist suspended over a Cauldron of boiling Oil; after the same.

The Stoning of St. Paul at Lystra; after *Champagne*.

The School of Athens; after *Raffaello*; large plate.

COSTA, LORENZO, THE ELDER. This painter was a native of Ferrara, and was a disciple of Francisco Francia, as appears from his inscription on the picture of the family of Gio. Bentivoglio, *Laurentius Costa Francie discipulus*, and from the great similitude in their style, which is evident in their numerous works in the churches at Bologna. He flourished from the year 1488 to 1530. Without entirely equalling his instructor, he may be ranked among the most eminent painters of his time. His most esteemed works at Bologna are, in the church of S. Maria Mascarella, the Resurrection, a composition of many figures; in S. Giacomo Maggiore, in the capella Bentivoglio, that Family kneeling before the Virgin and Infant seated on a Throne. In S. Petronio, S. Girolamo and other Saints; and the Madonna and Bambino, with S. Sebastiano, S. Girolamo, and S. Giorgio; considered as two of his best works. At Ferrara, in the Certosa, a Pietà; and in S. Guglielmo, the Assumption of the Virgin. [He was living in 1535.]

COSTA, IPPOLITO, is said to have been the son of the preceding artist, born at Mantua. He flourished about the year 1538, and, according to Orlandi, was a scholar of Girolamo da Carpi. Baldinucci reports him to have studied under Giulio Romano, which is supported by a resemblance in their style. He was the instructor of a very able artist, Bernardino Campi, and also initiated into the art his brother Luigi Costa.

COSTA, LORENZO, THE YOUNGER. This artist appears to have been the grandson of Lorenzo Costa the elder, and the son of Ippolito, or of Luigi Costa. He is mentioned by Vasari, as a coadjutor of Taddeo Zuccherò, about the year 1560. In the Guida di Mantua, by Cadioli, there are many pictures indicated under the name of Costa without particularizing their baptismal names, which makes it almost impossible to identify their works. With Lorenzo Costa the younger, the last branch of this family, expired the great principles of Mantuan art.

COSTANZI, PLACIDO, was born at Rome in 1688, and painted historical subjects. Of his large works, the most esteemed is his S. Camillo, in S. Maria Madalena; in which he has aspired to the imitation of Domenichino. He also painted in fresco the tribune in S. Maria in Campo Marzio, and was much employed in painting figures in the

landscapes of other artists, particularly in those of Gio. Francesco van Bloemen, called *Orizonti*. He died in 1759.

COSTER, ADAM DE. This painter was a native of Antwerp, and is supposed to have been a disciple of Theodore Rombouts. He painted history and portraits with considerable reputation; but he particularly excelled in painting gallant assemblies and festivals, which are ingeniously composed, and coloured with great force and vigour. We have a fine print, engraved by *L. Vorsterman*, after a picture, representing a concert, painted by *A. de Coster*.

COSTER, D., a Flemish engraver, who flourished about the year 1700. He was chiefly employed by the booksellers; and, among other plates, engraved a portrait of Francis Hals, the painter, after *Vandyck*.

[COSWAY, RICHARD, a very eminent English painter in water-colour miniatures, and in oil, was born at Tiverton in Devonshire, in 1740. He came early to London, and soon distinguished himself by his drawings from the antique in the Duke of Richmond's gallery, which Cipriani and Bartolozzi pronounced admirable. In 1771 he was elected a Royal Academician. He continued to progress in public favour, and for a considerable time maintained the ascendancy in his particular branch of art, miniature, and bade defiance to all attempts at rivalry. In his oil paintings he aimed at the manner of Correggio; and there are in existence some that, for beauty of design and sweetness of expression, would not discredit that thrice-honoured name. His widow retained three till the time of her death. He painted all the beauty and fashion of his day: he was particularly distinguished by the notice of the Prince of Wales, then the leader of the gay world, and Cosway painted him as a gentleman, and not as a coxcomb or an actor. Accounts of Cosway have been published abounding with scandalous and humorous anecdote; they have, however, lost their interest, and do not merit to be recorded here. Cosway was fond of collecting pictures, drawings, prints, and other objects of art: his house in Stratford Place was like a dealer's magazine, being filled with the miscellaneous articles that are found in such depôts. After his death all was disposed of by auction. He died the fourth of July, 1821.]


COTES, FRANCIS, an English portrait painter, born about the year 1725. He was a scholar of George Knapton. Lord Orford mentions some of his works in oil and in crayons, the latter of which he compares to the portraits of Rosalba. He died in the prime of life, of the stone, in 1770. [He was a very eminent painter with crayons, and one of the first members of the Royal Academy. His brother Samuel was also a crayon painter: he died in 1818.]

COTIGNOLA, FRANCESCO DA, called *ZAGANELLI*. This painter resided chiefly at Parma, and flourished about the year 1518. He was the scholar of Niccolò Rondinello. Vasari commends him for his colouring, though inferior to his instructor in design and composition. His celebrated picture of the Resurrection, at Classe, and his esteemed work of the Baptism of Christ, at Faenza, are productions that do honour to his country. He also painted an admirable picture of the Madonna surrounded by Saints, at the Osservanti at Parma. [The last-named picture was painted in conjunction with his brother *Bernardino*, who was an artist of considerable ability. Crespi is in error in making these two artists one, under the name *Francesco Bernardino*.]

COTIGNOLA, GIROLAMO MARCHESI, DA. The family name of this painter was Marchesi. He was born at Cotignola in the Bolognese, about the year 1475, and was a scholar of Francesco Francia, and, according to Vasari, was one of the most eminent portrait painters of his day. He also painted history, and there are some of his pictures in the churches at Bologna and the vicinity, that prove him to have been a very reputable artist in his time. His design partakes of the dry, stiff manner of his day, but his colouring is good, and the expression of his heads superior to most of his contemporaries. In the church of S. Giuseppe at Bologna is one of his best works, representing the Marriage of the Virgin. [Two pictures, formerly in the Solly collection, show that Girolamo Cottignola was a really great painter: the one is dated 1512, and represents the Ascension of the Virgin; the other, dated 1528, St. Peter and Pope Gregory in converse, attended by two angels; the Virgin and Child, surrounded with angels, above. There is a remarkable alteration of manner in the second picture, indicating the extraordinary influence of the works of Raphael on the painters of the period. Girolamo Cottignola is supposed to have lived till 1550.]

COTTA, JACOPO, an Italian engraver, who flourished about the year 1600. His name is affixed to an etching representing the Meeting of Isaac and Rebecca, after *Storer*. It is executed in a poor, tasteless style, and incorrectly drawn.

COTTART, PETER. According to Florent Le Comte, this artist was an architect, and flourished in the seventeenth century. He etched some plates of vases and ornaments, which are executed in a bold, coarse style. His prints are usually marked

with the monogram .

[COUCHET, FRANÇOIS-LOUIS, a French designer and engraver, born in 1782, has produced numerous works relative to the battles and trophies of the French armies in Italy and Spain, partly from his own designs, and partly from those of others. He engraved many of the plates for the Orleans Gallery, and for Denon's grand work on Egypt; and sixty, from his own designs, for Norwin's History of Napoleon. He was appointed in 1824 engraver of the battles and huntings of the Duke of Angoulême, since when there is no further account of him.]

COULET, ANNE PHILIBERT. This ingenious French lady has engraved several plates of very pleasing landscapes and marines, which are charmingly etched and finished with the graver, in a delicate and agreeable style. We have by her the following:

- The "Rendez-vous à la Colonne;" after *Berghem*.
- The Departure of the Boat; after *Vernet*.
- The Fortunate Passage; after the same.
- The Fine Afternoon; after the same.
- The Fishermen throwing their Nets; after the same.
- The Neapolitan Fishermen; after the same.
- Rural Pleasures; after *Loutherbourg*.
- The Companion; after the same.
- Going to Market; after *Van Goyen*.

COURBES, JOHN DE, a French engraver, born about the year 1592. He was principally employed for the booksellers. He appears to have been in England, as we have by him the portrait of Sir Philip Sydney, and that of Mary, Countess of Pembroke.

COURTOIS. See *CORTESE*.

COURTOIS, PETER FRANCIS, a French engraver, who resided at Paris about the year 1760. He engraved some plates from the designs of St. Aubin, and others, but died in the prime of life.


COUSE, J. This artist, if not a native of England, resided here about the year 1750. He engraved a plate of a view of Berkeley Castle, from a drawing by the *Countess of Berkeley*, and some other prints, which are neatly executed, and possess considerable merit.

COUSIN, JEAN. This artist may be regarded as the founder of the French school, as previous to his time the painters of his country confined themselves to portrait painting. He was born at Soucy, near Sens, about the year 1530. His first occupation was glass-staining, of which he has been very unaccountably stated to have been the inventor. His principal work, as a painter, is a picture of the Last Judgment, which was formerly in the convent of the Minimes at Vincennes, now in the gallery of the Louvre. It is a grand composition, and the design is more in the taste of Parmegiano than the French style. The windows of the church of the convent were also painted by him. Of his performances as a painter on glass, the windows of the choir of the church of St. Gervais at Paris are considered his best works. They represent the Martyrdom of St. Lawrence, Christ with the Woman of Samaria, and Christ curing the Paralytic.

COUSINET, ELISABETH. See EMPEREUR.

COUSSIN, H. According to Basan, this artist was a native of France, and resided at Aix, in Provence, about the year 1760. He etched several plates after *Puget*, *Rembrandt*, and other masters.

[COUTANT, JEAN-LOUIS-DENIS, a French engraver, born at Argenteuil in 1776, was a scholar of Mechel of Basle, and was chiefly employed on subjects of natural history. Among his principal productions are the plates for the great work on Egypt; for the travels of the Baron de Humboldt in the Cordilleras; the fossil bones by Cuvier; for the great work on the Anatomy of the Brain by Professor Langenberg of Gottingen, and others of a like kind. He also engraved the plates for Captain Freycinet's Voyage round the World. The date of his death is not ascertained.]

COUVAY, JOHN, a French engraver, born at Arles, about the year 1622. He worked almost entirely with the graver, in a bold, coarse manner, not unlike the style of Villamena. He sometimes marked his plates . We have by him the following:

Louis XIV. on Horseback, preceded by Fame; after *J. Bourdon*.

The Virgin and Infant; after *Raffaelle*; *Dilectus meus*, &c.

St. John in the Desert; after the same.

St. Benedict, tempted by the Demon, presenting a Crucifix; after *Guercino*.

The Virgin; after *Blanchard*.

Magdalene; half-length; after *Le Brun*.

The Ascension; after *J. Stella*.

The Martyrdom of St. Bartholomew; after *Poussin*; fine.

Mary, Queen of Scotland; the Execution seen through the Window.

A set of small prints, called *Les Tableaux de la Penitence*; after *J. Chaveau*.

COVYN, [or COUVEYN,] RENIER and ISRAEL. These two brothers were natives of the Netherlands. The elder, Renier, painted market women, with dead game, vegetables, fruit, &c. Israel, the younger, attempted history, but was more successful

in portraits. Neither of them went beyond mediocrity.

COXCIE, MICHAEL, a Flemish painter, born at Mechlin in 1497. He was for a short time a disciple of Van Orley, but went to Italy when he was young, and applied himself to studying the works of Raffaelle, with whom he was contemporary. He passed several years at Rome, where he painted some pictures for the church of S. Maria della Pace. On his return to Flanders he was much employed, and there are many of his works in the churches at Brussels and Antwerp, that establish the respectability of his talents. His pictures are finely composed, and there is something of the Roman school in the style of his design. His female figures are more graceful and elegant than is usual in the artists of his country. He has been accused of taking some of his compositions from the designs of Raffaelle. The excellent use he has made of the plagiarism will almost excuse it. At Brussels, in the collegiate church of St. Gudule, is a fine picture by Coxcie of the Last Supper; and in Notre Dame, the Death of the Virgin. In the abbey of St. Gertrude is a picture of the Crucifixion, much in the style of Raffaelle. At Antwerp, in the cathedral, is the Martyrdom of St. Sebastian. He died at Antwerp in 1592.

COYPEL, NOEL, a French painter, born at Paris in 1628. He was first placed under the tuition of an artist, named Poncet, at Orleans; but at the age of fourteen he became a scholar of Guillerier, under whom he acquired sufficient ability to be employed by Charles Errard, who was charged with the superintendance of the works at the Louvre. It was not long before he distinguished himself, and he was received into the Academy in 1659. His picture of reception was Cain slaying Abel. It was about the same time that he painted his celebrated picture of the Martyrdom of St. James, in the church of Notre Dame. He was now regarded as one of the ablest artists of France, and was appointed by the king director of the French Academy at Rome. He visited the metropolis of art in 1672, and presided at the Academy with great reputation for three years. It was during his residence at Rome that he painted his four easel pictures for the king's cabinet, representing Solon taking leave of the Athenians, Trajan giving public audience to the Romans, Ptolemy ransoming the Jews, and Alexander Severus distributing Corn to the Roman People. These pictures were publicly exposed at Rome in the Rotonda, and gained him great reputation. They are now placed in the gallery of the Louvre. He appears to have imitated in them the style of Poussin and Le Sueur. After three years' residence at Rome, Coypel returned to Paris, and was employed in several fresco paintings in the Tuilleries. He executed his last work at the advanced age of 78. It was the Vault of the Sanctuary at the Invalids, and may be considered as one of his best productions. He died in 1707. Noel Coypel has etched the following plates:

The Virgin caressing the infant Jesus.

The same subject; larger.

The Holy Family.

COYPEL, ANTOINE, was the son of the foregoing artist, born at Paris in 1661. His father instructed him in the art, and conducted him to Rome when he was appointed director of the French Academy there. But neither the *chefs d'œuvres* of Rome, nor the example of his father, could inspire him with a feeling for the truly grand and beautiful. He pre-

ferred the style and counsel of Bernini to the study of Raffaele and the Caracci; and to confirm him in the depravity of his taste, he returned to Paris at the age of eighteen; that is to say, he left Rome precisely at the time that he should have gone there. He was only nineteen when he painted his picture of the Assumption, in the church of Notre Dame, and at twenty he became a member of the Academy at Paris. He was taken into the employment of the court, and became one of the most popular painters of his country. It is curious to compare the criticism of two of the most esteemed of the French biographers, respecting the works of this painter. "No artist," says M. D'Argenville, "possessed the poetry of the art in a higher degree than Antoine Coypel. Formed by nature for the grandest compositions, the fertility of his genius displays itself through all his works. He was graceful in the airs of his heads, painted children in the greatest perfection, and was, above all, attentive in expressing with propriety the passions of the soul." A less favourable judgment is pronounced by M. Watelet: "Because," says that writer, "he was equal to the production of a great machine in the theatrical style, he was conceived to possess the poetry of the art; because he gave to his heads a physiognomy purely French, they are thought to be beautiful. His coquetry is called grace, a grace to be learned of the dancing-master. He consulted the comedian Baron for the attitudes of his most exalted characters, and travestied a hero of antiquity into a puppet of the theatre."

Antoine Coypel cannot however be denied to possess those qualities which are found in the artists most admired in his country, qualities which perhaps were necessary to the gratification of national feeling, and the acquisition of popularity. His principal works at Paris are, Christ among the Doctors, and the Assumption, in the church of Notre Dame; at the Carthusians, Christ curing the Blind at Jericho. He was much employed in decorating the royal palaces, and was made principal painter to the king in 1715. He died at Paris in 1722. We have by A. Coypel several etchings, executed in a finished but masterly style; among which are the following:

Melchisedec presenting the Bread to Abraham.
Judith; half-length; finished by *Simoneau*.
The Baptism of Christ.
Eccc Homo; finished by *Simoneau*.
The Virgin and Infant, in an oval.
The Virgin suckling the Infant.
St. Cecilia; *Cantabo Domino*, &c.
Cupid conquering Pan.
Bacchus and Ariadne; finished by *G. Audran*; very fine.
The Triumph of Galatea; finished by *Simoneau*; fine.
The Head of Democritus.
The Portrait of le Voisin, broke on the wheel for poisoning; two plates, large and small.

COYPEL, NOEL NICHOLAS, was the brother of the preceding artist, and the younger son of Noel Coypel, by a second marriage, born at Paris in 1692. He received his first instruction from his father, whom he had the misfortune to lose when he was fifteen years of age. It does not appear that he had the advantage of seeing Italy; he studied from the best works of art in his own country, and became of sufficient celebrity to be received into the Academy in 1720, when he was twenty-eight years of age. His picture of reception was Neptune carrying off Amymone. His best works are, the ceiling of the chapel of the Virgin in St. Saviour, and the altar-piece in the same chapel, representing

the Assumption. There are several other works of this artist in the churches at Paris. He died in 1735. We have the following four plates etched by this master;

St. Theresa, with several Angels.
The Triumph of Amphitrite.
Jupiter and Antiope.
A young Woman caressing a Dove; afterwards finished by *N. Edelwinck*.

COYPEL, CHARLES ANTOINE, was the son of Antoine Coypel, born at Paris in 1694. He was instructed by his father, whose style he followed in a very humble imitation. He quitted historical subjects to paint bambochades, and found himself even inadequate to that branch. His best works as a painter are his portraits; that of Adriana le Couvreur has been admirably engraved by Drevet the younger. C. A. Coypel etched some modish subjects, which were only interesting at the time. He died at Paris in 1752.

COZENS, JOHN. This artist was the son of Alexander Cozens, a Russian by birth, who established himself in London, as a landscape painter and drawing-master, about the year 1770. He followed the same profession, but with great ability and elegance. He produced some drawings, which possessed extraordinary merit, executed in a style which was afterwards adopted and improved by the ingenious Mr. Girtin. He died in 1799. [His drawings are held in great estimation by all real connoisseurs.]

COZZA, FRANCESCO. This painter was a Calabrian, born at Istilo in 1605. He went early in his life to Rome, and became a scholar of Domenichino, to whom he attached himself by the most marked affection, and, according to the Abate Titi, finished some of the works of that master after his death. He was received into the Academy at Rome in 1650. One of his best works is the Vergine del riscatto, in the church of S. Francesca Romana a Capo alle case at Rome. He died in 1682.

COZZA, GIOVANNI BATISTA, was born at Milan in 1676. Whilst he was yet young he settled at Ferrara, where he was much employed for the churches. Without great correctness of design, he possessed a copious invention, and an unusual facility of handling. Of his numerous works at Ferrara, the following are the principal. In the cathedral, the Immaculate Conception; at the Ognisanti, the Holy Family; in S. Lucia, the Annunciation; and in S. Guglielmo, the Assumption of the Virgin. He died at Ferrara in 1742.

COZZA, CARLO. This painter was the son of the preceding painter, born at Ferrara about the year 1700. He was instructed by his father, in whose style he painted several pictures for the churches of his native city. In the Chiesa Nuova, is a picture by him of the Annunciation; in S. Lucia, S. Antonio Abate; and in S. Matteo, S. Francesco da Paola. He died at Ferrara in 1769.

CRABETH, DIRK and WOULTER. According to Vanmader, these brothers were natives of Gouda. They were the most eminent painters on glass of their time, and flourished about the year 1560. Their principal works were the windows of the great church at Gouda, which have been considered as the most extraordinary performances in that branch of art. On the four windows are represented the Nativity of Christ, Our Saviour driving the Buyers and Sellers from the Temple, the Death of Holofernes, and the Destruction of the Temple of Heliiodorus. They are dated in 1560, 1564, 1566, and 1567.

CRABETH, FRANCIS, a Flemish painter, born at Mechlin in 1500. It is not said under whom he studied, but he painted history in the style of Lucas of Leyden. In the church of the Recoletts at Mechlin, the picture of the principal altar is by this master. It represents the Crucifixion, and on the two folding doors he has painted two subjects from the Passion of our Saviour. He died at Mechlin in 1548.

CRABETJE. See **ASSELYN**.

CRADOCK, LUKE, an English painter of birds, dead game, and animals, in which he particularly excelled. He was born at Ilchester, about the year 1660, and served an apprenticeship to a house-painter in London. Without the help of an instructor, he became a faithful delineator of birds and animals, which he painted with a freedom and a fire, that entitled him to more distinction, and a more liberal remuneration, than he received during his life. After his death, as has too frequently been the case with the works of many ingenious artists, his works were sold at three or four times the price he received for them when living. He died in 1717.

CRAESBECKE, JOSSE. Craesbecke, the pot companion and scholar of Adrian Brouwer, was born at Brussels in 1608. He was bred a baker, and had settled at Antwerp in that capacity, at the time that Brouwer visited that city. A conformity in their habits of debauchery brought them acquainted, and Brouwer became his inmate on quitting the protection of Rubens. Craesbecke forsook his oven, and became the disciple of his friend, and it is surprising that a person who had never practised the art until he had reached the age of thirty, should have arrived at a proficiency, which, though greatly inferior to his instructor, is sufficient to range him among the ingenious artists of his country, particularly as a colourist. He painted similar subjects to those of Brouwer, very unequal in character and the fineness of touch, and marked with greater vulgarity. Many eccentric vagaries are related by the Flemish writers of Craesbecke and his friend Brouwer. He died in 1688.

CRAMER, NICHOLAS, a Dutch painter, born at Leyden in 1670. According to Van Gool, he was for some time a scholar of William Mieris, but afterwards studied under Karel de Moor, whose manner he followed. He painted subjects taken from private life, and portraits in small. His pictures of that description are seen in the best collections in Holland, and are deservedly admired. He died in 1710.

CRANACH, or KRANACH, LUCAS, a German painter and more celebrated engraver, born at Cranach, in the bishopric of Bamberg, in 1472. He was a contemporary of Albert Durer, and painted history and portraits, in the stiff and formal style that prevailed previous to the commencement of its reformation by Durer. He is worthy of more particular attention as an engraver. We have but a few of his works on copper, and those are designed and executed in the dry and Gothic style of his paintings, but his wooden cuts are deservedly esteemed by the curious collector. Some of his prints are in chiaro-scuro, and are also sought after. He sometimes marked his prints with the arms of Saxony, or with a dragon with a ring in its mouth, which is the crest, to show he was painter to the Elector, and sometimes the cipher **CL.** or **CL.**

The following are his principal prints:

COPPER-PLATES.

The Portrait of John Frederick, Elector of Saxony, with an Angel holding a Crown of Laurel; very scarce. The Portraits of Frederick and John, two Electors of Saxony; half-length, one holding a Chaplet. 1610. Christianus II., Danorum Rex. &c. Martin Luther, in the Habit of a Monk. Adam and Eve, after their Fall, 1509, with the arms. Christ tempted in the Wilderness, L. C. W.; very scarce. Christ in the Clouds, surrounded by Angels; below, a half-length of the Elector.

WOODEN CUTS.

The Bust of John Frederick, Elector of Saxony. Half-length of an Elector, with a Book, before a Crucifix; marked with the dragon, 1552; scarce. The Bust of Martin Luther, in the Habit of a Monk. D. Martin Luther; full-length. Philip Melancthon; the same. The Emperor Charles V.; the same. The Emperor Ferdinand; the same. John Frederick, Elector of Saxony; the same. John William, Duke of Saxony; the same. Adam and Eve in Paradise. 1509. The Annunciation. St. John preaching in the Wilderness. 1516. The Passion of our Saviour; in fourteen prints; entitled *Passio D. N. Jesu Christi, &c.*, 1509; very fine. The Twelve Apostles; very fine. Paris dying on Mount Ida, visited by the three Goddesses, 1508; fine. M. Curtius plunging into the Gulf. The Great Tournament. 1509. The Little Tournament. 1509.

CUTS IN CHIARO-SCURO.

St. George and the Dragon. St. Christopher carrying the infant Jesus. 1507. Venus and Cupid.

Lucas Cranich died in 1553. [He was born in 1470, and his family name was **SUNDER**, that of Cranach he took from the place of his birth. He entered early into the service of the electoral house of Saxony, and was court painter to the three electoral princes, Frederick the Wise, John the Persevering, and Frederick the Magnanimous. With the first he made a pilgrimage to the Holy Land in 1493; with the last he shared his five years' imprisonment after the fatal battle of Mühlberg in 1547. He was burgomaster of Wittenberg, and lived on intimate terms with Luther and Melancthon. His works are extensively dispersed, particularly in the Saxon states; he painted many altar-pieces from sacred history, and in symbolical representations: that at the city church of Wittenberg is one of his best. As a portrait painter he takes a high place, and is distinguished by his simple and faithful adherence to the forms of nature. Some of his best portraits are to be found in his altar-pieces; others, as independent pictures in various galleries and collections. The most important collection is in the Berlin Museum; among them the fine portrait of George, Duke of Saxony, is very simple, yet dignified, and its warm colouring very good. Another is singular in conception; it represents the Elector of Mayence, Albert of Brandenburg, as St. Jerome in the brilliant dress of a Cardinal, studying in the solitude of a forest, surrounded by all kinds of fine and noble animals. He was very skilful in the delineation of beasts and birds, of which he has left an excellent example in the drawings to the Prayer Book, in the court library at Munich; the first part of which was ornamented with borders by Albert Durer, and the latter by Cranach. Though the works of Lucas Cranach had great influence on art, as may be seen in the numerous imitations which they called forth, yet few of his scholars, properly so called, are

known: the best of them was his son, *Lucas Cranach the younger*, who appears to have formed his style on that of his father and of Albert Durer, as is evident from the different peculiarities in his works, which remind us sometimes of the one and sometimes of the other. He has, however, a grace and sweetness peculiarly his own, which are seen in his glowing, but somewhat too rosy colouring. He died in 1586. An enumeration of his principal works, of sacred subjects and portraits, may be found in Dr. Kügler's book. The elder Cranach was one of the partners in the erection of the first printing press at Wittenberg. For descriptions of many of his pictures, the inquirer is referred to Dr. Kügler's *Hand Book*, part ii.; and for a full list of the engravings ascribed to him, both on wood and copper, to Bartsch, (*Peintre Graveur*) who, however, denies that Cranach ever engraved on wood. Cranach did not use the *flying dragon* on his pictures to denote that he was painter to the court of Saxony, but as his own crest by patent of nobility, granted to him by the Elector Frederick.]

CRANSE, JOHN, a Flemish painter, born at Antwerp in 1480. He painted history, and was received into the Academy at Antwerp in 1523. Vanmader speaks highly of a picture by this master in the church of Our Lady, representing Christ washing the Feet of his Disciples.

CRAYER, GASPARD DE. This eminent painter was born at Antwerp in 1582. He was first instructed in the art by Raphael Coxcie of Brussels, an artist of little repute, whom he soon surpassed. Taking for his guide the works of the able artists of his country, and indefatigable in his study after nature, he gave early proof of his ability in some public works which attracted the notice of the court of Brussels, and he was engaged to paint the portrait of the Cardinal Ferdinand, the Governor-General of the Low Countries, to be sent to his brother, the King of Spain. This work gave so much satisfaction, that he was appointed painter to the court, with a considerable pension, and was also employed in painting for the churches and public edifices. If Crayer had only looked for emolument, this flattering patronage, and the applause of the great, would have satisfied his ambition, and secured his fortune by fixing him at the court. But solely intent on excelling in his art, and desirous of that repose and tranquillity so essential to his studies, he renounced his situation at Brussels, and sought the retirement he longed for, by removing to Ghent. This retreat did not diminish the reputation he had acquired, and he continued to receive commissions from every part of the country. It was at this time that he painted his fine picture for the refectory of the abbey of Afflegem, which is considered as one of his most celebrated works. It represents the Centurion dismounting from his Horse to prostrate himself before Christ. It was this admirable picture that procured him the flattering homage of Rubens's applause, who, on beholding it, exclaimed aloud, "Crayer, nobody will surpass you." The churches of the principal cities in Flanders and Brabant are decorated with a surprising number of the works of this master, who occupied a long life in unremitting assiduity. The biographers of the Flemish painters have not hesitated to place this estimable artist on a level with Rubens and Vandyck. Although this high compliment may be rather strained, he is undoubtedly entitled to the next rank after them, among the ablest artists of that school.

His compositions are learned and judicious; rejecting every thing of superfluity and ostentation, he attached himself to the higher faculties of correctness and simplicity. Less daring than Rubens, he is always correct; and although he never soared to the flight of that aspiring genius, his works evince both grandeur and dignity. His colouring is chaste and tender, resembling in his carnations the clear tinting of Vandyck. Among the numerous works of this industrious artist, the following are the principal: at Brussels, in the church of Notre Dame, Christ appearing to Mary Magdalene; at Ghent, in the cathedral, the Assumption; in St. Michael, the Descent of the Holy Ghost; in the church, formerly of the Jesuits, a fine picture of the Resurrection. Gaspar de Crayer died in 1669.

CREDI, LORENZO DI, called SCIARPELLONI. This painter was born at Florence in 1452. He was a disciple of Andrea Verocchio at the time that Lionardo da Vinci studied under that master. Both the scholars surpassed their instructor, and, although Credi was very inferior in genius and invention to Lionardo, he was not without a certain merit in the graceful and expressive manner in which he painted Madonnas and Holy Families, of which many are preserved in the collections at Florence. They were admired for the beauty of the colouring, the expression in the heads, and very pleasing back-grounds. His most considerable work is the adoration of the Magi, in the church of S. Chiara at Florence. He was a very successful copyist of the works of Lionardo, and other great masters. He died in 1530. [Lorenzo di Credi was an excellent painter. His *Birth of Christ*, formerly in the monastery of Santa Chiara, but now in the gallery of the Academy at Florence, (see Rosini, plate ciii.) is one of the best works in that capital collection for expression, colouring, and execution. His *capo d'opera*, however, in the opinion of Vasari, is the picture of Madonna and Child, with Saints Julian and Nicolas, painted for a chapel of the convent of Castello, but now in the Louvre, and in excellent preservation. There is some uncertainty about the age of this great painter: his birth is stated by different writers in 1452, 1453, and 1454. Vasari says he died in 1530, aged 78; but it is known that he was living in 1536, though at that time ill and bed-ridden. He should rather be called an imitator than a copier of Lionardo da Vinci.]

CREED, CAREY, an English engraver, who published, in 1730, a set of plates of the statues and busts at Wilton, which possess considerable merit.

CREMONA, NICCOLO DA. This painter was a native of Cremona, and flourished about the year 1518. According to Masina, he was a respectable painter of history. In S. Maria Maddalena Monache, at Bologna, is a picture by this master of the Descent from the Cross; dated in 1518.

CREMONESE. See CALETTI.

CREMONESE, GIUSEPPE, was born at Ferrara in 1610. Without the help of an instructor, he applied himself to study the works of Dosso Dossi and Titian, and formed to himself a style which bears a resemblance to both. There are several of his works in the churches at Ferrara, of which the most esteemed are in S. Benedetto, the Four Doctors of the Church; in S. Niccolo, S. Cosmo and S. Damiano; and at the Cappucini, S. Carlo. He died in 1660. We have several etchings by this master from his own designs, among which are the following:

Samson and Dalila.

David, a whole length, with the Head of Goliath.
 David, half-length, with the same.
 St. Roch kneeling.
 A Bishop of the Order of St. Bernard kneeling.
 The Figure of a naked Female.

[Zani says he was born about the year 1600.]

CREMONIENSIS, ANTONIO, an Italian engraver on wood, who flourished about the year 1560. Among other prints, he executed a cut representing Mutius Scævola burning his hand, in the presence of Porsenna. It is executed on a single block, without any cross hatching.

CREMONINI, GIOVANNI BATISTA. According to Malvasia, this artist was a native of Cento, and flourished about the year 1600. Although he chiefly distinguished himself as a painter of perspective, he acquired considerable reputation by his pictures representing wild and ferocious animals. He also painted history with not less success; and there are several pictures and altar-pieces in the churches at Bologna, which prove him to have been an artist of great ability; among which, the following are the most worthy of notice: in the church of S. Francesco, the Annunciation, and the Death of St. Francis; and in S. Maria della Vita, the Assumption of the Virgin. Gio. Batista Cremonini was one of the first instructors of Guercino. He died in 1610.

[CREPIN, LOUIS-PHILIPPE, a French marine painter, born in 1772, was a scholar of Regnault and Hubert Robert; he also had lessons from Joseph Vernet, and followed very successfully the manners of those masters. He was fond of representing engagements between French and English vessels of war, particularly where the former fought under great disadvantage. He painted many other subjects of more general interest, which will be esteemed when the battles are forgotten. He painted in water and body colour, and etched in aqua fortis and aqua-tint in the English manner.]

[CREPU, NICOLAS, born in Holland in 1680; died at Antwerp in 1742. He was an officer in the Spanish service, which he quitted at about the age of 40, and devoted himself to flower painting, in which he showed considerable talent. He composed well, and painted with a light and free pencil: his works were highly esteemed by his contemporaries.]

CREPY, or CRESPI, JOHN and LOUIS, two indifferent French engravers and printsellers. John, the father, born at Paris about 1650; and Louis, the son, about 1680. They engraved some portraits, and copied some prints *after G. Audran, &c.* We have also the following by them:

Mary Magdalene; *Crepy, inv. et fecit.*
 The Nativity; *after Albano*; their best print.
 The Descent from the Cross; *after Carlo Cignani.*
 The Holy Family; *after Le Brun.*
 The Presentation in the Temple; *after the same.*

CRESCENZI. See CAVAROZZI.

CRESPI, GIOVANNI BATISTA. This painter was born at Cerano, a small town in the Milanese, near Novara, in 1557, and is frequently called il Cerano. He descended from a family distinguished in the art, who educated him for the learned professions; and he was a student of great promise in the sciences and Belles Lettres. A strong attachment to painting, however, induced him to follow the art in which his family had acquired its celebrity. He visited Rome and Venice, and established himself at Milan, where he was patronized by the Duke, Cardinal Federigo; was made director of the Academy, and employed as an architect, a sculptor, and

a painter. In his works as a painter are found many beauties, accompanied by unaccountable defects. His style is free and spirited, and his colouring harmonious; but his design is occasionally conceited and absurd, from an affectation of the grand and the graceful. Of these deficiencies we have evidence in his pictures in the Chiesa della Pace, where his drawing of the naked is heavy and tasteless, and the movement of his figures distorted by the violence of their attitudes. His merits, however, must be allowed to outweigh his infirmities, and some of his works may be compared to the best productions of the Milanese school at his time. Such is his picture of the Baptism of S. Agostino, in S. Marco, which disputes the palm with Giulio Cesare Proccacini, and in the judgment of some is superior. Soprani, in the Life of Sinibaldo Scorza, says this artist excelled in painting animals and birds, of a cabinet size. He died in 1633.

CRESPI, DANIELLO, was born at Milan in 1590, and was first a scholar of Gio. Batista Crespi, called Cerano; but afterwards studied under Giulio Cesare Proccacini. Although he did not survive his fortieth year, he undoubtedly surpassed his first instructor; and, according to Lanzi, in the opinion of many, was equal to the latter. He is one of the able artists of the Milanese school, though little known, except in his own country. To an acute and penetrating genius, and an uncommon readiness of hand, he added a judgment that enabled him to take advantage of the excellencies of those that had preceded him, and to avoid their defects. Although he never frequented the school of the Caracci, he appears to have approved and adopted their principles and their practice. In the expression of his heads he is varied, yet select; and is particularly admired for the fervid devotion expressed in the character of his saints. His colouring is excellent, both in oil and in fresco, and partakes of the strength, as well as of the amenity, that we admire in Titian. The most esteemed works of this artist are the taking down from the Cross, in the Chiesa della Passione at Milan; and his celebrated suite of pictures of the Life of S. Bruno, at the Certosa. This able painter was unfortunately carried off, in the prime of life, with all his family, by the plague, which visited Milan in 1630.

CRESPI, GIOVANNI [or GIUSEPPE] MARIA, called IL SPAGNUOLO. This painter was born at Bologna in 1665. He was called il Spagnuolo by his fellow students, on account of the finery of his dress. He was first a scholar of Canuti; but afterwards passed some time under Carlo Cignani. He appears to have preferred the style of Federigo Baroccio to that of either of his instructors; and he copied and studied the works of that master with great assiduity. Desirous of discovering and establishing a novel mode of operation, he adopted a flimsy method of colouring, without solidity, and consisting chiefly of glazing, which has occasioned many of his works to be now almost obliterated. He had a particular talent for caricature; and some of his compositions of that kind are full of humour and eccentricity. He was for some time in the employment of the Grand Duke Ferdinand, for whom he executed several works in the Pitti palace. There are many of the pictures by this master in the churches and palaces at Bologna, of which the following are the principal: in the Palazzo Sampieri, is the Last Supper; in the church of S. Maria Maddalena, the Annunciation; in S. Nicolo, the Temptation of St. Anthony; in S. Salvatore, St. John preaching; and

in S. Maria Egiziaca, the Crucifixion. Gio. Maria Crespi has etched several plates from his own designs, among which are the following :

The Murder of the Innocents.

Two plates of the Resurrection, in the style of *Rembrandt*.

The Miraculous Crucifix of Pistoja.

St. Anthony ; in the manner of *Rembrandt*.

St. Pascal.

Five of the Trades ; in the style of *S. Rosa*.

A Shepherd and Shepherdess.

He died at Bologna in 1747. [He was a great copyist of the works of the older Italian masters, particularly of Coreggio, Baroccio, and the Caracci ; many of these have, no doubt, been sold as originals. In his own compositions he was a careless painter, using any oils or colours indifferently. Mengs terms him the destroyer of the Bolognese school ; his pernicious example having tempted many of the painters of his time to imitate the facility of execution, by which he had obtained profit and praise from ignorant patrons. Several of his pictures are in the gallery at Dresden, including the Seven Sacraments which he painted for Cardinal Ottoboni, and an *Ecce Homo*, which, with all its faults, is a masterly performance. An account of his life, with an apology for his faults, as an artist, was published by his son, the Canon Luigi Crespi, in an additional volume to the *Felsina Pittrice* of Malvasia.]

CRESPI, or **CRESPI**, ———, an Italian engraver of little celebrity, who, according to Basan, flourished in the beginning of the eighteenth century. Among other prints, he engraved a plate, representing the taking down from the Cross ; after *Carlo Cignani*.

CRESTI. See **PASSIGNANO**.

CRETI, **DONATO**. This painter was born at Cremona in 1671. According to Lanzi, he was educated at Bologna, under Lorenzo Passinelli, whose style he blended with an imitation of the works of Simone Cantarini da Pesaro, and formed a manner which has little claim to originality. His colouring is distinguished by a hardness and crudity, occasioned by his never properly blending his tints. He resided chiefly in Bologna, where he painted several pictures for the churches. In S. Pietro is an altar-piece of S. Carlo Borromeo asking Charity for the Poor ; in S. Domenico, S. Vincenzo Ferreri resuscitating a Child ; in S. Luca, the Crowning of the Virgin, one of his best works ; and in the Mendicanti, an admired picture of the Adoration of the Magi. In the Palazzo Pubblico, he painted four pictures of the Life of Achilles and other works. He died at Bologna in 1749. [On the altar-piece in the church of S. Luca, fuori di Bologna, is inscribed, "Do" Creti f. d'anni 71, e vissuto sempre infermo, avendo per 36 anni continui perduto il sonno, e quasi successivamente da un giorno all'altro, onde ridotto in delirio, non potendo ritrovare riposo nè notte, nè giorno. Osservator cortese pensate, e compatite." Let this dreadful state of affliction qualify all censure.]

[**CREUTZFELDER**, **JOHANN**, born at Nuremberg in 1570, was a scholar of N. Juvenel, and painted portraits in a highly finished manner : he died, according to Doppelmayr and other writers, in 1636. Zani calls the artist to whom the above dates apply, *John George* ; and quotes a *John Philip*, who flourished about the same period ; he next names *John*, who was living in 1660 : all of them being portrait painters. It is a doubt with Nagler whether the three names do not apply to one per-

son ; the initials on the known portraits of Creutzfelder are, however, *JC* with a date, one of which is 1631.]

CRISCUOLO, [or **CRISCIUOLO**,] **GIOVANNI FILIPPO**, was born at Gaeta about the year 1495, and was first a scholar of Andrea da Salerno, but he went to Rome when he was seventeen years of age, where he studied under Pietro Perugino, and attached himself to the works of Raffaele. On his return to Naples he was employed for the churches and public edifices, and painted several pictures, which are mentioned in favourable terms by Dominici, particularly an altar-piece in the church of S. Maria delle Grazie, representing the Virgin and Infant in the Clouds, and below St. John Baptist and St. Andrew ; and in S. Maria del Rosario, the Adoration of the Magi. He died at Naples in 1584. [There was another painter of the same name, who lived about the year 1670.]

CRISCUOLO, [or **CRISCIUOLO**,] **GIOVANNI ANGELO**, was the younger brother of the preceding artist ; and although he showed an early inclination for the art, his father would not permit him to make it his profession, but obliged him to follow the business of a notary. On the death of his father, the reputation his brother had acquired induced him to abandon his occupation ; and he placed himself under the tuition of Marco da Siena, by whose instruction he became a reputable artist. Dominici describes many of his works in the churches at Naples, among which is an altar-piece in the church of S. Stefano, representing the Martyrdom of that Saint ; and in Monte Calvario, a picture of the Virgin and Infant, with St. Jerome ; the latter is dated in 1572. [The exact time of his death is not known ; some say about 1580.]

CRISPI, **SCIPIONE**, a Piemontese painter, born at Tortona, who flourished, according to Lanzi, from the year 1592 till 1599. It is uncertain by whom he was instructed ; but he was an artist of considerable merit, as is evident from his picture of the Visitation of the Virgin to St. Elizabeth, in the church of S. Lorenzo, at Voghera, and an altar-piece at Tortona of S. S. Francesco and Domenico, which is dated 1592.

CRISTOFORI, **FABIO** and **PIETRO PAOLO**. These artists, father and son, are deserving notice for the perfection to which they have carried the Mosaic art. By them were executed in the Basilica of St. Peter, from the originals, the Communion of St. Jerome, after Domenichino ; the St. Petronilla, after Guercino ; and the Baptism of Christ, after Carlo Maratti, and other works.

CRISTONA, **GIOSEFFO**, [or **GIUSEPPE**,] was born at Pavia in 1664, and was a scholar of Bernardino Ciceri. He excelled in painting landscapes and views of the vicinity of Rome, from designs he had made during a long residence in that city, which, according to Orlandi, were greatly in vogue in his time. [He signed one of his pictures, *G. Crastona*, 1705.]

CRIVELLARI, **BARTOLOMEO**, a Venetian engraver, born in 1725. He was a pupil of Joseph Wagner, for whom he executed several plates, after *Gherardini*, *Tiarini*, and *Trepolo*. We have by him the following :

The Portrait of Christian, Electoral Prince of Saxony.
The Portrait of the Archduchess Ann of Austria.
Three Plates from the Life of S. Pietro Petronio.
Four Plates of musical and gallant Assemblies ; after *Niccolo del Abate*.

The Canonization of St. Alexander Saul; *after M. Bartoloni.*

CRIVELLI, CARLO. According to Ridolfi, this old painter was a native of Venice, and was a disciple of Jacobello [del Fiore.] He flourished from about the year 1450 till 1476. By this venerable artist there remain two pictures in the church of S. Sebastiano, at Venice, representing S. Fabbiano, and the Marriage of S. Catherine. [Some pictures by this master have recently been brought to England, by which he will be better known than by the meagre accounts that have been given of him. In the late Edward Solly's collection was one representing the Annunciation; it bears the following inscription: *Libertas Ecclesiastica Opus Caroli Crivelli Veneti, 1486.* Every part of the picture is rich in birds, fruit, flowers, and architectural decorations. It was purchased by Mr. Labouche: it ought to have been bought for the nation. Crivelli, or Crivilli, must have been an industrious painter, and of great repute in his day, as his name occurs repeatedly in the Guides and Catalogues. Lanzi mentions three of his pictures, an altar-piece at San Francesco di Matelica, with the inscription, *Carolus Crivellus Venetus miles pinxit*; another with his name at the Osservanti, in Macerata; and a third, with the date 1476, in the possession of Cardinal Zelada. He sums up his artistic character by saying, "He is an artist more remarkable for his force of colouring than for his correctness of design; and his principal merit consists in those little history-pieces in which he has represented *beautiful landscapes, and given to his figures grace, motion, and expression, with some traces of the colouring of the school of Perugia.* Hence his pictures have occasionally been taken for the productions of Pietro, as in the instance of that in Macerata." A painter of beautiful landscapes, who gave to his figures grace, motion, and expression, and whose altar-pieces were attributed to Pietro Perugino, must not be ranked as an ordinary artist.]


CRIVELLI, ANGELO MARIA. This artist was a native of Milan, and, according to Orlandi, painted animals and huntings with surprising truth and spirit, and was considered one of the ablest painters of his country of those subjects. [He was a painter who flourished in the early part of the eighteenth century; he was called *Crivellone.*]

CROCE, BALDASSARE, was born at Bologna in 1553. It is not ascertained under whom he studied; but, according to Baglioni, he visited Rome during the pontificate of Gregory XIII., by whom he was employed in the Vatican. He painted with great power and freedom, both in oil and fresco. His principal works at Rome are the cupola of the Cappella di S. Francesco in the church del Gesu. The vault of the choir in St. John of Lateran; and the history of Susanna, in the church of her name. He died at Rome in 1628.

[**CROME, JOHN,** of Norwich, was born in 1769. As he showed an early disposition for art, his parents placed him as an apprentice with a coach painter, which enabled him to learn the use of pencils and colours. At the intervals of his ordinary business, he attempted to represent scenes from nature, and selected those in the vicinity of his native city. These, however, chosen by the eye of an artist who fully appreciated their picturesque beauties, failed to make a corresponding impression on his contemporaries. The termination of his apprenticeship compelled him to the election of being an artist or an artisan: his predilection induced him to choose

the former, but, by the advice of a judicious friend, he added that of a teacher of drawing. This was fortunate, as it enabled him to make money, and at the same time to pursue his darling object of landscape painting without the fear of want. It also procured him patrons, and his productions began to be appreciated by his countrymen, and by degrees his reputation reached to the metropolis. He may be considered as a true pupil of nature. His landscapes are not compositions by rule; they are accurate representations of what he saw, but selected with just discrimination of the objects. A quiet piece of forest scenery, a verdant valley with a stream, an old fantastic tree, a winding hedge-row, a ruined cottage, are component parts of most of his pictures. His trees and herbs are studied with the care of a botanist, and each has the peculiar character that belongs to it. Norwich is indebted to him for the introduction of a school of painting; and several of his pupils have followed up his style since his death, which occurred in 1821.]

CROOCK, HUBERT DE, an ancient German engraver on wood, who flourished about the year 1490. His name is affixed to a large cut, representing the Trinity. It is neatly executed, but in a stiff, formal style. Albert Durer engraved the same subject, but in so superior a manner, that the print by Croock may be presumed to be a copy coeval with the original. Besides the name, it is marked with

the monogram 

[**CROOS, A. VAN,** called **THE YOUNGER,** (to distinguish him from his father, who was also a landscape painter,) painted landscapes and views of cities much in the manner of Peter Molyn, and also marine subjects and river scenes analogous to those of Van Goyen. His pictures are dated 1643 to 1667. It is supposed that he resided at the Hague, because many of his drawings represent views of the environs. The Dutch writers give no particulars of his life. His father's pictures are small woody landscapes on panel, carelessly designed and indifferently coloured: some have the date 1631. There was also another landscape painter of the name of *Croos*, (N.) of whom there is no further record.]

[**CROSS, MICHAEL,** a painter employed by Charles I. to copy some of the fine pictures in Italy, who, it is said, contrived to abstract a Madonna by Raphael from the church of St. Mark, at Venice, and left his copy instead. The picture was sold with the rest of the royal collection, and, it is said, was purchased by the Spanish ambassador, together with the twelve Cæsars by Titian, for the king of Spain. Charles certainly knew nothing of the theft; nor can it be supposed that he mistook it for a copy.]

CROSS, THOMAS, an English engraver, who flourished about the year 1648. He was chiefly employed in engraving portraits and plates for the booksellers, which are mostly from his own designs, and are almost entirely executed with the graver. We have by him, among others, the following:

PORTRAITS.

- King Richard III.
- Francis Bacon, Lord Keeper and Chancellor.
- Sir Robert Cotton Bruce, Bart.
- Joseph Hall, Bishop of Exeter.
- George Webbe, Bishop of Limerick.
- Richard Cromwell.
- Jeremiah Burroughs. 1646. Preacher at Stepney, &c.
- Jonas More, Mathematician; *after Stone.* 1649.
- Thomas Doolittle, Minister of the Gospel.

Robert Dingley, Master of Arts.
 John Gadbury, Astrologer.
 Christopher Love, Pastor of St. Ann's, Aldersgate. 1651.
 Edward Leigh, M. A. Philol. 1650.
 John Richardson, Bishop of Armagh. 1654.
 Philip Massinger; *Poet*.
 Francis Roberts. 1675; Presbyter, A. M.
 Thomas Wilson, Minister of St. George, Canterbury.
 Thomas Fiddell of Furnival's Inn.
 Richard Brome, *Poet*. 1654.
 Samuel Clarke, Pastor of St. Bennet Finck.
 Vincent Wing, Astronomer.
 A Frontispiece to White's Rich Cabinet. 1684.

CRUG, LOUIS. See KRUG.

CRUGER, THEODORE and MATTHIAS. See KRUGER.

CRUYL, LEVINUS, a Flemish designer and engraver, born at Ghent about the year 1640. He designed the views of the most interesting objects in and near Rome, enriched with figures and animals, touched with spirit, and in a pleasing style. Several of his drawings have been engraved by Giulio Testa; and we have by him some very interesting etchings from his own designs. He generally marked his plates **C**ruyl. The following are by him:

A set of Twenty-three Plates of Ancient and Modern Rome; *L. Cruyl del. et scul.* 1665.
 A set of Architectural Views of Roman Ruins, &c. 1667. He also etched some of the Triumphs of the Roman Emperors; *after Andrea Mantegna*; in ten plates.

CRUYS, THEODORE VER, a Dutch engraver, who resided chiefly in Italy. He flourished about the beginning of the last century, and engraved some plates from the pictures of the Florentine Gallery; some views of sea-ports, *after Salvator Rosa*; and several portraits. His plates are etched and re-touched with the graver, in a very indifferent style.

CUERNHERT, DIRK, or THEODORE, VAN, a Dutch engraver, born at Amsterdam in 1522. He is more distinguished as a religious controversialist than an artist. We have by him a few plates executed with the graver, in a slight, careless style. He has, however, the credit of being the instructor of Henry Goltzius. His works are the following:

The Descent from the Cross; *after L. Lombard*.
 Joseph explaining his Dream; *after M. Hemskeerck*.
 Joseph interpreting the Dreams of the Prisoners of Pharaoh; *after the same*.
 Job reproached by his Wife; *after the same*.
 Balaam and his Ass; *after the same*.
 The Elector of Saxony appearing before Charles V.; *after the same*.
 The Landgrave of Hesse Cassel, before Charles V.; *after the same*.

[He resided at Haerlem, but died at Gouda in 1590. Heineken and Huber have given catalogues of his engravings, but they are far from being complete.]

CUEVAS, PEDRO DE LAS, a Spanish painter, born at Madrid in 1558. According to Palomino, he painted several pictures for private collections, in which he was more employed than for the public edifices. He was, however, more estimable for the celebrity of his academy than his works as a painter. Some of the most distinguished painters of the time were educated in his school. Such as *Josef Leonardo, Antonio Pereda, Antonio Anias, and Don Juan Carræno*. He died at Madrid in 1635.

CUEVAS, EUGENIO DE LAS, was the son and scholar of the preceding artist, born at Madrid in 1623. He was chiefly employed in painting portraits in small, in which he gained great reputation at the court of Spain; and was appointed by Philip IV. to instruct his son Don Juan of Austria in

drawing. He died at Madrid in 1667. [Bermudez says he was born in 1613. He was not only a painter, but a poet and musician.]

CULMBACK, HANS, [OF JAN.] According to Florent Le Comte, this artist was a native of Germany, and flourished about the year 1517. He is said to have been a disciple of Albert Durer, and engraved both on wood and copper. Among other prints by him, we have one representing a Soldier armed, conversing with a Country Woman; dated 1517, and marked with the initials H. V. C. [The great diversity of opinion respecting *Hans Culmbach*, or *Kulmbach*, and his works, among writers who should be the best informed on the subject, renders it difficult to say any thing of them not liable to controversy. The best authorities to consult are Bartsch, Zani, Heineken, Brulliot, and Nagler.]

CUNEGO, DOMENICO, a modern Italian engraver, born at Verona in 1727, [and died at Rome in 1794.] He engraved several portraits of the Royal Family of Prussia; and was afterwards employed by Mr. Hamilton to engrave some of the plates for his *Schola Italica*. Cunego afterwards came to England, and engraved some plates for Mr. Boydell's collection. He worked principally with the graver, in a clear, neat style. Among many others we have the following by this artist:

PART OF THE SUBJECTS FOR THE SCHOLIA ITALICA
OF G. HAMILTON.

Three subjects of the Creation, from the Sistine Chapel; *after M. Angelo*.

Raffaello's Mistress, called *la Fornarina*; *after Raffaello*.
 Galatea; *after the picture in the Barberini palace; after the same*.

Ganymede; *after Titian*.

A Head of Magdalene; *after Guido*.

The Prodigal Son; *after Guercino*.

The Birth of St. John Baptist; *after L. Caracci*.

Galatea, part of the Farnese Gallery; *after Agost. Caracci*.

Apollo and Silenus; *after An. Caracci*.

St. Cecilia receiving the Palm of Martyrdom; *after Domenichino*.

SUBJECTS AFTER DIFFERENT MASTERS.

Portrait of Raphael Mengs; *se ipsum pinx.*

The Virgin and Infant; *after Mengs*.

Five sheets of the Paintings by Mengs, in the Library of the Vatican.

Five of the History of Achilles and Hector; *after G. Hamilton*.

The Virgin and Infant; *after Coreggio*.

The Entombing of Christ; *after Raffaello*.

Six, the Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, and the Presentation in the Temple; *after Domenichino*.

Rinaldo and Armida; *after Guercino*.

A set of thirteen plates of Ruins; *after Clerisseau*. [And numerous others, chiefly after Italian masters.]

CUNEGO, ALOYSIO, was the elder son of the preceding artist, born at Verona in 1757. He chiefly resided at Leghorn. We have by him a few plates, of which the following are the principal:

The Statue of the Apollo of Belvidere.

St. Margaret; *after Guercino*.

The Persian Sibyl; *after the same*.

Mary Magdalene; *after Guido*.

CUNEGO, GIUSEPPE, the younger son of Domenico Cunego, born at Verona in 1760, and, with his brother, was instructed by their father. By this artist we have the following plates of landscapes:

Four Italian Landscapes, with figures; *after F. de Capo*.

Eight Landscapes; *after the pictures by Gaspar Pous-sin, in the Palazzo Colonna*.

[CUNNINGHAM, EDMUND FRANCIS, the son of a Scottish gentleman, and supposed to have been

born at Kelso about the year 1742. After the affair of 1745, his father, who, it would seem, was an adherent of the Pretender, withdrew to Italy, and there his son imbibed a love for painting, and sedulously applied to the study of it as a profession. He copied the works of Coreggio, Parmegiano, and other great masters, and attained a high degree of excellence. In Italy he assumed the name of Calzo, or Calze, by which he is best known in foreign parts. He visited France, Prussia, and Russia, and every where met with patronage; but the fortune which he gained by his talents he wasted by his dissipation: he was always involved in difficulties. He died poor at London, it is supposed about 1793 or 1795.]

CUNYNGHAM, DOCTOR WILLIAM. This gentleman resided at Norwich, about the year 1559. He was the author of a book entitled *A Cosmographical Glass*, which was embellished with several plates, and a large plan of Norwich, some of which were engraved by himself.

CUQUET, PEDRO, a Spanish painter, born at Barcelona in 1596. According to Palomino, his works are confined to the churches and convents of his native city, of which the principal were some pictures of the life of St. Francisco de Paula, in the cloister of the convent of that name. He died in 1666. [The industrious *Restorers*, who for some time overran Spain, have *destroyed* the greater part of his works.]

CURIA, FRANCESCO. This painter was born at Naples in 1538. According to Dominici, he was a scholar of Gio. Filippo Crisicuolo; but afterwards visited Rome, where he studied the works of Raffaele, and the other distinguished masters. On his return to Naples, he painted many pictures for the public edifices. He distinguished himself by the grandeur of his compositions, the fine expression of his heads, and a vagueness of colouring that approaches to nature. His most admired work is in the Chiesa della Pietà, representing the Circumcision. It is an admirable composition of many figures, painted in a great style, and is considered by Lanzi as one of the finest pictures at Naples. He died in that city in 1610.

CURRADI, or CURRADO, FRANCESCO, was born at Florence in 1570, and was brought up in the school of Batista Naldini. According to Lanzi, this artist was unremittingly occupied during a long life, until he reached his ninety-first year, in painting, and in the instruction of his numerous pupils. He painted history, and some of his large works are in the churches at Florence, of which the altar-piece of S. Saverio, in the church of S. Giovannino, is esteemed one of the best. But he chiefly excelled in historical subjects of an easel size, of which two of his finest pictures are in the gallery at Florence, representing Magdalene, and the Martyrdom of S. Tecla. His works are composed with taste and judgment, his design is correct, and his heads are full of expression. In his colouring, like most of the Tuscan painters, he is more to be admired for its sobriety than its vivacity. He died in 1661. [He is sometimes called *Gianfrancesco di Bellos guardo*.]

CURTI, BERNARDINO. This artist was a native of Bologna, and flourished about the year 1645. He engraved some portraits, among which is that of Lodovico Caracci. We have also by him a middle-sized plate, representing an emblematical subject after *Luca Ferrari*.

CURTI, FRANCESCO, an Italian engraver, born at Bologna about the year 1603. He worked prin-

cipally with the graver, in a neat, clear style, resembling the manner of Cherubino Alberti, but very unequal to that artist in drawing. Besides some portraits, we have the following by him:

Two Busts of the Virgin and St. Catherine, on the same plate.

The Virgin teaching the infant Jesus to read; after *Guercino*.

The Marriage of St. Catherine; after *D. Calvert*.

Venus directing Vulcan to forge the Arms for Æneas; after *Caracci*.

Hercules combating the Hydra; after *Guercino*.

The infant Christ sleeping; after *Guido*; etched and finished with the graver.

[He died about 1670.]

CURTI, GIROLAMO. See DENTONE.

CUSTOS, or CUSTODIS, DOMINICK. This artist was the son of Peter Baltens, born at Antwerp about the year 1565. At an early period of his life he settled at Angsbourg, where he assumed the name of Custos, and formed a considerable establishment as a printseller. He engraved several plates, executed with the graver, sufficiently neat, but in a formal, stiff style.

A set of the effigies of the German Emperors, A. D. 1601. Fourteen, entitled *Effigies piorum ac doctorum aliquot virorum*, &c. 1594.

Twenty-eight Plates, entitled *Tirolensium principum comitum genuina Icones*. 1599.

Sixty-four Portraits of the Fugger Family. 1593; scarce.

SEPARATE PORTRAITS, AND SUBJECTS FROM VARIOUS MASTERS.

Edward VI.

Marcus Bragadinus; *J. ab Ach pinx.* 1591.

Carolus III. Lotharingæ Dux. 1597.

Dorothea Lotharingæ Dux.

Pope Sixtus V.

Bust of Sigismund, Prince of Moldavia; *J. ab Ach pinx.*

Maria Christina Carolina, his consort.

Cosmo de Medici. 1609.

Rodolphus II. Emperor.

Four Plates of the Prodigal Son; *D. Custodis inv. et fec.*

Judith, with the Head of Holofernes; after *J. van Ach*.

[He died in 1612.]

CUSTOS, DAVID, was the son of the preceding artist, by whom we have a few plates of landscapes coarsely etched, but not without merit. The following are by him:

A set of Views in the Low Countries.

A small Landscape, with Boors playing at Nine-pins.

CUYLENBURG, a Dutch painter, of little reputation. [His name was Abraham Van Cuylenburg; he was born at Utrecht in 1639. His figures are abortive imitations of Poelenburg, but dealers are so kind to him, as to ascribe them to that master; robbing the one without enriching the other.]

CUYP, or KUYP, JACOB GERRITZE, called OLD CUYP. This painter was born at Dort about the year 1580, and was a scholar of Abraham Bloemaert. His pictures generally represent views in the neighbourhood of Dort, with figures and cattle, which, though rather dry and hard in the pencilling, are not without merit for a natural and simple tone of colouring. The works of this artist would probably have been held in higher estimation, had they not been so much surpassed by the extraordinary productions of his son. His pictures are little known out of Holland. He was one of the founders of the Academy at Dort in 1642. [He also painted battles and encampments; and some of his portraits are excellent. Writers differ with respect to the date of his birth; Balkema places it in 1578, and Immerzeel in 1575.]

CUYP, or KUYP, ALBERT. This charming painter was the elder son of the preceding artist, born at Dort in 1606. He had no other instructor than his father; but he was endowed with a genius that wanted little more assistance than the incipient rudiments of the art. He acquired the chaste and exquisite style, for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their cattle. These subjects he has treated with an enchanting simplicity, that may be truly said to be peculiar to him. Whether he wished to exhibit the dewy vapour of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening; nature is perfectly represented. It is not, perhaps, giving him more merit than is due to him, to assert that no painter had surpassed him in the purity of his aerial tint. Tuned to the harmony of colour, like the ear of the musician to sound, his eye appears to have been incapable of a discordant tone; every object is enveloped in the air of the moment he wished to describe. Cuyp was not confined to landscapes and figures; he painted with equal success sea-pieces and views of rivers, with boats sometimes sailing with a fresh breeze, sometimes at anchor in sultry calm; in which the brilliancy of a sunny sky is reflected in the water with a transparent lucidity of colour that is undecipherable. Among his most surprising productions are his frost-pieces, with figures amusing themselves on the ice. It is difficult to form an idea of the interesting and exquisite manner in which he has treated those subjects, or the surprising effect he has given to that gilded glow which nature not unfrequently assumes at that season. He excelled also in horse-fairs and skirmishes of cavalry, which he painted with infinite spirit. He was not less happy in his pictures of moonlight; in which the admired works of Vanderneer are eclipsed by a superior and a more delicate degradation of light. He also painted portraits, the interior of churches, fruit, flowers, and may be called the most universal painter of the fertile school to which he belongs. His pencil is uncommonly broad and facile, with an unusual plumpness of touch, and a crispness of surface which is peculiar to him, if we except the works of Rembrandt, to which those of Cuyp bear some analogy in the richness of colour and the intelligence of light and shadow. The pictures of this excellent artist are more frequently to be met with in England than in any other country; and it may not be unworthy of remark, that it is within the recollection of the author, that his pictures were held in no great estimation on the continent. It was the discrimination of the English collectors, and their ardour to possess his works, that first brought them into the reputation they now hold even in his own country. Albert Cuyp has left a few small etchings of cows, which, though not executed with much delicacy or care, evince the hand of the master. They are very scarce. [The date of his death is not correctly known: he was living in 1672. His pictures are now selling at enormous prices; from one to two thousand guineas is common, and even higher sums have been given.]

CUYP, or KUYP, BENJAMIN, was the younger brother of the preceding artist, born at Dort about 1615. He did not follow the manner of his brother, but attached himself to an imitation of the vigorous style of Rembrandt. He painted small

historical pictures, which, in force of colour and intelligence of light and shadow, resemble the works of that great master. His pictures cannot be admired for the correctness of the design nor the expression of the heads, which is not without vulgarity; but they are well coloured, with a fine effect of the chiaro-scuro. [Balkema says he was the nephew and scholar of the elder Cuyp, and was born in 1608. His pictures may be considered as coarse attempts at the manner of Rembrandt.]

D

DA, ABRAHAM, an engraver, who was probably of Germany, as he appears to have imitated the style of Theodore de Brye. There is a plate by him of the Last Supper, executed with the graver in a neat, stiff style; it is inscribed *Abraham Da, fecit*; from which it may be presumed it is from his own design.

DACH, JOHN. According to Van Mander, this painter was born at Cologne in 1566. He was the scholar of an obscure painter named Barthelemy. On leaving that master he went to Italy, and returning by way of Vienna, he was received into the service of the Emperor Rodolphus II., for whom he painted several pictures, and was sent by that monarch to Italy, to collect objects of antiquity, and to make drawings from the most celebrated statues. He died at Vienna at an advanced age. [This is probably the same with Jan van Achen, who died at Munich in 1618, according to Balkema; as he is noticed under both names by Zani, who places his birth in 1556, and his death in 1600.]

DADDI, BERNARDO. This old painter was born at Arezzo; and is stated by Baldinucci to have flourished about the year 1355, at which date he was received into the company of painters at Florence. He was a disciple of Spinello Aretino. Some of his pictures are still preserved in the churches at Florence; one of the least injured by time is at S. Giorgio. He died at Florence in 1380.

DADDI, COSIMO. This painter was a native of Florence, and flourished about the year 1614. He was a scholar of Batista Naldini, and painted history with considerable reputation. Several of his works in the churches are noticed in the posthumous publication of Baldinucci, particularly a picture of the Visitation of the Virgin to St. Elizabeth, at the monastery of S. Lino, at Florence; and some subjects from the Life of the Virgin in the choir. In the church of St. Michael is an altar-piece, representing that Archangel discomfiting the rebel Angels. He died of the plague in 1630. [Zani says his name was *Dati* and not *Daddi*; he painted in 1588.]

[DAEL, JAN FRANZ VAN, a native of Antwerp in 1764, practised his art chiefly in France, as a fruit and flower painter, in which he became eminent. His style is in the manner of Van Huysum, and Van Spaendonck. He was patronized by the empresses Josephine and Marie Louise, and received the cross of honour from Napoleon, and a gold medal from Louis XVIII. He died at Paris in 1840, and was buried in the cemetery of Père la Chaise near to his friend Van Spaendonck.]

[DAELE, JAN VAN, a Dutch landscape painter, born in 1530, and died in 1601, excelled in representing mountainous and rocky scenery. Balkema erroneously names him Cornelius.]

DAGIU, FRANCESCO, called IL CAPELLA. According to Tassi, this painter was born at Venice in

1714. He was a scholar of Gio. Batista Piazzetta. In 1744 he was made an associate of the Academy at Venice, and in 1756 an academician. He painted history, and was chiefly employed for the churches at Bergamo, and in the state. One of his best pictures is St. George and the Dragon, in the parochial church of S. Bonate. He died in 1784.

DAHL, MICHAEL, an eminent portrait painter, born at Stockholm in 1656. He received some instructions from Ernstraen Klocke, an esteemed Swedish artist, and painter to the crown. At the age of twenty-two Dahl came to England, but did not at that time remain here longer than a year; he continued his travels in search of improvement through France to Italy, where he studied some years. Whilst at Rome, he painted the Portrait of the celebrated Christiana, Queen of Sweden. In 1688 Dahl returned to England, where he found Sir Godfrey Kneller rising to the head of his profession; and he had merit to distinguish himself as no mean competitor. Queen Anne sat to him; and he was favoured with the patronage of Prince George. He lived to the advanced age of 87, and died in 1743.

DAIGREMONT, M., a French engraver, who flourished about the year 1670. He engraved some of the plates for the Book of Ornaments of Painting and Sculpture, in the Louvre and the Thuilleries, published by John Berain. He also engraved several of the views of Versailles.

DALEN, CORNELIUS VAN, a Flemish engraver, born at Antwerp about the year 1620. He was called the younger, to distinguish him from his father, who was a printseller and publisher. He was instructed in engraving by Cornelius Vischer, whose style he followed for some time. His prints occasionally resemble those of A. Blooteling, and at other times those of Pontius and Bolswert. He worked entirely with the graver, which he handled in a bold and free manner; and his plates discover considerable taste and intelligence. We have by him several very interesting portraits, and a few historical subjects. He usually marked his prints with his initials C. D. The following are by him:

PORTRAITS.

Catherine of Medicis, in the back-ground the City of Amsterdam.

Charles II., King of England; *after S. Luttichuys.*

James, Duke of York; *after the same.*

Henry, Duke of Gloucester; *after the same.*

William III.

Mary his Queen.

Algernon Percy, Earl of Northumberland.

John Maurice, Prince of Nassau; *after G. Flink.*

Pietro Aretino; with a book; *after Titian.*

Giovanni Boccace; *after the same.*

Giorgio Barbarelli, called Giorgione; *after the same.*

Sebastiano del Piombo; *after the same.*

The last four are from the cabinet of Reynst.

Anna Maria Schurman, paintress, &c.; *after Van Ceulen.*
Old Parr, aged 152 years.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; marked C. D.

The Virgin, with the infant Jesus; the same mark.

The Four Fathers of the Church; *after Rubens*; in the style of *Pontius*.

Nature adorned by the Graces; *after the same*; in the manner of *Bolswert*.

A Shepherd and Shepherdess; *after Casteleyn.*

The Virgin suckling the Infant; *after G. Flink.*

Venus and Cupid; *after the same.*

The Four Elements, represented by Children; *after A. Diepenbeck.*

The Concert; *after the same.*

The Monument of Admiral Cornelius Tromp; *C. van Dalen, sc.*; scarce.

DALENS, DIRK, or THEODORE, a Dutch landscape painter, born at Amsterdam in 1659. He was the son of William Dalens, an artist of little celebrity, who taught him the first lessons in the art. The principal works of Dalens are large landscapes, painted with a free and firm touch, and very agreeably coloured, which decorate the saloons of some of the principal houses at Amsterdam. He also painted some cabinet pictures of landscapes, with figures, which are deemed worthy of being placed in the collections in Holland. He died in 1688.

[DALENS, THIERRY VAN, called the young, born at Amsterdam in 1688, was a painter of landscapes with cattle and figures, enriched with ruins, in the manner of Pynacker, which he executed with great ability. He is said to have followed the manner of his father, who was a good landscape painter, and also excelled in painting birds and still life. There is, however, some confusion in the accounts of these artists, as to chronology and subjects, there being three, all called Theodore, Thierry, or Derick. See VAN DELEN.]

DALL, NICHOLAS THOMAS. This artist was a native of Denmark, and settled in London, as a landscape painter, about the year 1760. He was much employed in painting some excellent scenes for Covent Garden theatre, and his engagements in that branch of the art prevented him from painting many easel pictures. In 1768 he obtained the first premium given by the Society for the Encouragement of Arts, &c. for the best landscape painting. He was chosen an Associate of the Royal Academy in 1771, and died in 1777.

DALLAMANO, GIUSEPPE. This painter, born at Modena in 1679, is a remarkable instance of the progress that untutored genius has sometimes made in the art without the help of a master. Dallamano is stated by Lanzi to have been hardly removed from an idiot; ignorant even of the alphabet, and unassisted by professional instruction, he reached an excellence in painting architectural views, which surprised the most intelligent judges. Many of his works are in the collections at Turin, of which the best are in the royal palace. He died in 1758.

DALLEVIA, A., an Italian engraver, who resided at Venice about the year 1686. Among other prints, he engraved a set of plates representing triumphal processions, published at Venice in 1686, entitled, *Giuochi Festivi e Militari*. They are executed in a coarse, indifferent style, and are inscribed *A. Dallevia, sculp.*

DALMASIO, LIPPO SCANNABECCHI, called LIPPO DALLE MADONNE. This old painter was a native of Bologna, and flourished from 1376 till 1410. He was a disciple of Vitale da Bologna, and was called Lippo dalle Madonne from the beautiful character he gave to his heads of the Virgin. His works are distinguished from the Gothic style of the time in which he lived, by a softer blending of tint, and a less formal folding of his drapery. He was certainly superior to his contemporaries in the expression of his heads, which were so beautiful that Malvasia reports, that Guido declared that nothing short of inspiration could have enabled him, at that early period, to have given so much majesty and sanctified sweetness to the character of our Lady. Malvasia and Tiarini assert, that some pictures by this master in S. Petronio and S. Procolo, at Bologna, were painted in oil. This circumstance, as well as other authorities, bring into further doubt the already questioned authenticity of the

discovery of oil painting by John van Eyck of Bruges, in 1410. [In the Gentleman's Magazine for August, 1841, appeared the following notice, under the head of "Fine Arts:—" "BOLOGNA. In the ancient palace of the Podestà, which stands in the middle of the 'Piazza Maggiore,' a quantity of pictures of extraordinary antiquity have been discovered; marked with the name of Lippo Dalmasio, a painter who flourished before Antonella of Messina, and before, as has been generally believed, the invention of oil painting. The analysis of the material with which these pictures are painted proves that they are in oil. The Academy of Fine Arts has instituted a committee to examine into this discovery, and to make an exact report on the subject."]

[DAM, ANTHONY VAN, born at Middleburg, painted marine subjects of large dimensions. He flourished about the middle of the last century.]

[DAM, GAUTIER, born at Dort in 1726, was a scholar of Schouman, whose manner he followed for some time, but ultimately became an imitator and copyist of Cuyp and Backhuysen. He died at Dort in 1785 or 1786.]

DAMBRUN, ————. This artist was a native of France, and flourished about the year 1760. He engraved several plates after the French painters, representing conversations and musical parties, which are neatly executed with the graver.

DAME, GILES LA. Florent Le Comte mentions this artist as the engraver of several plates, representing Holy Families, and other devotional subjects, in which he imitated the style of Claude Melan, but not very successfully.

[DAMERY, JACOB, a painter of fruit, flowers, and vases, was probably a native of Liege. He went to Rome when young, and, it is believed, remained there till his death, which occurred in his fifty-sixth year. There are engravings by him with the date 1657.]

[DAMERY, SIMON, born at Liege in 1597, went to Italy and distinguished himself as an historical painter. He died at Milan in 1640.]

[DAMERY, WAUTIER, or WALTER, born at Liege in 1614, was a scholar of P. da Cortona. He painted history and landscape. After being some time in Italy he visited Paris, and returned to his own country, where he died in 1678.]

DAMIANI, FELICE. This painter was a native of Gubbio, and flourished from the year 1584 till 1606. He is by some supposed to have been educated in the Venetian school, and his picture of the Circumcision, in S. Domenico, partakes of that style; but in general his works evince more of the Roman taste, which he probably acquired under Benedetto Nucci. One of his esteemed works is the Decollation of St. Paul, at Castel Nuovo, in Recanati; the expression in the head of the Martyr is admirable, the drawing correct, and the colouring brilliant and harmonious. It is dated 1584. About twelve years afterwards he decorated two chapels in the church of Madonna de Lumi, at S. Severino, with pictures representing the Life of the Virgin and the Infancy of Christ. But his most admired production is the Baptism of S. Agostino, in the church dedicated to that saint at Gubbio; a grand composition of many figures, finely grouped, with an admirable expression of piety in the heads, and enriched with noble architecture, painted in 1594. [He was living in 1616.]

DAMINI, PIETRO, was born at Castelfranco in 1592, and, according to Ridolfi, was a scholar of Gio Batista Novelli, who had been educated in the

school of Palma. Such was the extraordinary expectation occasioned by the early display of his talents, that some writers have not hesitated to affirm that he would have equalled Titian if he had not died young, an assertion, which, as Lanzi observes, may be regarded as an hyperbole. There are many of his works at Castelfranco, Vicenza, Crema, and particularly at Padua, in which city, in the church of Clemente, is his picture of Christ giving the Keys to St. Peter; and in the church of il Santo, his most celebrated work of the Crucifixion, with the Virgin Mary and St. John, a picture of extraordinary beauty, and of the most harmonious colour. In the cloister of the Padri Serviti, at Vicenza, he painted several pictures of the Life of S. Filippo, the founder of their order. The style of Damini is vague and elegant, but he is by no means uniform. He appears to have frequently changed his manner, in search of greater perfection; and his last works are evidently his best. He had acquired a distinguished reputation when the staves of Venice were afflicted with the plague in 1631, to which contagion he fell a victim. He had a brother,

DAMINI, GIORGIO, who was an excellent portrait painter, as well as of historical subjects of a small size, who was carried off by the same dreadful calamity.

DANCE, NATHANIEL. See HOLLAND.

DANCKERT, or DANCKERS, CORNELIUS, a Dutch engraver, born at Amsterdam in 1561. He established himself at Antwerp as a printseller, where he engraved several plates of portraits, and other subjects, which are not without considerable merit. Among others, we have the following by him:

PORTRAITS.

Gustavus Adolphus, King of Sweden.
Jacob Wassenaer, Lord of Obsdam.
Cornelius de Wit, with a Battle in the back-ground.
John Calvin; oval.
John Casimir, Count of Nassau.

SUBJECTS FROM HIS OWN DESIGNS.

Four, of Figures on Horseback, called the Monarchies; representing Nimus, Cyrus, Alexander, and Cæsar, with emblematical ornaments.
Seven, of the Planets, with Emblems.
The Seven Wonders of the World, with the same.
Twelve, of the Sibyls; full-length.
Twelve, of Animals and Birds.
Sixteen Views in Holland.
One hundred Subjects from the Old Testament; four on each plate, twenty-five plates.
A set of Prints of the Ruins of Rome.
Meleager and Atalanta; an etching; *after R. Picou.*

DANCKERT, or DANCKERS, DANCKER. This engraver was the son of the preceding artist, born at Antwerp about the year 1600. He succeeded his father in his establishment of a print-seller, and surpassed him in his talent as an engraver. His plates are sometimes only etched, but more frequently finished with the graver. We have by him a considerable number of plates after Berghem, Wowermans, and other painters. And he also engraved some portraits, and other subjects, from various masters. We have by him:

The Portrait of Charles II., King of England.
The Departure of Charles II. for England at the Restoration.
Venus and Cupid, with a Satyr; *after Titian.*

VARIOUS PRINTS AFTER BERGHEM.

Hawking, called *Het Vinkebaantjé*.
A Stag Hunt, called *De Hartenjagt*.
Four, of Landscapes and Figures, in one of which is a Man passing a Bridge. These are considered his best prints; *after Berghem.*

Four smaller plates, of Landscapes and Figures.

Six middle-sized plates, in the title print a Shepherd riding on an Ox playing on the Flute, and a Shepherdess dancing.

Four large plates of Landscapes; on the title print is inscribed, *Danckert Danckerts, fec. et aec.*

A set of fine Etchings; after *Wouermans*.

[There were several artists of the name of Danckers, who flourished about the middle of the 17th century; but the accounts of them are very confused. Balkema mentions a *Jan Danckers* who painted a picture bearing date 1648. Henry, it is also said, made copies of Titian and Palma.]

DANCKERT, or DANCKERS, HENRY. This artist was most probably of the same family, although born at the Hague about the year 1630. He was bred an engraver, but afterwards was recommended to study painting, and went to Italy for improvement. On his return to Holland he acquired some reputation as a landscape painter, and was invited to England by Charles II., who employed him in designing views of the royal palaces, and of the sea-ports of England and Wales. In the collection of James II. there were twenty-eight landscapes and views by this master. He engraved a few plates, as follow:

The Portrait of Charles II.; after *A. Hanneman*, inscribed, *Henr. Danckers, Hagæ Batavus, sculp.*

A large View of Amsterdam and the Y, with Shipping; in three sheets.

A set of Views of the Palaces and Sea-ports in England.

DANCKERT, or DANCKERS, JUSTUS, an engraver of the same family, by whom we have the following plates:

The Portrait of William III., Prince of Orange, afterwards King of England.

The Portrait of Casimir, King of Poland.

Seven plates of the Gates of Amsterdam.

DANCKERT, or DANCKERS, JOHN. This artist was a native of Holland, and resided at Amsterdam about the year 1657. He painted history with some reputation, and etched a few plates, among which is a print representing Venus reclining on a couch; after *Titian*.

DANDINI, CESARE. This painter was born at Florence about the year 1595. He was first a scholar of Francesco Curradi, but afterwards studied under Domenico Cresti, called Passignano, and Cristofano Allori. Under these masters he acquired a tolerable correctness of design, and an agreeable tone of colouring. One of his best works is a picture of S. Carlo, with other saints, in one of the churches at Ancona. He also painted easel and cabinet pictures, which were admired for their neatness and finish. He died in 1658.

DANDINI, VINCENZIO, was the brother of the preceding artist, born at Florence in 1607. After receiving some instruction from his brother, he went to Rome, where he studied some time under Pietro da Cortona, whose style he followed. He was an eminent painter of history, and, according to Orlandi, was made principal of the Academy at Rome, on which occasion he painted a large picture which gained him great reputation. He returned to Florence, where he executed several works for the churches. In the Chiesa di Ognissanti is an admired picture of the Conception. He was employed in the palaces of the Grand Duke; in one of which he painted a ceiling, representing Aurora with the Hours, much in the style of Pietro da Cortona. He died at Florence in 1675.

DANDINI, PIERRO, was the nephew of the preceding artist, and the son of Cesare Dandini, born

in 1646. Having lost his father when he was only four years of age, he was taken under the protection of his uncle, who instructed him in the principles he had himself adopted of the style of Cortona. He afterwards travelled through great part of Italy, and improved himself by studying the great masters of the Venetian and Lombard schools. On his return to Florence he was patronized by the Grand Duke Cosimo III., for whom he painted many works in oil and in fresco. It is to be lamented, that the avarice of this artist led him into a slight and negligent manner of finishing his works; to which he was the more easily tempted by the possession of uncommon facility of execution. Lanzi mentions, as one of his most important works, the Cupola of St. Mary Magdalene, at Florence. In the church of S. Maria Maggiore is a picture of S. Francesco; and in the church of the Servi monks is an altarpiece representing a Saint of their order officiating at the altar. He died in 1712.

DANEDINI, OTTAVIANO, was the son of the preceding artist, and painted history in the style of his father. Some fresco paintings in the cloister of S. Spirito, a picture of several saints in S. Lorenzo, and his works in the church of the Magdalene at Pescia, evince the respectability of his talent.

DANEDI, GIOVANNI STEFANO, called **MONTALTO.** This painter was born at Treviglio, in the Milanese, in 1608, and was a scholar of Cavaliere Morazzone. During a long residence at Milan, he painted a great number of pictures for the churches of that city, and in the state. One of his best works is the Martyrdom of S. Gjustina, in S. Maria in Pedone. He died at Milan in 1689.

DANEDI, GIOSEFFO, called **MONTALTO,** was the brother of the preceding artist, born at Treviglio in 1618. When young he went to Bologna, where he entered the school of Guido Reni. On leaving that master he settled at Turin, where he executed some works for the public edifices. Towards the latter part of his life he joined his brother at Milan, where he was much employed. In the church of S. Sebastiano is a fine picture by this master of the Murder of the Innocents. He died in 1688.

DANET, JOHN. See **DUVER.**

DANET, LEON. See **DAVEN.**

[**DANIELL, THOMAS,** a member of the English Royal Academy, commenced his artistic career as a painter of English landscape scenery, with some attempts at poetical composition. At the age of 35, he went to India with his nephew, William Daniell; they were absent about ten years, gathering materials for their great work of "Oriental Scenery," which was published in 1808, in 6 volumes, the whole of which, with the exception of the volume of "Excavations," was executed by William. He seldom painted any but Indian subjects. His death occurred in 1840, at the age of 91 years. The works of William Daniell are so blended with those of his uncle Thomas, that they may be considered, artistically, as one, though some give the preference to the latter. William died in 1837, aged 64.]

[**DANKS, FRANCIS,** surnamed the Tortoise, was born at Amsterdam in 1650, where he died in 1703. He painted history and portraits, and showed considerable talent in modelling and sculpture.]

DANNOOT, PETER, a Flemish engraver, who flourished about the year 1690. He engraved a plate representing the Head of Christ crowned with Thorns, after *Rubens*, and a Portrait of Perc Mastriple.

[**DANTE, GIROLAMO,** an Italian painter, men-

tioned by Zanetti and Lanzi as a scholar of, and assistant to Titian in some of his less important works. It is said that in copying the originals of his master, he attained so high a degree of excellence, that such of his pieces as were retouched by Titian bid defiance often to the judgment of those who are considered exact connoisseurs. He also produced works of his own design; the altar-piece attributed to him at San Giovanni in Olio reflects credit on so great a school.]

[DANTI, PADRE IGNAZIO, a Dominican, employed by Pope Gregory XIII. to decorate the walls of the Vatican with geographical delineations of ancient and modern Italy. He was born in Perugia, of a family devoted to the fine arts, and was a man of superior knowledge and judgment. The pope having determined to complete the continuation of the gallery of Raphael in conformity with the original plan, and to paint four subjects in every arcade of the gallery, all from the New Testament, Danti was employed by him to superintend the work; it being found, by experience, that the entire abandonment of a design to the direction of practical artists is injurious to its execution; for there are few that, in the choice of their inferior assistants, are not governed by influence, avarice, or jealousy. The selection, therefore, was reserved to Danti, who, to an excellent practical knowledge of the art of design, united moral qualities that insured success; and under his direction the whole work was regulated and conducted in such a manner that the spirit of Raphael seemed to be recuscitated in the precincts of the Vatican.]

DANTI, TEODORA. This lady is mentioned in the *Vite de Pittori Perugini*, by Liono Pascoli, who states her to have been born at Perugia in 1498. She painted small pictures, in imitation of the style of Pietro Perugino. She died in 1573.

[DANUS, MIGUEL, a Spanish historical painter, born at Majorca, studied first at Valentia, and afterwards in Italy in the school of Carlo Maratti. After an absence of several years he returned to his own country, where he painted, in the manner of his master, the pictures in the cloisters of the convent of the Secours at Palma; and others which are to be found in the collections of the inhabitants of Majorca.]

DANZEL, JEROME, a modern French engraver, born at Abbeville in 1755. He was a pupil of Flipart, and has engraved several plates in a firm and neat style. He was received a member of the French Academy. We have by him the following prints:

- An old Man, half-length; *after Rembrandt.*
- A Flemish Merry-making; *after Tilborgh.*
- Venus and Adonis; *after J. Bethon.*
- Venus and Æneas; *after Ant. Boissot.*
- Alexander giving Campaspe to Apelles; *after Lagrenée.*
- Socrates pronouncing his Discourse on the Immortality of the Soul; *after Samé.*
- The Roman Charity; *after N. N. Coypel.*
- Vulcan presenting to Venus the Arms of Æneas; *after Boucher.*
- The Rape of Proserpine; *after Vien.*

DARET, PETER, a French engraver, born at Paris about the year 1610. After receiving some instruction in engraving, he went to Rome in search of improvement, where he passed a considerable time. He engraved a great number of plates; they are chiefly executed with the graver, and are not without merit in point of neatness, though very deficient in taste and correctness of drawing. His work extends to upwards of four hundred prints, among

which are the following. He frequently marked his plates **D**.

PORTRAITS.

- Bust of Alexander the Great, with an explication from Flutarch.
- Pope Alexander VII.
- Charles I. of England.
- Henry de Bourbon, Prince of Condé.
- Charlotte Margaret de Montmorency, Princess of Condé.
- Margaret Gaston, Duchess of Orleans.
- Vladislaus IV., King of Poland.

SUBJECTS AFTER VARIOUS MASTERS.

- St. John sitting in the Desert with his Lamb; *after Guido.*
- The Virgin suckling the Infant; *after Caracci.*
- St. Peter delivered from Prison; *after Domenichino.*
- The Entombing of Christ; *after Baroccio.*
- A Holy Family, with an Angel presenting Fruit to the Infant Jesus; *after S. Vouet.*
- The Dead Christ, with the Marys; *after the same.*
- St. Jerome, half-length; *after Blanchard.*
- Thetis ordering Vulcan to forge the Arms of Achilles; *after the same.*
- A Charity with Five Children; *after the same.*
- The Visitation of the Virgin to St. Elisabeth; *after Corneille.*
- The Virgin and Infant; *after Sarazin.*

He also engraved one hundred small plates for a work entitled, *La Doctrine des Mœurs*, after the designs of Otho Vœnius, 1646; and a great number of portraits for a publication entitled, *Tableaux historiques où sont gravés les illustres François, et Etrangers de l'un, et l'autre sexe, par Pierre Daret, et Louis Boissevin*, published in 1652 and 1656.

DARGENVILLE, ANTHONY JOSEPH DEZALIER, a French amateur and writer on art, who resided at Paris about the year 1750. He was the author of a work entitled *Abregé de la Vie des plus fameux Peintres*, published first at Paris in quarto, in 1755. According to Basan, he etched several plates of subjects and landscapes, from his own designs.

DASSONVILLE, JACQUES, a French engraver, born near Ronen in 1719. We have by this artist about fifty etchings, in the style of A. Ostade, and although they are by no means equal to the playful point of that master, they are not without considerable merit.

DAUDET, JOHN BAPTIST, a French engraver, born at Lyons in 1737. He was the son of a print-seller, who sent him to Paris, where he became a pupil of J. G. Wille. We have some landscapes and marines, neatly and spiritedly engraved by him, as follow:

- Two Landscapes, with Figures and Cattle; *after Berghem.*
- An Italian Landscape, with Figures and Cattle; *after Both, and Berghem.*
- A Stag-hunt, etched by *Dunker*, and finished by *Daudet*; *after Wouvermans.*
- Italian Ruins; *after C. Poelenburg.*
- The Corsican Fishermen; *after Vermet.*
- The Washerwomen; *after the same.*
- Two, of Roman Ruins; *after Dietricy.*
- Evening; *after the same.*

DAVEN, LEON, sometimes called DARIS, or DANET. The place of nativity of this engraver has not been satisfactorily ascertained. All that is precisely known of the circumstances of his life is, that he distinguished himself as an engraver at Rome and Florence about the year 1540, and that he accompanied Francesco Primaticcio to France, and engraved some plates after the works of that master at Fontainebleau; he had previously executed several plates after the pictures of that great painter before he visited France, and appears to have been par-

ticularly attached to him. His works are chiefly etched in a broad, bold, and singular manner; they possess however considerable merit, and are esteemed by the judicious collector. His plates are frequently marked with the initials L. D. The following are his principal prints:

SUBJECTS AFTER FRANCESCO PRIMATICCIO.

Christ with a Glory of Angels.
The Virgin in the Clouds, surrounded by Angels.
The Holy Family, with St. Elisabeth and St. John.
Christ Triumphant.
St. Mary of Egypt taken up to Heaven by Angels.
Alexander taming Bucephalus. Fontainebleau.
The Marriage of Alexander and Roxana. Ditto.
The Death of Cleopatra.
Jupiter and Danae.
The Bath of Venus; a grand composition.
Mars and Venus.
The Rape of Proserpine.
Diana reposing after the Chase. Fontainebleau.
Hercules and Omphale.
Cadmus combating the Dragon.
A Sacrifice to Priapus.
Cupid blinded, mounted on an Ass, with two Satyrs, and a Man blowing a Trumpet.
The Death of Meleager.
The Rape of Europa.
The Continence of Scipio.

SUBJECTS AFTER VARIOUS MASTERS.

Francis I. surrounded by his Courtiers, a Child kneeling presenting him a Pomegranate; *after Il Rosso*.
Francis I. marching to the Temple of Glory; *after the same*.
The Death of Adonis; *after the same*.
Psyche attempting to get water at the Fountain guarded by Dragons, is aided by the Eagle of Jupiter; *after L. Penni*.
Parnassus, with Apollo and the Muses; *after the same*.
The Body of Patroclus taken from the Field of Battle; *after Giulio Romano*.
Circe drinking in presence of the Companions of Ulysses; *after Parmegiano*.

DAVID, CHARLES, a French engraver, born at Paris about 1605. It is not ascertained by whom he was instructed, but he ranks as a very respectable artist among the engravers of his time. His plates are executed with the graver in a clear, firm manner, and his drawing is tolerably correct. His prints are held in considerable estimation. He usually marked his plates C. D. F. or C. D. The following are by him:

Ecce Homo, or Christ shown to the People by Pilate; *C. David, sc.*
The Virgin and Infant with Angels; *after J. B. Champagne*.
The Virgin with S. Bernard; *after Ph. Champagne*.
A Nurse carrying a Child; with six verses; *C. David*.
The Roman Charity.
Twelve, of the Labours of Hercules; *after Fra' Floris*.
Sixteen, of the Cries of Rome; copied *after Villemena* with such exactness that they may easily be mistaken for the originals.
Wisdom awaking a Man sleeping; *after Champagne*.
A set of Landscapes; *after M. and P. Brill*.
A Print, *after Callot*, representing a Man with a Snail on his Finger, with a Goat wearing a Crown of Snails on its Head; very scarce.

DAVID, JEROME, a French engraver, brother to the preceding artist, born at Paris about the year 1608. He engraved a considerable number of plates in the same style as his brother, many of which are portraits. The work of the two brothers consists of about two hundred and twenty prints. Jerome marked his plates sometimes with the letters H. D. F. or with the ciphers **DF** or **HD**. We have by him:

Charles I., King of England, on Horseback; *H. David, sc.*
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Henrietta Maria, his Queen, on Horseback; *the same*.
Anne, Queen of France; *the same*.
Gaston of France, Duke of Orleans.
Cardinal Richelieu; *H. David, sc.*
Giovanni Batista Montano, celebrated sculptor. 1621.

SUBJECTS AFTER VARIOUS MASTERS, AND HIS OWN DESIGNS.

The Heads of the Philosophers, thirty-six Plates from his own designs.
Adam and Eve driven from Paradise; *H. David*.
Christ bearing the Cross; *after Ercole Ferrata*. 1630.
Ecce Homo; *after Guercino*.
The Virgin of the Rosary; *after Guido*. 1633.
The Assumption of the Virgin; *after Camillo Procaccini*.
St. Francis of Paola; *after Robert Picou*.

He etched forty-two plates from the designs of Montano, of churches, tombs, and altars at Rome, published by Soria.

DAVID, CLAUDE. This artist is noticed by Ver-tue as the engraver of a plate from a model of a Fountain, with the Statues of Queen Anne, the Duke of Marlborough on Horseback, with River Gods, intended to have been erected at the Conduit in Cheapside. The print is inscribed *Opus Equitis Claudii David, comitatus Burgundice*.

DAVID, FRANCIS ANNE, a modern French engraver, born at Paris in 1741. He was a pupil of Le Bas, and has engraved several plates of portraits and various subjects in a neat, finished style, among which are the following:

PORTRAITS.

Monsieur, brother of Louis XVI.; *after Drouais*.
Denis Diderot; *after L. M. Vanloo*.
C. G. de Choiseul, Duc de Praslin; *after Roslin*.
Catherine II., Empress of Russia; *after Mad. Rameau*.
Gaspard Netscher, painter, his Wife and Son; *after a picture by himself*.
Charles I. of England with his Family; *after Vandyek*.

SUBJECTS AFTER VARIOUS MASTERS.

The Dutch Sportsman; *after G. Metz*.
The Green-market at Amsterdam; *after the same*.
The Quack Doctor; *after Karel du Jardin*.
The Bull; *after Paul Potter*.
Two Views of the Gulf of Venice; *after Vernet*.
Two Views near Dunkirk; *after the same*.
Adam and Eve in Paradise; *after Santerre*.

[DAVID, JACQUES-LOUIS. This very eminent French historical painter was born at Paris in 1748, and was a scholar of Vien, whom he accompanied to Rome, on his appointment to the directorship of the French Academy in that city. He there made numerous studies of the antiques and the works of the old Italian masters. He returned to France in 1780, and distinguished himself by many classic productions. Louis XVI. commissioned him to paint a picture; and the subject he chose was the return of Brutus to his house after the condemnation of his sons. He took an active part in the revolution, and narrowly escaped the fate that befell many of the leaders. Having regained his liberty, he applied himself solely to his art, and produced some of his best works. Napoleon held him in high esteem, and he added to the emperor's glory by a flattering representation of him in his celebrated passage of Mount Saint Bernard, and other grand scenes of his reign. When the Bourbons returned, David was banished. *Obivion and Pardon*, which preceded them, were found to be words of equivocal or no meaning, as in the mouth of Charles II. of England. David retired to Brussels, where he received all the homage due to his great talents. He continued to paint till his seventy-eighth year, and produced many fine works during his exile. The govern-

ment refused his family the sad favour of bringing his body to France for interment; but the artists and people of France honoured his memory, and still consider him the great restorer of painting in that country.]

DAVID, LODOVICO ANTONIO. This painter was born at Lugano in 1648. After studying some time at Milan, under the Cavaliere Cairo, and Ercole Procaccini, he went to Bologna, where he entered the school of Carlo Cignani. He was a painter of some eminence, and gave proof of his ability in the churches and convents at Milan, and at Venice. In the church of S. Silvestro, in the latter city, is a picture of the Nativity, more resembling the finished style of Camillo, than the other Procaccini. He also painted portraits of many of the distinguished persons of his time.

DAVID, LOUIS. According to Professor Christ, this engraver flourished at Venice about the year 1667. We have by him an upright plate, of the Taking down from the Cross, engraved in a clear, neat style. It is marked with the cipher **D.**

DAVIS, EDWARD LE, an engraver, stated in the Anecdotes to have been a native of Wales. He appears to have flourished about the year 1670. He was articled as a pupil to Loggan, but not being treated to his satisfaction, he fled from his indenture and went to France. On his return he engraved some portraits and other subjects, which have not much to recommend them independent of the interest excited by the characters they represent. We have by him :

PORTRAITS.

Charles II. seated, the Head was afterwards effaced, and that of King William III. substituted in its place.
James, Duke of York.
Catherine, Queen of England; whole-length; after J. B. Carpers.
William, Prince of Orange; after *Lely*.
Mary, Princess of Orange; after the same. 1678.
The Duchess of Portsmouth.
General Moncke.
Charles, Duke of Richmond; 1672, when a boy.
Stephen Montague. 1675.
Bertram de Ashburnham, engraved for *Guillim's Heraldry*.
A Merry-Andrew; after *Francis Hals*; inscribed *Edward le Davis, Londini, sculp.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Cecilia with Angels; after *Vandyck*.
An Ecce Homo; after *Caracci*; very scarce.
A Holy Family; after a basso-relievo by *Algarði*.

DAULLÉ, JOHN, an eminent French engraver, born at Abbeville in 1703. He received some instruction from his fellow citizen Robert Hequet, an artist little known, and afterwards went to Paris, where his merit was not long unnoticed, and he was received into the Academy in 1742. He engraved several plates of portraits, with historical and other subjects, which are chiefly worked with the graver in a clear and firm style, and which entitles him to the rank of one of the ablest artists of his time. The following are his principal plates :

PORTRAITS.

Catherine, Countess of Feuquieres, Daughter of P. Mignard, holding the Portrait of her Father; *P. Mignard, pin. J. Daullé, sc.*
Hyacinth Rigaud, painter; engraved for his reception at the Academy in 1742.
Margaret of Valois, Countess of Caylus; after *Rigaud*.
Charles Edward Stuart, son of the Pretender; 1744; scarce.
Clementina, Princess of Poland; his consort; scarce.

John Baptist Rousseau; after *J. Aved*.
John Mariette, engraver; after *Pesme*.

SUBJECTS AFTER VARIOUS MASTERS.

The Magdalene; after *Coreggio*; for the Dresden Gallery.
Diogenes with his Lantern; after *Espagnoletto*; the same.
The two sons of Rubens; after *that painter*; the same.
Neptune appeasing the Tempest; after *the same*.
A Charity with Three Children; after *Albano*.
The Triumph of Venus; after *Boucher*.
Latona; engraved in 1762; after *J. Jouvenet*.
Four, Marines and other subjects; after *Vernet*.
The Bath of Venus; after *Raoux*.
Two subjects; after *G. Metzú*.
Jupiter and Calisto; after *N. Poussin*.

[He died at Paris in 1763.]

[**DAWE, GEORGE,** an English portrait painter, and a member of the Royal Academy, spent much of his artistic life in Russia, where he painted, it is said, about 400 portraits of the chiefs and leaders of the Russian army, who had, with the assistance of the snow, vanquished Napoleon. He had painted, before he left England, some pictures of a higher grade, one of which, "a Mother seeking her Child in an Eagle's Eyrie," attracted great attention. He made much money by his expedition to Russia, but did not live to enjoy it; for he died six weeks after his return to England in 1829. His portraits are reckoned good likenesses of the persons, but not expressive of character.]

DAWE, PHILIP, an eminent English engraver in mezzotint, who flourished about the year 1771. He engraved several subjects after *H. Morland*, and among other portraits by him we have those of Mrs. Yeates, in the character of Electra, after *Cotes*; and Admiral Sir Charles Hardy, after *Hudson*.

DEAN, JOHN, an English engraver in mezzotint. He was a pupil of Mr. Valentine Green, and has scraped several plates of portraits and other subjects in a very respectable style. The following are among his best plates :

PORTRAITS.

James, Earl of Abercorn; after *Gainsborough*.
James Caulfield, Earl of Charlemont; after *Livesy*.
George Vernon, Lord Vernon; after *Gainsborough*.
The Son of Sir Watkin Williams Wynne, when a child, as St. John; after *Reynolds*.
Elizabeth Hamilton, Countess of Derby; after *Romney*.
Lady Elizabeth Windham, when Lady Herbert, with her Son; after *Reynolds*.
Lady Gertrude Fitzpatrick; after the same.

SUBJECTS AFTER VARIOUS MASTERS.

The Four Evangelists, after *Rubens and Jordaens*.
St. Anthony of Padua; after *Murillo*.

DECKER, CORNELIUS, a German engraver, who, according to Professor Christ, resided chiefly at Nuremberg. He appears to have been much employed by the booksellers, and executed several plates in a coarse, harsh style. They are principally etched from his own designs; among his best prints are those engraved for *Athanasii Kercheri Turris Babel*. He sometimes marked his plates with the cipher

D.

DECKER, FRANCIS. It is surprising that this painter has not been noticed by any authority, although his pictures are to be met with in almost every collection, and possess great merit. He was a native of Holland, and painted landscapes in a very pleasing and natural style, resembling the charming productions of Ruysdael, without the servility of an imitator. From the appearance of his pictures, it is probable that he lived about the same time.

DECKER, I. DE. Mr. Strutt mentions this artist

as the engraver of a small copy of the print representing the Treaty of Munster, engraved by Suyderhoef, after Terburg, in which he attempted to imitate the style of the original, but with no great success.

[DECKER, or DEKKER. There are no less than nine artists of this name enumerated by different writers, with admirable confusion, in apportioning their respective works. The distinguishing names are Adrien, Coenraet, François, Jan, Jacques, Cornelius, Charles, Custos, and Paul. Some call the landscape painter Coenraet, others Charles, or Henry, each saying that his pictures resemble those of Ruisdael; Custos and Francis are said to have painted grotesque subjects; Adrien is said to have been a scholar of Everdingen; Jan, a painter of interiors, conversations, and landscapes in the manner of Murant; and Paul, an architect and engraver. The *Dekker* with whose works we are best acquainted in England, is the one who, without being an imitator or copyist of Ruisdael, painted similar views on a small scale, and also weavers' workshops. It is probable that he was the scholar of Everdingen; Adrien Ostade and Adrien Van de Velde have ornamented some of his landscapes with figures and cattle. The works so ornamented Balkema ascribes to Conraet, and says that engravings by him have been discovered, signed Haerlem, 1685. Brulliot, after Heineken, says Charles was an engraver, and flourished about the commencement of the 18th century, and he calls the painter Cornelius.]

[DÉCLOCHE, N., a painter of Liege, who lived about the middle of the 18th century. He painted battle-pieces in a spirited manner; and also sacred subjects, two of which are in the church of St. Jacques at Liege.]

[DEFRANCE, LEONARD, born at Liege in 1735, was a scholar of J. B. Coclers; he painted historical pieces of large and small dimensions, also landscapes, game, fruit, flowers, and architecture. He was the first professor of design to the Academy at Liege, established by Prince Velbruck, and afterwards filled the same situation in the school of the central department of Ourthe. He died in 1805.]

DEHNE, J. C., a German engraver, who flourished about the year 1723. He engraved several portraits for the work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg. We have also by him a great number of plates, representing, in the most ludicrous manner, the gods, goddesses, heroes, &c. of antiquity.

DELARAM, FRANCIS, an English engraver, who flourished about the year 1620. He was contemporary with Elstracke and the Passes, and engraved several plates in the neat but formal style which was prevalent at that time. His portraits are the best of his works, and they are now become scarce. The following are his principal prints:

PORTRAITS.

King Henry VIII.
Queen Mary, holding a Paper.
Queen Elizabeth.
James I.; as large as life.
Henry, Prince of Wales, son of James I.
Frances, Duchess of Richmond and Lennox. 1623.
Henry Percy, Earl of Northumberland. 1619.
James Mountagu, Bishop of Winchester.
Henry Percy, Earl of Northumberland.
John, Bishop of Lincoln, with Angels playing on Musical Instruments, and six Latin verses; a curious print.
Sir Henry Mountagu, Chief Justice of the King's Bench.
Sir Horatio Vere, with an armed Soldier on each side.
John Abbot, Bishop of Salisbury.
Sir William Segar, principal Herald at Arms.
Sir Thomas Gresham, holding a Globe.

George Withers, poet, 1622; *Nec habeo, nec carco, nec curo.*

Frontispiece to *Withers's Preparation to the Psalter.* 1619.

————— to the *Seven Golden Candlesticks.* 1624.

————— to *Nero Caesar, or Monarchie depraved.* 1627.

[DELCOUR, JAN GILES, a painter of Liege, was a scholar of B. Flemael, but went to Italy to study the works of the great masters. He made copies of some of Raphael's pictures, which were considered excellent. These are said to exist at Liege, where there are also some original pictures by him in the churches. He died in 1694.]

DELEN, DIRK, or THEODORE, VAN. This painter is introduced by M. Descamps, among the artists born about the year 1635. He was a native of Heusden, and was instructed by Francis Hals, under whom he studied some time, but his prevailing taste for architecture and perspective led him to a particular application to those branches, and he became a very eminent painter of views of churches, temples, and palaces, both interior and exterior. His pictures of that description are frequently decorated with figures by some of the most eminent of his contemporaries, particularly by Van Harp, which is no small addition to their value. The works of this master, with the advantage of similar assistance, are found in many distinguished collections. [There is much uncertainty respecting the exact time of this painter's birth and death. His name is written *Daelens, Dalens, Delins*, by different biographers, and he is confounded with Dalens the landscape painter.]

DELFINO, CARLO, a French painter, with an Italianized name, who, according to Lanzi, flourished at Turin about the year 1664, and was painter to the court. He was also employed for the churches, but his works are in no great estimation, abounding with the most ridiculous absurdities. In the church of S. Carlo, is an altar-piece by him, described by the above author as a most ludicrous composition.


DELFOF, A., a Dutch engraver, who, according to Basan, flourished about the year 1760. We have by him,

A Landscape, with Figures and Animals; after Berghem.

A Sea-port, with Shipping; after the same.

Several Views in Flanders, with Boors; after D. Teniers.

DELFT, or DELPHIUS, WILLIAM JAMES, a Dutch portrait painter, but more celebrated engraver. He was born at Delft in 1580, and received his first instruction in design from his father, Jacob van Delft, a portrait painter of little celebrity. He practised some time in the style of his father, but having attempted to engrave some plates after the portraits of Mirevelt, whose daughter he had married, his success was such as to induce him to abandon painting, and devote himself entirely to the graver. He handled that instrument with uncommon freedom and clearness, and his heads are finely drawn. The plates he executed in the earlier part of his life are more neatly finished than those he afterwards produced, but the latter are engraved in a bold open style, producing a fine effect. His plates are sometimes signed with his name, at others he used a cipher, composed of a G. and a D.

thus, . Although Delft has engraved several English portraits, and assumed the title of engraver to the king, it does not appear from Vertue that he was ever in England. The following are his principal portraits:

Charles I. of England; *after D. Mytens*.
Henrietta Maria, his Queen; *after the same*.
George Villars, Duke of Buckingham; *after Mirevelt*.
Michael Mirevelt, painter; *after Vanduyck*.

PORTRAITS AFTER MIREVELT.

Jacob Cato, poet and philosopher.
Hugo Grotius, Syndic of Rotterdam; fine.
Three fine Heads of William, Maurice, and Henry,
Princes of Orange.
Gustavus Adolphus, King of Sweden.
Frederick, King of Bohemia, Elector Palatine. 1632.
Elisabeth, Queen of Bohemia. 1630.
Wolfgang William, Duke of Bavaria.
Gaspar, Count de Coligni. 1631.
Louisa, Countess de Coligni. 1627.
Florentio, Count of Culenborch. 1627.
Catherine, Countess of Culenborch. 1636.
Philip William, Prince of Orange. 1628.
Marc. Antonio de Dominis, Archbishop of Spalatro.
Sir Dudley Carleton, Ambassador at the Hague.
John Olden Barnevelt. 1617.
Abraham vander Meer.
Hans de Ries.
Jacobus Triglandus, Professor in the University of Leyden. 1636.
Felix de Sambix, famous writing-master of Antwerp.

DELFT, or DELPHIUS, JAMES WILLIAM, was the son of the preceding artist, born at Delft in 1619. Having been instructed in the art of painting by his grandfather, Michael Mirevelt, he followed him in the excellent style of treating those subjects, and became eminent as a portrait painter. He also distinguished himself as an engraver, in which he was instructed by his father. A set of oval portraits, without the names of the painters, is generally attributed to this artist; among which are the following:

Frederick Henry, Prince of Orange, Count of Nassau
Katzenellenbogen.
Louis XIII. King of France.
Philip III. King of Spain.
Philip IV. King of Spain.
Ambrosius Spinola.
Vladislas IV. King of Poland.

[DELGADO, D. JUAN, a Spanish painter, established at Madrid about the commencement of the 18th century. He painted the picture of S. Francis Xavier in the Hermitage of Notre Dame, near the bridge of Segovia. He was a good colourist, but somewhat of a mannerist.]

[DELGADO, PEDRO, a Spanish painter, born at Orgaz, where he painted in 1529 two large pictures on wood for the Hermitage of the Conception. One represents the Virgin surrounded by Saints, and the other a Descent from the Cross: they are both in the style of the 15th century.]

DELIBERATORE, NICCOLO, called NICCOLO FOLIGNATE. This painter was a native of Foligno, and, according to Lanzi, flourished from the year 1461 till 1480. The few of his works which have been preserved retain something of the Gothic style that had existed from the time of Giotto, nearly two centuries before him. The Abate G. Colucci, in his *Antichità Picene*, notices a picture in the church of St. Francis at Cagli, painted by N. Deliberatore in conjunction with Pietro di Mazzaforte in 1461, for which they were paid one hundred and fifteen golden ducats, a considerable sum for that time. Another picture is mentioned by Lanzi at Camerino, in the church of S. Venanzio, representing the Crucifixion, with several figures painted on a golden ground; it is inscribed *opus Nicolai Fulginatis*, 1480.

DELMONT, DEODATO, a Flemish painter, born at St. Tron, near Antwerp, in 1581. He was of an ancient family, and was educated suitably to his

birth. His inclination for the art induced his parents to introduce him to the school of Rubens, whom he had the good fortune of accompanying in his journey through Italy. These advantages were not neglected by the young Delmont, and he became an eminent painter of history. He was for some time employed at the court of Nieubourg, and also received some commissions from the king of Spain. In the churches of the Low Countries he has left several proofs of his ability. At Antwerp, in the cathedral, is a picture by this painter of the Transfiguration; in the church of the Jesuits, was formerly an altar-piece of Christ bearing his Cross; and in the convent, called Facons, the Adoration of the Magi. He died in 1634.

DELSENBACH, JOHN ADAM, a German engraver, who flourished at Vienna about the year 1721. He engraved several portraits for a work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg. He also engraved part of the plates for the History of Architecture, with Views of the most famous Buildings in the World, after the designs of *J. H. Fischers*, published at Vienna in 1721. Part of the views of the principal buildings in the city and suburbs of Vienna are by this artist.

[DEMARNE, JEAN-LOUIS, born at Brussels in 1744, was a scholar of Briard, and a member of the ancient Academy of Painting at Paris. His works consist of landscapes with animals, village festivals, incidents in humble life, and sometimes battles, fairs, and moonlights. They are all treated in a very interesting and pleasing manner; rich in colour, and display great artistic skill. The greater part of his pictures are to be found in foreign countries, particularly in Russia, although most of them were painted in France. He died in 1829.]

DENANTO, FRANCESCO, an engraver on wood, who flourished about the year 1530. Among others, we have a large wooden cut by him, representing Christ healing the lame Man. It is executed in a spirited, tasteful style, and is probably from a design of his own, as it is inscribed, *Franciscus Denanto de Sabaudia, f.*

[DENEYN, PETER PIETERZ, a scholar of Esais Vandevelde, born in 1597, painted landscapes and battles.]

[DENIS, or DENYS, SIMON, born at Antwerp in 1750, was a scholar of Antonissen. He quitted his country and resided in Italy, where he painted landscapes and cattle, in which he excelled. His pictures are much coveted, though he is accused of using too much yellow in his colouring. He is very accurate in his botanical representations. He died at Naples in 1815.]

DENNEL, LOUIS, a French engraver, born at Abbeville in 1741. He was a pupil of Beauvarlet, and has engraved several plates in the style of that artist; among which are the following:

The Triumph of Galatea; *after L. Giordano*.
Pygmalion enamoured of his Statue; *after Lagrené*.
The Triumph of Painting; *after the same*.
Painting cherished by the Graces; *after the same*.

DENNER, BALTHASAR. This laborious painter, whose works surprise by the toilsome servility of their finish, as much as they disgust by a total absence of all that is estimable in the art, was born at Hamburg in 1685. After being instructed in drawing by an obscure painter at Altona, he went to Berlin in 1707, where his works were admired by Frederick II. The Duchess of Wolfenbutel invited him to her court in 1720, where he painted her

portrait; from thence he went to Hanover, where he met with such encouragement that he visited London in the reign of George I. It does not appear that he remained long in England, as he left it in 1728; and it reflects no discredit on the taste of the country that he did not receive sufficient encouragement to induce him to remain here longer. The only productions of this mechanic in the art, that have any claim to notice, are his heads of old men and women, which still find collectors among the admirers of patient and persevering precision. He died in 1747. [Brulliot mentions a *B. Denner*, an engraver, who published a work after C. Meyer in 1683, the subjects of which he quotes, but gives no particulars of the artist.]

[DENON, BARON DOMINIC VINCENT, born at Chalons in 1747, was one of the train of artists, literary men, and scientific characters, who accompanied Napoleon Buonaparte to Egypt; where he alternately wielded the pen and the sword, and, it is said, with equal dexterity. His great work on the Egyptian expedition, the numerous drawings for which were made by himself, is alone sufficient to immortalize his name. Napoleon was warmly attached to him, gave him the superintendence of the Museums, and consulted him on all matters connected with the fine arts. He died at Paris in 1825, universally beloved for his good qualities, and admired for his talents and the purity of his taste.]

DENTONE, GIROLAMO CURTI, called it, was born at Bologna in 1576, and was first a disciple of Lionello Spada, but finding that his genius directed him rather to perspective than the design of the figure, he quitted that master, and applied himself to study from the noble edifices erected from the plans of Giacomo Baroccio, called Il Vignola. He afterwards went to Rome, where he improved his taste, by contemplating the magnificent vestiges of ancient architecture in that capital. He was a perfect master of the chiaro-scuro, and gave to his works so surprising a relief, that they have the appearance of perfect illusion. There are many of his works in the palaces and public edifices at Bologna, in which the figures are painted by the most distinguished of his contemporaries. He died in 1632.

DENYS, JAMES, a Flemish painter, born at Antwerp, according to M. Descamps, about the year 1647. He was a scholar of Erasmus Quellinus the elder, but at an early age he went to Italy, where he studied the works of the most eminent masters, and where he passed the greater part of his life. His merit recommended him to the patronage of the Duke of Mantua, in whose employment he passed several years. He afterwards was invited to Florence, where he painted several historical pictures for the Palazzo Pitti, and the portrait of the Grand Duke, with those of the principal personages of the court. These works gained him the esteem of his patron, who presented him with a gold medal and chain. After fourteen years' absence, he returned to his native country, and was received with the most honourable distinction. He did not long survive his return to Antwerp, where he died in the prime of life. The style of Denys, both in his historical works and his portraits, resembles that of Vandyck, with something more of the Italian taste, though inferior to him in the purity of his colouring.

DÉODATE, ———. The name of this engraver is affixed to a portrait of Sir Theodore Mayerne, physician to James I. and Charles I.

DEQUEVAUVILLER, FRANÇOIS, a modern French engraver, born at Abbeville in 1745. He was one of the best pupils of J. Daullé, and has engraved some plates of landscapes in a neat, pleasing manner. Among others, the following:

Noon, a Landscape with figures; after *Berghem*.
Evening, the companion, the etching by *Weisbrod*; after the same.

A Landscape, with Cattle; after *D. van Bergen*.

A View of Landeck; after *C. Brand*.

A View on the Adige; after the same.

A Landscape, with Ruins; after *F. Decker*.

The Bathers; after *C. Poelenburg*.

DERSON, N., a French engraver, who appears from the inscription on one of his prints to have been of Reims in Champagne. We have by this artist, a plate of the fine front of the church of Notre Dame at Reims, neatly etched and finished with the graver, with several figures spiritedly touched in the style of Callot. It is inscribed *N. Derson, Reim. sculp.* 1625.

DERVET, CLAUDE, a painter and engraver, born at Nancy, in Lorraine, in 1600. He was a scholar of Claude Henriet, and living in habits of intimacy with his fellow citizen Callot, he adopted the style of that master, and engraved a few plates entirely in his manner, of which two are said to be after the designs of Callot, viz.

Charles IV. Duke of Lorraine on Horseback, with Military Attributes; on one of the Cannons is inscribed *C. Dervet, fec.* 1628.

Pallas on Horseback, holding a Battle-axe.

DERYCK, PETER CORNELIUS. This painter was born at Delft in 1568, and was a scholar of Hubert Jacobz, usually called Grimani. Having acquired some knowledge of design under that master, he visited Rome and Venice, and passed some years in the latter city studying the works of Giacomo Bassano, whose style he imitated with success. He died in 1630.

DERYKE, WILLIAM, a Flemish painter, born at Antwerp in 1635. He was bred a goldsmith, but quitted that business to study painting, and made some proficiency in history and portraits, though he never reached any eminence. He visited England in the reign of King William, and died in London in 1697.

DESANI, PIETRO. This painter was born at Bologna, according to Malvasia, in 1595, and was a disciple of Lionello Spada, under whom he became a very reputable painter of history. He resided chiefly at Reggio, where there is scarcely a church or a public edifice that does not contain some of his works. Among the most esteemed are, a picture of the Crucifixion, with the Virgin Mary, Magdalene, and St. John, in the Chiesa del Corpo di Christo, and a St. Francis receiving the Stigmata in the church of the Padri Zoccolanti. The compositions of Desani are masterly, and his design correct; but there is a crudity and hardness in his colouring that gives his pictures a disagreeable effect. He died in 1657.

DESPLACES, LOUIS, an eminent French engraver, born at Paris in 1682. He engraved a considerable number of plates, which possess great merit, some of them are in the style of Gerard Audran, and though he is unequal to that distinguished artist, his design is correct, and his works evince an excellent taste. His best prints are those after Jouvenet. He worked with the point and the graver. The following are his principal works:

SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Jupiter and Danaë; after *Titian*.

Paul Veronese between Virtue and Vice; *after P. Veronese.*

Wisdom accompanying Hercules; *after the same.*
Christ washing the Feet of his Disciples; *after G. Mutiano.*
The Adoration of the Magi; *after Guisio Romano.*
The Triumph of Titus and Vespasian; *after the same;*
very fine.

The Crucifixion; *after An. Caracci.*

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Peter; *after Il Calabrese.*

The Purification; *after Tintoretto.*

Diana and Acteon; *after Carlo Maratti.*

The Rape of Helen; *after Guido.*

The Birth of Adonis; *after C. Cignani.*

The Roman Charity; *after Le Brun.*

Hercules combating the Centaurs; *after the same.*

Christ curing the Sick; *after Jowenat.*

The Elevation of the Cross; *after the same.*

The taking down from the Cross; *after the same.*

St. Bruno praying; *after the same.*

Venus prevailing on Vulcan to forge the Arms of Æneas; *after the same.*

The Triumph of Venus; *after Ant. Coypel.*

Cupid taking Refuge with Anacreon; *after the same.*

Æneas saving his Family from the Burning of Troy; *after the same.*

DESPORTES, FRANCIS, an eminent French painter of huntings and animals, born at Champagneul, in Champagne, in 1661. He was a scholar of Nicasius Bernaert, a Flemish painter then resident at Paris, who had studied under Snyders, and who died before his disciple had made any great progress in the art. Without the assistance of further instruction, he applied himself with great assiduity to the study of nature, not only in animals and landscape, but in perfecting himself in the design of the figure after the model of the academy. Desportes was not satisfied, as is frequently the case with artists in that branch, with painting the animals, and leaving to others the more important part of the picture. He painted the hunters, as well as their game, and his figures are well drawn, and full of character. He was much employed by Louis XIV. in the palaces of Versailles, Fontainebleau, and Meudon, and was made painter to the king with a pension. In 1699, he became a member of the academy at Paris. M. D'Argenville asserts, that he accompanied the Duc D'Aumont in his embassy to England, where he painted several pictures, but he is not mentioned in the Anecdotes. He died in 1743. [Although he is not mentioned in Walpole's Anecdotes, there is no doubt of the fact that he painted in England.]

DESUBLEO, or SOBLOE, MICHELE. According to Lanzi, this painter was a native of Flanders, but came young to Bologna. He was educated in the school of Guido Reni. He painted some pictures for the churches at Bologna, particularly in Gesu e Maria, which partake of the style of his master, with something of the vigour of Guercino. He resided a great part of his life at Venice, where there are several of his works, the most esteemed of which is an altar-piece in the church of the Carmelites, representing some Saints of that order.

DEUTSCH, NICHOLAS MANUEL, an old engraver on wood, born at Berne in Switzerland, and flourished about the year 1518. There are some wooden cuts by him from his own designs, in a free, slight style. He marked his prints with a cipher composed of N. M. D. joined together thus **NMD.**

with a dagger underneath. We have by him,
A Figure of a Woman standing; to the cipher he has added VON BERN.

A composition of several Female Figures, with the cipher; dated 1518.

DEUTSCH, RODOLPHUS MANUEL. To this engraver, who was probably the son of the preceding artist, and who flourished about the year 1548, Professor Christ attributes some wooden cuts, marked with a monogram composed of the letters R. H. M.

D. thus, **RMD.** with a dagger. They are executed in a free, spirited manner, and possess great merit. Sometimes the initials H. H. are found on prints marked with the above cipher, which has given rise to a supposition that Hans Holbein executed some cuts in conjunction with this artist. Several of his prints are dated in 1548. Mr. Strutt mentions some small prints of animals, and one of three figures conversing, in a landscape.

DEVIS, ARTHUR, was born at Preston in Lancashire, about the year 1708, and was the pupil of Peter Tillemans. He painted in a variety of ways, sometimes portraits, but mostly in small whole-lengths and conversation pieces. He was an exhibitor at the Society's Rooms, in the Strand, in 1761, but never joined either the Chartered Society or the Royal Academy. He lived in Great Queen Street, Lincoln's Inn Fields, where he supported the character of a respectable artist. He died in 1787.

[DEVIS, ARTHUR WILLIAM, an English historical and portrait painter, was born in 1762, and received his first instructions in painting from his father. He made rapid progress in the art, and obtained, at an earlier age than is usual, a medal from the Royal Academy, and, what was of more importance, the good opinion of Sir Joshua Reynolds. In his twentieth year he was appointed draughtsman, by the East India Company, to accompany Captain Wilson in the Antelope in a voyage round the world. The vessel was wrecked, and he sustained many hardships. He afterwards went to Bengal, where he continued the exercise of his art, and painted the picture of Lord Cornwallis receiving the two sons of Tippoo Saib as hostages. He returned to England in 1795, and painted for Mr. Alexander Davison two historical pictures; the one representing the detection of Babington's conspiracy, in the reign of Queen Elizabeth; and the other, Archbishop Langton showing Magna Charta to the Barons, at Bury St. Edmund's. The portraits in this picture are not of the actual descendants of the barons, but of noblemen of distinction who were desirous of being so represented. He also painted for the same gentleman an excellent portrait of Nelson. He painted the scene of the death of Nelson on board the Victory. His last picture was one commemorative of the death of the Princess Charlotte. His life was one of vicissitudes and difficulties, and was terminated by a stroke of apoplexy in 1822. Devis, as an historical painter, was equal, if not superior, to any of his day, had circumstances conduced to bring his powers into action. His picture of the detection of Babington's conspiracy was painted in competition with the most eminent members of the Royal Academy, B. West, Northcote, Copley, Smirke, Tresham, Wilkie, and others; and, unquestionably, was the best in composition, delineation of character, truth of colour, and management of chiaro-scuro. His portrait is in the composition.]

DE WIT. See WIT.

DEYNUM, JOHN BAPTIST, a Flemish painter, born at Antwerp in 1620. He excelled in painting historical subjects and landscapes in distemper, and was an eminent miniature portrait painter.

DEYSTER, LOUIS. This painter was born at Bruges in 1656, and was a scholar of John Maes, a

respectable artist of that city. He afterwards visited Italy, where he studied six years at Rome and Venice. On his return to Flanders he painted many pictures for the churches of his native city, which distinguished him as one of the ablest painters of his time. His compositions are judicious, and his design more correct than is usual in the artists of the Flemish school. His colour is glowing and transparent, with a freshness in the carnations resembling Vandyck. In the church of St. James at Bruges, are three fine pictures by Deyster, representing the Crucifixion, the Resurrection, and the Death of the Virgin. In the church of St. Anne, in the same city, is another esteemed work by him of the Martyrdom of St. Sebastian. He died in 1711.

DEYSTER, ANNE. This paintress was the daughter of Louis Deyster, born at Bruges in 1696. She acquired some reputation in painting landscapes, and executed some historical works for the churches in the style of her father. She died in 1746.

DIAMANTINI, GIUSEPPE CAVALIERE, a painter and more eminent engraver, who was a native of Romagna about the year 1660. It is not said by whom he was instructed, but he resided chiefly at Venice, where he distinguished himself by several works, both as a painter and an engraver. In the church of S. Moise is a picture by him of the Adoration of the Magi, well composed, and painted with great facility. He was more employed for private collections than for the churches, and must have devoted a great part of his time to engraving, as he has left us a considerable number of plates, of which the greater part are etchings. They are executed in a free style, with considerable taste, and his design is graceful, and tolerably correct. The following are his principal prints, which are frequently marked *Eques Diamantinus, in. f.*

The Holy Family, with St. John holding a Cross.

Hagar in the Desert; oval.

The Marriage at Cana; after P. Veronese.

The dead Christ, supported by an Angel.

The Death of Dido; octagon.

Venus, Ceres, and Apollo.

Mercury and Flora.

The Fall of Phaeton.

Mercury and Argus; octagon.

Venus and Adonis; the same.

Another Venus and Adonis; different composition.

Mars and Venus.

Diana and Endymion.

The Sacrifice of Iphigenia.

Boreas carrying off Orythia.

Justice and Peace.

Eight emblematical subjects of different sizes.

DIAMER, H. F., a Flemish engraver, by whom we have a set of biblical subjects etched in the manner of Sebastian le Clerc. There are also a few portraits by him, among which is that of Albertus Miræus, after Vandyck.

[**DIAS MORANTE, PEDRO,** was a good designer, and painted small figures, birds, animals, and ornaments, with exquisite taste. He flourished about 1630, but no particulars of him are recorded, except that he published a work entitled *Instruccion de los principios*, and that he was denounced to the Inquisition as a Sorcerer, because he wrote with both hands.]

[**DIAZ, DIEGO VALENTIN,** a Spanish painter of history and architecture. He painted several important pictures for the church of S. Benoit, and the convent of S. Francis; but the work which did him the greatest honour was the perspective he painted for the house of Mercy, or hospital for orphans, at Valladolid. The architecture is in the

finest style, and the statues which he introduced are admirably executed. Diaz accumulated considerable wealth, the greater part of which he left for the support of this hospital, which he founded, and where he was buried in 1660. His portrait, and that of his wife, are placed above his tomb.]

DICKSON, J., an English engraver, who resided at Oxford about the year 1660. He engraved a portrait of Edward Parry, Bishop of Killaloe, prefixed to his *Antidote against the Prosperity of the Wicked, and the Afflictions of the Just*, published in 1660. It is now become scarce.

DIELAI. See SURCHI.

DIEPENBECK, ABRAHAM. This eminent artist was born at Bois-le-Duc in 1607. With the advantage of a classical education, and brought up under Rubens, he was nurtured in a genial soil, and, like his great instructor, he treated with equal success subjects of history and the fable. His first pursuit in the art was painting on glass, and he produced some works in that branch which are highly esteemed, particularly the windows in a chapel in the cathedral of Antwerp, where he represented the works of Mercy, and some others in the church of the Dominicans, representing the Life of St. Paul. He abandoned glass painting soon after his return from Italy, whither he went in search of improvement, and devoted himself to oil painting and designing. From his inventive genius, and his uncommon facility, he was much employed in designs for the publications of his time, particularly for the celebrated work of the *Temple of the Muses*, in which he has discovered a readiness of invention, and a clear conception of his subjects, which are alone sufficient to establish his reputation as one of the most ingenious artists of his country. In the church of the Carmelites at Antwerp is a fine picture by this master, representing the Virgin in the Clouds, with St. Ely; and at the Recollets there are some pictures by Diepenbeck, that are said by Descamps to be equal to Vandyck. This painter was in England in the reign of Charles I., and was much employed by the Duke of Newcastle, for whom he made the designs for the book on horsemanship. He died in 1675.

DIEPRAAM, ABRAHAM, a Dutch painter of drolleries and drunken frolics. He was a scholar of Henry Martin Rokes, called Zorg, although he did not follow the style of that master, but attached himself to an imitation of the works of Adrian Brower, in which he was not very successful.

DIEST, ADRIAN VAN. This artist was born at the Hague in 1655. He was the son of a painter of sea-pieces, by whom he was instructed in the art. When he was seventeen years of age he came to London, and was employed by Granville, Earl of Bath, for whom he painted several views and ruins in the west of England. He also painted portraits, but did not meet with much encouragement, although his pictures, particularly his landscapes, possess considerable merit; as a proof of which Lord Orford states, that there were seven pictures by Van Diest in Sir Peter Lely's collection. He etched several landscapes from his own designs, in a slight, masterly style. Van Diest died in London in 1704. [Unfortunately for his reputation, he is generally known by his worst pictures, which are frequently found in old houses, on wainscots, over doors, executed in a hasty manner, with much mountainous back-ground. His better pictures, as if ashamed of their brethren, have changed their name.]

DIETEL, CHRISTOPHER, and **F. A.** These art-

ists, who were probably brothers, resided at Vienna. They engraved conjointly a set of plates, representing the principal fountains at Rome.

DIETRICH, or **DIETRICY**, **CHRISTIAN WILLIAM ERNEST**, an ingenious modern German artist, born at Wiemar in Saxony in 1712. He learnt the incipient principles of art from his father, an un-noticed artist, and was afterwards a scholar of a landscape painter named Thiele. He established himself at Dresden, where he was patronized by the court, and was sent to Italy in 1742, where he passed some time at Rome and Venice. His studies in Italy do not appear to have had much influence on his style, which remained entirely German. His chief talent consisted in a successful imitation of the works of Rembrandt, Ostade, Poelenburg, Salvator Rosa, &c., particularly as a colourist, in which he greatly excelled. As an engraver, Dietricy has a considerable claim to notice; he has left us a great number of etchings, executed in a very neat and spirited style, which, like his paintings, are in imitation of the above-named masters. His work extends to near two hundred prints, several of which are now become scarce, as he frequently destroyed the engraving, after having taken off a certain number of impressions, to make use of the plate again. The following are his principal prints:

SACRED SUBJECTS.

- Lot and his Daughters; scarce.
- Abraham going to sacrifice Isaac, 1730; scarce.
- The same subject differently composed; very scarce.
- The Nativity. 1740.
- St. Philip baptizing the Eunuch.
- The Adoration of the Shepherds; in the style of *Rembrandt*.
- The Circumcision.
- The Flight into Egypt.
- Another of the same subject, differently composed.
- The Repose in Egypt, 1732; scarce.
- Another Repose in Egypt. 1734.
- The Return from Egypt.
- Christ found disputing with the Doctors. 1731.
- Our Saviour healing the Sick.
- The Prodigal Son.
- The Resurrection of Lazarus; in the style of *Rembrandt*.
- The Taking down from the Cross; in the same style; scarce. 1730.
- Another of the same subject differently treated; in the style of *Rembrandt*. 1742.
- The Disciples at Emmaus; extremely rare; the plate destroyed.
- Christ appearing to Magdalene. 1760.
- The Predication of St. James. 1740.
- St. Jerome writing. 1731.

VARIOUS SUBJECTS.

- Famine and Pestilence, 1731; very scarce.
- Nero on his Death-bed, tormented by Furies and the Shade of his Mother; scarce.
- Jupiter and Antiope, 1735; one of his best etchings; scarce.
- The Artist in his Painting Room. 1730.
- The same subject with variations. 1732.
- The Quack Doctor; in the style of *Teniers*. 1732.
- The Hungarian Quack Doctor; 1757.
- The ambulant Musicians; in the style of *Ostade*. The picture by him is in the National Gallery.
- The Alchemist in his Laboratory; in the style of *Rembrandt*, 1731; scarce.
- Twenty plates of Busts and Heads; chiefly in the manner of *Rembrandt*.
- About Thirty-six Plates of Landscapes, in the styles of *Berghem*, *Breemberg*, *Claude Lorraine*, *Ruysdael*, and *Salvator Rosa*, and in his own manner.

DIETZSCH, **JOHN CHRISTOPHER**, a German painter and engraver, born at Nuremberg in 1710. His pictures of landscape were admired in his time in his own country, and he has left some plates of landscapes etched in the style of *Waterloo*, which,

though more finished, are very inferior to that master in picturesque simplicity. We have by him the following plates:

- The Portrait of Coreggio.
- That of Raffaele.
- Sixteen Landscapes in the manner of *Ruysdael* and *Waterloo*.

DIETZSCH, **JOHN ALBERT**, the brother of the preceding artist, engraved about twenty plates of views of Nuremberg and the vicinity, published in 1760. [He also painted battle-pieces, landscapes, fruit, flowers, and portraits. He was born in 1720, and died in 1782. Some of his landscapes have been engraved by *Prestel*.]

DIRICKSEN, **D.**, a German engraver, who resided at Hamburgh about the year 1690. He was principally employed by the booksellers, and engraved some portraits in a neat style, resembling that of the *Passes*. Among others, is that of *Hadrrianus a Mensicht*, with an ornamental border, with some Latin verses.

DISCEPOLI, **GIOVANNI BATISTA**. This painter was born at Lugano in 1590. He was usually called *il Zoppo di Lugano*, from his being a cripple. Although he was for some time a scholar of *Camillo Procaccini*, he did not adopt the style of that master. *Lanzi* states him to have been one of the best and chastest colourists of his time. Several of his works are in the churches at Milan, of which his picture of Purgatory in S. Carlo is particularly esteemed. Lugano, and Como, also possess some of his works; in the church of S. Teresa, in the latter place, is a picture of that Saint, which is much admired. He died in 1660.

DITMER, or **DITMAR**, **JOHN**, a Flemish engraver, who flourished about the year 1574. He is said by Mr. Huber to have engraved some plates after *Martin de Vos*, and other Flemish masters, but he does not specify them. We have by him a print after *Michael Coxcie*, representing Christ seated in the Clouds, surrounded by Angels holding the Instruments of the Passion, with the animals symbolical of the Four Evangelists, dated 1574.

DIXON, **JOHN**, an eminent English engraver in mezzotint, who flourished about the year 1770. We have several fine portraits engraved by him, after Sir *Joshua Reynolds* and other masters; among which are the following:

PORTRAITS AFTER VARIOUS MASTERS.

- William Beckford*, Lord Mayor of London; *ad vivum del.* 1771.
- Henry, Duke of Buccleugh*, with *Lady Mary Scot* fondling a Dog; after *Gainsborough*. 1771.
- Mr. Garrick* in the character of *Richard III.*; after *N. Dance*.

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

- Mary, Duchess of Ancaster*.
- Francis Conway*, Earl of Hertford.
- William, Duke of Leinster*. 1775.
- Henry Herbert*, Earl of Pembroke.
- The Countess of Pembroke, with her son, Lord Herbert.
- Charles Townshend*, Chancellor of the Exchequer.

DOBSON, **WILLIAM**. This painter, whom King Charles I. styled the English *Tintoretto*, was born in the parish of St. Andrew, Holborn, in 1610. He was placed as an apprentice to *Robert Peake*, a portrait painter and picture dealer, who was afterwards knighted by Charles I. From this master's instruction he was not likely to profit much, but he procured him the means of copying some pictures by *Titian* and *Vandyck*, by which he acquired an excellent principle of colouring, and great freedom of hand. On leaving his master, *Dobson* appears to

have lived in indigence and obscurity until Vandyck, passing a shop on Snow-hill, perceived a picture exposed for sale in the window, which had sufficient merit to excite his curiosity to discover the painter, whom he found at work in a miserable garret. The well-known liberality of Vandyck soon relieved him from his wretched situation; he afterwards introduced him to the king, and zealously recommended him to his Majesty's protection. On the death of Vandyck, Dobson was appointed serjeant painter to the king, whom he accompanied to Oxford, where he painted his portrait, that of Prince Rupert, and several of the nobility. The melancholy fate of that amiable monarch was followed by the overthrow of arts and elegance, and Dobson, who was imprudent and expensive, became involved in his circumstances, and debauched in his course of life; in which distressed condition he died in 1646. Of the painters of his time, Dobson appears to have approached nearest to the excellence of Vandyck. His portraits are faithful transcripts of nature, and although he was not equally successful in his historical pictures, the few of them that he painted are not without considerable merit. One of his best works in history, is the Decollation of St. John, at Wilton. Several portraits by Dobson are in Northumberland House, at Chatsworth, in Devonshire House, and other mansions of the nobility. [Why Dobson should be called the English Tintoretto is difficult to imagine, as his manner of painting bears no resemblance to that artist's. It is an appellation that only tends to mislead.]

DOCENO. See GHERARDI.

DOES, ANTHONY VANDER, a Dutch engraver, born at the Hague in 1610. We have by him several portraits, and a few other subjects, executed with the graver in the style of Paul Pontius, of whom it is not improbable he may have been a pupil. Although inferior to that artist, his best plates have considerable merit. He engraved several of the plates for a work entitled *Portraits des hommes illustres dans le 17^{me}. siecle*, published at Amsterdam, some of which are dated in 1649. The following are also by him :

PORTRAITS.

Ferdinand, Cardinal-Infant of Spain, Governor of the Low Countries, on Horseback; in the background is the Battle of Nortlingen; *after A. Diepenbeck.*

Gerard Coch, Senator of Bremen; *after A. van Halle.*
George Wagner, Questor of Eslingen, Plenipotentiary at the peace of Osnaburg; *after the same.*

The Marquis of Castello Rodrigo; *after Rubens.*

Francis de Mello, on Horseback; in the background a Battle.

SUBJECTS AFTER VARIOUS MASTERS.

The Magdalene; *after Vandyck.*

A Miracle wrought by St. Francis; *after A. Diepenbeck.*

The Virgin and Child; *after Eras. Quellinus.*

The Holy Family; *after the same.*

DOES, JACOB VANDER, THE ELDER. This painter was born at Amsterdam in 1623. After being instructed for some time by Nicholas Moyaert, he visited Paris, when he was twenty-one years of age, and afterwards proceeded to Italy. He designed with attention the views in the vicinity of Rome, and the pictures of Peter van Laer, called Bamboccio, being then in great estimation in Italy, he attached himself to the style of that master, and painted similar subjects with considerable success. After passing some years at Rome, he returned to Holland, where his works were admired for a more elevated taste than was usual in the artists of his country. Vander Does is said by Descamps to have been of a morose

and melancholy disposition, and he observes, that his works partake of the gloominess of his character. It is certain that his pictures are generally painted in a darker tone than nature admits in the subjects he treated; they would otherwise claim our admiration by the choice of his scenery, the correct design of his figures and animals, particularly his sheep and goats, which are touched with a precision and beauty of pencil which has hardly been surpassed. He died at Amsterdam in 1673. We have by Vander Does several small landscapes, with cattle and animals, etched in a free and masterly manner.

DOES, SIMON VANDER, was the son of the preceding artist, born at Amsterdam in 1653, and was instructed in the art by his father. His pictures, like those of the elder Vander Does, usually represent landscapes, with figures and cattle, painted in a clearer and more agreeable tone than those of his father; he also painted small portraits and domestic subjects, finished in the style of Gaspar Netscher. This artist is said by Houbraken to have visited England, where he did not remain longer than a year; he is not however noticed by Lord Orford. Simon vander Does etched a few plates of landscapes with cattle, neatly finished. He died in 1717.

DOES, JACOB VANDER, THE YOUNGER, was the second son of Jacob vander Does, born at Amsterdam in 1654. After receiving the instruction of his father, and Karel du Jardin in landscape, he quitted that style to apply to historical painting under Gerard de Lairesse, in which he made great progress, and produced some pictures which promised great celebrity, if he had not been cut off in the bloom of life at the commencement of a brilliant career. [He died at Paris in 1691.]

DOESBURGH, J., a Dutch engraver, who flourished about the year 1680. He engraved a plate representing Admiral van Tromp engaging the English fleet. We have also by him several prints of the old Roman customs; they are etched and finished with the graver in a very indifferent style.

DOFIN, OLIVIER, a French engraver, mentioned by Basan, who says he resided at Bologna, where he died in 1693. He etched several plates after the works of the Caracci and other masters.

DOLABELLA, TOMMASO. This painter was a native of Belluno about the year 1580, and according to Ridolfi was a scholar of Antonio Vasilacchi, called Aliense. He excelled in painting portraits, and was invited to the court of Poland by Sigismond III., where he painted the royal family, and several of the nobility, and was favoured with the particular protection of that monarch. He painted a few historical subjects, but is more celebrated as a portrait painter.

[DOLCE, or DOLCI, LUZIO, of Castel Durante in the state of Urbino, who flourished in 1589, is commended for his altar-pieces and other pictures in the churches there. It is said that he was employed by the duke of Urbino to paint at the Imperiale. He executed many works at Rome, as well as Castel Durante, and studied and resided in the former city for some time. There are few particulars recorded of him, though he is mentioned with great commendations by several writers of judgment.]

DOLCI, CARLO, or CARLINO. This painter was born at Florence in 1616, and was a scholar of Jacopo Vignali. Without the possession of much genius or invention, he excited considerable interest by a number of pleasing and highly-finished pictures, chiefly confined to devout subjects, and most frequently representing heads of our Saviour, and

of the Virgin. These are not so much admired for particular beauty of character, as for a soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of Mater Dolosa, or the compunction of a Saint in penitence. Subjects of that description he has treated with great delicacy and tenderness. The general tone of his colouring is well appropriated to the character of his subjects, nothing is harsh or obtrusive, all is modest, placid, and harmonious. He generally painted in a small size, though there are some pictures by him as large as life at Florence, of which the principal are, the St. Anthony, in the Florentine Gallery; the Conception, in the collection of the Marchesi Rinuccini; the Evangelists, in the palace of the Marchesi Riccardi; and the St. Sebastian, in the Corsini palace. There is a fine picture of Christ breaking the Bread, in the collection of the Marquis of Exeter at Burleigh. His small pictures of heads of the Madonna are more numerous, and are highly valued by the admirers of polished and laborious finishing. He died in 1686. [There are many repetitions of his small pictures by his pupils, Loma and Mancini, and his daughter Agnese. The two Madonnas in the cabinet of the Grand Duke, and his martyrdom of S. Andrew, in the possession of the Marquis Gerani, have been often copied. There are many of his pictures in England, besides that at Burleigh, and they obtain very high prices in public sales.]

DOLCI, AGNESE. She was the daughter of the preceding artist, and arrived at some degree of excellence in copying the works of her father. She also painted some pictures of her own composition, but never approached the merit of Carlo.

DOLEND, BARTHOLOMEW, a Dutch engraver, born at Leyden about the year 1566, and is presumed to have been instructed in engraving by Henry Goltzius. He worked entirely with the graver, in an open, clear style. We have by him several plates, some of which are from his own designs. He occasionally marked his prints with his name, but more frequently with one of these ciphers,

BD.  **B.** Among others, we have

by him the following:

Jonas in the Sea, swallowed by the Whale; circular.

Jonas thrown back on the Sea-shore; the same.

A Dutch Merry-making; after his own design.

Adam and Eve taking the Forbidden Fruit; after C. Van Mander.

Christ appearing to Magdalene; B. Dolendo, *inv. et fec.*

The Holy Family; after M. Cozzie.

St. John preaching in the Wilderness.

Pyramus and Thisbe; after Crispin vanden Broeck.

Jupiter and Ceres; an allegorical subject; after B. Spranger.

The Assumption of the Virgin.

DOLEND, ZACHARY. This artist was also a native of Leyden, a contemporary, and probably a relation of the preceding engraver, whom he surpassed, both in the style of his graver, and in the correctness of his design. He is said, by Mr. Huber, to have been a disciple of James de Ghein. There are some portraits by this master, which are not inferior in neatness to those by J. Wierix: his plates are frequently marked with a cipher composed of Z. and D. thus, **ZD.** We have by him,

William, Prince of Orange; half-length, in Armour; Z. Dolendo. 1581.

Andromeda chained to the Rock; finely drawn; from his own design.

Adam and Eve embracing, whilst Eve receives the Apple from the Serpent; after B. Spranger.

The Contenance of Scipio; after A. Bloemaert.

The Virgin and Infant, with Two Angels; after J. du Ghein.

The Crucifixion; after the same.

St. Martin dividing his Cloak with two Beggars; after Spranger.

A Set of small Plates of the Gods and Goddesses; copied from the larger ones by Henry Goltzius.

DOLIVAR, JOHN. This artist is said by Huber to have been born at Saragossa in 1641. He studied engraving at Paris, and engraved some of the plates of ornamental and decorative subjects for *Bervain's Ornaments*. He was also employed in the set of the little conquests of Louis XIV. His works are compared with those of Le Pautre and Chaveau, though inferior to both.

DOLLE, WILLIAM, an English engraver, who was chiefly employed in portraits for the booksellers. He flourished about the year 1630, and worked chiefly with the graver in a stiff, tasteless style, and his portraits are sought after rather on account of their scarcity, than their merit as engravings. We have by him the following portraits:

Sir Henry Wotton, Provost of Eton.

Mark Francke, Master of Pembroke Hall, Cambridge.

John Cosin, Bishop of Durham.

George Villars, Duke of Buckingham.

Sanderson, Bishop of Lincoln.

John Milton.

Robert, Earl of Essex.

Samuel Botley, Short-hand Writer.

[**DOMENECH, ANTONIO,** a painter of Valencia, and scholar of Padre Nicolas Borrás, whom he assisted in several of his works, and whose manner he so closely imitated, that even at Valencia, where the productions of Borrás may be supposed to be well known, the works of Domenech are attributed to him.]

DOMENICHINO, DOMENICO ZAMPIERI, called. This celebrated painter is introduced under the name of Domenichino, by which he is generally known, rather than that of his family, Zampieri, for the facility of reference. Domenico Zampieri was born at Bologna in 1581, and was placed, when young, under the tuition of Denis Calvart; but having been treated with severity by that master, for having been discovered copying a drawing by Annibale Caracci, he prevailed on his father to remove him from that school, and to permit him to enter the academy of the Caracci, where Guido and Albano were then students. It was the practice of that celebrated seminary to excite the emulation of the pupils by proposing prizes for the best drawings, and one of those occasions occurred soon after Domenichino became their scholar. Fearful and unambitious, without hope of success, he was obliged, like the other pupils, to offer his design; and whilst his fellow students gave in their works with confidence, regarding him with an air of conscious superiority, Domenichino approached with timidity, scarcely daring to present his drawing, which he would gladly have withheld. Lodovico Caracci examined the whole, and pronounced Domenichino the successful candidate. This triumph, instead of rendering him confident and presumptuous, only served to incite him to greater assiduity. He contracted an intimacy with Albano, and on leaving the school of the Caracci, they visited together Parma, Modena, and Reggio, to contemplate the works of Coreggio and Parmegiano. On their return to Bologna, Albano went to Rome, and was soon afterwards followed by Zampieri. The Cardinal

Agucchi was the first that favoured him with his patronage, employed him in his palace, and commissioned him to paint three pictures for the church of S. Onofria, representing subjects from the life of S. Jerome. Whilst at Rome, Domenichino was a frequent visitor of Annibale Caracci, who was then engaged in his great work of the Farnesian Gallery, and he was intrusted by that master to execute a part of it from his cartoons. He painted from his own designs in the loggia in the garden, the Death of Adonis, when Venus springs from her Car to succour her unfortunate Lover. The health of Annibale becoming daily more impaired, he was under the necessity of renouncing many commissions which were offered him, and which he had the satisfaction of procuring for his scholars. It was by his recommendation that Guido and Domenichino were engaged by the Cardinal Borghese to paint the celebrated frescos in S. Gregorio, of which the Flagellation of S. Andrea by the latter is so justly admired. The Cardinal Farnese employed him in some works in fresco, in a chapel in the Abbey of Grotto Ferrata, where he painted several subjects from the life of S. Nilo, one of which, representing the cure of a demoniac, may be compared with the finest productions at Rome. He was employed about this time by the Cardinal Aldobrandini to decorate his villa at Frascati, where he painted in fresco ten pictures of the History of Apollo, which gained him great reputation. The next work of Domenichino, was his well-known production of the Communion of St. Jerome, painted for the principal altar of S. Girolamo della Carità. This admirable performance was considered as the finest picture at Rome, after the Transfiguration by Raffaëlle; its beauty and celebrity were sufficient to mark it for one of the first objects of French spoliation, and it is now one of the principal attractions of the Gallery of the Louvre.* The distinguished reputation Domenichino had acquired had already excited the jealousy of some of his contemporaries, and it was now increased by the applause bestowed on these celebrated productions. Lanfranco in particular, one of his most inveterate enemies, pretended to assert, that his Communion of St. Jerome was little more than a copy of the picture of the same subject by Agostino Caracci, at the Certosa at Bologna, and he engaged his scholar, Perrier, to make an etching from the picture by Agostino. But this stratagem, instead of confirming the plagiarism, discovered the calumny; as it was evident that there was no other resemblance in the compositions than what must necessarily be the case in the pictures of two artists treating the same subject, and that every essential part, and all that was admired in the work, was entirely his own. If it had been possible for the exertions of modest merit to have repelled the shafts of slander, the pictures he immediately afterwards painted, representing subjects from the life of St. Cecilia, for the church of S. Lodovico, might have silenced the attacks of envy and malevolence; but they only tended to increase the alarm of his competitors, and to redouble their injustice and malignity. Disgusted with these continued cabals, he determined to leave Rome, and return to Bologna, where he passed a few years in the tranquil exercise of his talents. It was at this time that he painted his admirable picture of St. Agnes, for the church of that Saint; and the Madonna del Rosario; both engraved by Gerard Audran, and now among the

spoils of the French Museum. The fame of Domenichino was not to be suppressed by the infamy of intrigue, and Pope Gregory XV. invited him back to Rome, and appointed him his principal painter and architect to the Pontifical palace. The Cardinal Montalto engaged him to paint the vault of S. Andrea della Valle, where he represented the Four Evangelists with Angels, which have long been the admiration of Italy, and which, even in the poor engravings which we have of them, are the study and delight of the artist. Domenichino was called to a new triumph in the chapel of Cardinal Bandini, in the church of S. Sylvestro in the Quirinal, where he painted four pictures, which may be considered among his finest works; representing Esther before Ahasuerus; Judith with the Head of Holofernes; David playing on the Harp before the Ark; and Solomon and his mother Bathsheba seated on a throne. He painted about the same time the Four Cardinal Virtues, in the angles of S. Carlo Catenari; which have been finely engraved by Gerard Audran. Of his subjects of the Fable, one of the most admired is the chase of Diana in the Palazzo Borghese, which has been finely engraved by R. Morghen. He painted landscapes in an admirable style; they are justly held in the highest estimation, and are generally enriched with his beautiful figures. Domenichino died in 1641. It had been foretold by his friend and patron, the Cardinal Agucchi, that the merit of Domenichino would not be duly appreciated till after his death; and it is certain that posterity has done justice to the talents of this extraordinary painter. He is universally esteemed the most distinguished disciple of the Carracci; the Count Algarotti even prefers him to those great masters, and Niccolò Poussin considered him the first painter after Raffaëlle. The distinguishing excellence in the works of Domenichino is expression, in which he has stood unrivalled since the time of Raffaëlle. His design, like that of the great painter just mentioned, is pure and grand, his heads full of grace and beauty, and his compositions are studied and appropriate. His forms are selected from the most perfect models, designed with elegance and correctness, and impressed with the character that peculiarly belongs to them. The backgrounds of his pictures are frequently enriched with noble architecture, in which he excelled. It has been remarked, that in his oil paintings there is an appearance of dryness, and a want of effect; but this is not always the case, as appears in the Communion of St. Jerome, in the Martyrdom of St. Agnes, and in his St. Cecilia, which are painted with a full pencil, and admirably coloured. In fresco few painters have equalled him.

DOMENIQUE, JOHN. This artist was a native of France, but resided chiefly at Rome, where he died in 1694. He was a scholar of Claude Lorraine, and was a successful copyist and imitator of the works of that master.

[**DOMER, DOOMER, or DEMER, JAN, or JACQUES,** a Dutch artist born in 1647, and who flourished about 1680. He is better known by his drawings than by his pictures in oil. His manner approximates to that of Rembrandt, and it may be believed that his dark landscapes have been ascribed to the latter. His compositions are simple, but strikingly true.]

[**DOMINGO, D. LUIS,** a painter and sculptor, born at Valencia in 1718, was a scholar of Hipolito Robira in painting, and of Bantista Balaguer in sculpture. The convent of S. Domingo possessed

[* The pictures taken by the French were returned.]

several pictures by him, among which was a Saint Louis, that did honour to his talents. He died at Valencia in 1767. His works in sculpture are to be seen in several churches in Valencia.]

DOMINICI, BERNARDO, a Neapolitan painter, and writer on art, who flourished about the year 1740. He studied landscape painting under Joachim Francis Beisch, a German artist, who passed some time at Naples, and attached himself to the clear and finished style of that master. He also painted what are called Bambociate. In 1742 and 1743, he published, in two volumes, *Vite de Pittori, Scultori, ed Architetti Napolitani*, printed at Naples.

DOMINICI, FRANCESCO. This painter was a native of Trevisi, and flourished about the year 1530. Ridolfi commends a work by this master in the dome of the Banca della Compagnia della Madonna, at Trevisi, representing the Procession of a Bishop and several Canons. He also excelled as a portrait painter, but did not survive his thirty-fifth year.

DONALDSON, JOHN. This artist was born at Edinburgh in 1737, and distinguished himself as a miniature painter, both in enamel and water colours. In the year 1765, and again in 1768, he obtained the premiums given by the Society for the Encouragement of Arts, &c. for the best picture in enamel. He occasionally amused himself with the point, and etched several plates of beggars, *after Rembrandt*, which possess considerable merit. He died in 1801.

DONDUCCI, GIOVANNI ANDREA, called IL MASTELLETTA. This painter was born at Bologna in 1575, and was first a scholar of the Caracci; but he did not long remain under their tuition. His impetuous disposition disdaining the control of academic precision, he attempted to establish a new style, founded on a spirited and graceful design, in imitation of the works of Parmegiano, which he particularly admired, and a promptness of execution which was natural to him. The novel manner of Donducci was not without its admirers; and he was employed in a great number of works for the public edifices at Bologna, where are his principal works. He also painted landscapes, which were entirely in the style of the Caracci, and were much esteemed, particularly at Rome. Annibale advised him to establish himself in that city, and to devote himself to those subjects; a counsel by no means agreeable to Donducci. The following are among his principal works at Bologna. In the church of the Madonna delle Grazie, two pictures of the Death and the Assumption of the Virgin; in S. Procolo, the Adulteress before Christ; in the Refectory of the Franciscans, the Last Supper, one of his best works; in the Mendicanti, the Flight into Egypt, with a fine Landscape. His most admired performance is his S. Irene drawing the Arrow from the Breast of St. Sebastian, at the Celestines. He died in 1655.

[DONGEN, DIONYSIUS VAN, born at Dort in 1748, was a scholar of J. Xavery, at the Hague. He painted landscapes and cattle in the manner of his master for some time; but having removed with his parents to Rotterdam, he studied the works of Paul Potter, Cuyp, Wynants, and other masters, which, with a constant attention to nature, caused a sensible alteration in his style. His works found ready purchasers among the English, French, German, and other visitors, as well as his own countrymen. He died at Rotterdam in 1819.]

DONI, ADONE, or DONE. This painter was born at Assisi in 1472, and was a disciple of Pietro Perugino. His style retains but little of the Gothic manner of his master, and his portraits, according

to Lanzi, are sometimes surprising for their truth and vigour of colouring. In the church of S. Francesco, at Perugia, is a picture by this master of the Last Judgment; and some of his works are in the Chiesa degli Angeli, at Assisi. [There is an error in the date, as Doni painted in 1476; Zani says he was living in 1484.]

DONNE, W., a Dutch engraver, who flourished about the year 1680. Among other prints, he engraved a plate representing Venus and Cupid, in a landscape, with other figures in the distance, *after A. Elsheimer*. It is etched in a slight, poor style.

DONNET, S. This artist is mentioned by Mr. Strutt as the engraver of a print representing a man seated reading a book. It is a very indifferent performance.

DONNINI, GIROLAMO, was born at Coregio in 1681, and studied first at Modena under Francesco Stringa, afterwards under Gio. Gioseffo dal Sole, at Bologna, and ultimately at Forlì, under Carlo Cignani. He was chiefly employed in easel pictures, although he occasionally painted larger works for the churches. In the Madonna di Galiera, at Bologna, is an altar-piece representing S. Antonio di Padona. There are some of his works in the churches of the Romagna, and at Turin, which are not unworthy of a scholar of Cignani.

[DONZELLI, PIETRO and POLITO, two brothers, painters of the Neapolitan school, who flourished in the middle of the fifteenth century. According to Zani, Polito was born in 1405, and died in 1468; and Pietro was born in 1412, and died in 1470. They were scholars of Solario, and painted some large subjects in the refectory of S. Mario Novella, and in the palace of Poggio Reale, for Ferdinand, king of Naples, which in style resembles that of their master, except that their colouring is softer. They distinguished themselves in their architectural ornaments, and in painting friezes and trophies, and subjects in *chiaro-scuro*, in the manner of *bassi rilievi*, an art which it is supposed they were the first to practise. They acquired a great reputation by their paintings both in fresco and in oil. Pietro painted portraits also, which had all the force of nature; and a few years ago, on the destruction of some of his pictures on a wall, in the palace of the dukes of Mantalona, some heads were removed with the greatest care, and preserved for their excellence.]

[DOORNIK, JAN VAN, a painter of Leyden, who, it is said, painted pictures in the manner of Wouwermans. He also painted history and portraits. It is not ascertained exactly at what period he lived.]

DOORT, P. VAN, a Dutch engraver, who worked entirely with the graver, and was a humble imitator of the style of Cornelius Cort. Among others, we have a print by him representing the Holy Family, in which St. Elizabeth is presenting an Apple to the infant Christ, *after Bernardino Passari*.

DORBAY, ———, a French engraver, who flourished towards the end of the seventeenth century. He engraved, among other plates, some views of the Royal Palaces in France, which are executed in a neat, pleasing style.

DORIGNY, MICHAEL, a French painter and engraver, born at St. Quintin in 1617, and was brought up under Simon Vouet, whose daughter he married. He painted history in the style of his master; and some of his pictures are in the castle of Vincennes. He is, however, more known as an engraver; and we have several plates etched by him in a bold, spirited style; but there is a considerable degree of harshness in the effect of his prints, from

a heavy darkness in his shadows, which is very disagreeable. The following are his principal plates, which are after the pictures of Simon Vouet :

The Holy Family; dated in 1649.

The Nativity.

The Adoration of the Magi; in four sheets; in the manner of a frieze.

Jupiter giving Apollo the conduct of the Chariot of the Sun.

Apollo killing the Python.

Peace descending on the Earth.

Venus at her Toilet.

Venus, Cupid, and Hope, plucking the Feathers from the Wings of Time.

Mercury and the Graces.

The Rape of Europa.

A Set of Six Bacchanalian subjects; from his own designs.

Michael Dorigny died at Paris in 1665.

DORIGNY, LOUIS, was the son of the preceding artist, born at Paris in 1654. His father died when he was only ten years of age, and he was placed under the tuition of Charles le Brun. On leaving that master he went to Italy, where he passed the rest of his life. He resided chiefly at Venice and Verona; in both which cities he gave proof of his ability as a painter both in oil and in fresco. As an engraver, we have about forty etchings by him, which are executed in a free, painter-like style.

A set of thirty-two Plates, with the Title; from his own designs, engraved for an Italian edition of the *Pensées Chrétiennes*, by *Pere Bouhours*.

Six subjects from Ovid's *Metamorphoses*.

Five Emblems of Horace.

A View of the Amphitheatre at Verona.

The Descent of the Saracens at the Port of Ostie; after *Raffaële*.

He died at Verona in 1742.

DORIGNY, SIR NICHOLAS. This celebrated French engraver was the younger son of Michael Dorigny, born at Paris in 1657. He was brought up to the bar, and followed that profession until he was thirty years of age, when he turned his thoughts to the arts, and visited Italy, where he remained twenty-eight years. He first attempted painting, but was advised by his brother to devote himself to engraving. His first plates were executed with the point; and if we were to judge of his talent by his early prints, his reputation would be very short of that which he acquired by a union of the point and the graver in his latter productions. He took for his model the admirable works of Gerard Audran; and although he by no means equalled that celebrated artist, either in the great style of his drawing, or in the picturesque effect of his light and shadow, his prints will always be esteemed both for their merit as engravings, and the importance of the subjects he made choice of. In 1711 he was invited to England to engrave *Raffaële's* Cartoons, which were finished in 1719, on which occasion he was knighted by King George I. Whilst he was in England he painted some portraits of the nobility, but with no great success. He returned to France in 1724, and died at Paris in 1746. The following are his principal prints :

Nine plates of the Seven Planets, and the Creation of the Sun and Moon; after the paintings by *Raffaële*, in the Chigi chapel, in la Madonna del Popolo.

The Cartoons; after *Raffaële*; in eight plates, including the title.

Twelve, of the History of Cupid and Psyche, and the Triumph of Galatea, including the title; after the paintings from the designs of *Raffaële* in the little Farnesian Gallery.

The Transfiguration; after *Raffaële*.

The taking down from the Cross; after *Daniello da Volterra*.

St. Peter and St. John healing the Lame Man at the Gate of the Temple; after *L. Cigoli*.

The Martyrdom of St. Sebastian; after *Domenichino*.

St. Petronilla; after *Guercino*.

St. Francis kneeling before the Virgin and Infant; after *Caracci*.

St. Catherine in Meditation; after *Carlo Cignani*.

St. Peter walking on the Sea; after *Lanfranco*.

The Virgin and Infant, with St. Charles Borromeo and St. Liborius; after *B. Lamberti*.

The Trinity; from the picture by *Guido Reni* in the church of la Trinità dé Monti.

The Adoration of the Magi; after *Carlo Maratti*.

The Birth of the Virgin; after *Carlo Maratti*.

The Virgin and Infant, with St. Charles and St. Ignatius; after the same.

Eight plates of the paintings in the Cupola of St. Agnes; after *Ciro Ferri*.

[DORN, JOSEPH, a painter of Bavaria, born in 1759, studied in the galleries of Munich, Vienna, and Dusseldorf. He has copied to deception the cabinet pictures of Francis Mieris, Gerard Dou, Terburgh, Vander Werff, and others. It is uncertain whether he be still living; but this notice of him may serve as a caution to amateurs some years hence.]

DOSSI, DOSSO, and GIOVANNI BATISTA. These painters were natives of the vicinity of Ferrara. According to Baruffaldi, Dosso was born about the year 1490, and was for some time a disciple of Lorenzo Costa. He afterwards visited Rome and Venice, with his brother Gio. Batista, where they passed eleven years, studying the works of the greatest masters, and formed a style which may be called their own, and which, although not totally divested of the Gothic, is distinguished by originality of invention, and great harmony of colour. Dosso excelled in painting figures, in which Gio. Batista was less successful; but he distinguished himself as a painter of landscape, in which Lomazzo considers him little inferior to Gaudenzio, Pordenone, and even to Titian. The brothers were much employed by Alfonso, Duke of Ferrara, and by his successor Ercole II. They painted the cartoons for the tapestries in the dome at Ferrara, and for those in the church of S. Francesco, and in the Ducal palace at Modena. Dosso Dossi excelled in portraits as well as historical subjects, and painted that of Ariosto, who employed him to make designs for his Orlando Furioso. That poet has celebrated the names of the Dossi by enrolling them with those of Leonardo da Vinci, M. Angelo, Raffaële, and Titian. There are several of the works of Dosso Dossi in the churches at Ferrara. In the Certosa, a picture of the Virgin and Infant, with St. John, and two saints. In the church of S. Maria del Vado, is his celebrated picture of St. John in the isle of Patmos. In S. Agostino, a fine picture of the Crucifixion, with the Virgin, St. John, and St. Augustine. His best preserved works are those at Dresden, of which Lanzi particularly notices that of the Four Doctors of the Church. Dosso Dossi died at Ferrara in 1560. [Zani says he was born about 1474, and quotes from Pungilione that he painted a large picture in 1512. From other circumstances, however, it would seem that Dossi and Correggio were nearly of the same age; and that is in favour of Baruffaldi.]

DOSSIER, MICHAEL, a French engraver, born at Paris in 1684. We have a few plates by this artist, executed with the graver in a neat style, resembling that of P. Drevet. We have by him the following prints :

The Portrait of John Baptist Colbert, Marquis de Torci; after *Rigaud*. 1711.

The Marriage of the Virgin; *after Jouvenet*.
 Christ curing the Blind at Jericho; *after Nic. Colombel*.
 Christ driving the Money-changers from the Temple;
after the same.
 Mary Magdalene washing the Feet of Christ; *after the same*.

Vertumnus and Pomona; *after Rigaud*.

DOUDYNS, WILLIAM, a Dutch painter, born at the Hague in 1630. He was of a distinguished family, and followed the art rather as an amateur than a professor; but with a zeal that enabled him to reach a reputable rank among the painters of his country. After receiving some instruction from an obscure artist, named Alexander Petit, he travelled to Italy, where he passed twelve years, studying the best productions of the art, and acquired a correctness of design and an elevation of taste, which distinguishes his works. On his return to Holland, he executed several fresco paintings, particularly ceilings, in which he excelled from his perfect knowledge of foreshortening. Some of his works of that description are in the town-house at the Hague. Two of his most admired easel pictures were in the possession of M. van Heteren, representing Time discovering Truth, and Wisdom triumphing over Vice and Intemperance. He was one of the founders of the Academy at the Hague, of which he was appointed the Director. He died in 1697.

DOUET, ———, a French engraver on wood, who flourished about the year 1530. Papillon notices a wooden cut, executed by him, representing the Virgin Mary and the infant Christ, *after Andrea del Sarto*.

[DOUFFLEST, GERARD, born at Liege in 1594, studied for some time at Antwerp in the school of Rubens, and afterwards in Italy. He composed and designed with good taste, and his historical pictures are much esteemed. Two of them were purchased for the Dusseldorff Gallery at the sum of 19,000 florins. The name is variously written by different authors; Doufflest, Doufflet, Duffeit; and the dates are as variable. Zani says he was born in 1571, and flourished in 1640; Füssli, that he flourished in 1630; and Balkema, that he died in 1660.]

DOUGHTY, WILLIAM, an English artist, who flourished about the year 1760. He was a native of York, and practised portrait painting with some success in a provincial situation. We have by him a few etchings and mezzotintos of portraits, among which are the following:

Thomas Beckwith, the Antiquary of York.

Thomas Gray, the Poet.

Admiral Keppel.

Mr. Mason, the Poet.

Miss Palmer, the niece of Sir Joshua Reynolds, the present Marchioness of Thomond.

Doctor Samuel Johnson.

DOUVEN, JOHN FRANCIS. This painter was born at Ruremonde, in the Duchy of Cleves, in 1656. His father dying when he was young, he was placed under the care of a painter of Liege, named Gabriel Lambertin, who had studied in Italy, and had formed a collection of studies and drawings, which were of great utility to the progress of his pupil. On leaving that master he was taken into favour by a Spanish nobleman in the service of the king of Spain, then resident at Ruremonde, who possessed a valuable collection of the Italian school. He was permitted to copy and study them, and they were a mine of instruction to the young artist. His first essays were in historical subjects; and he would probably have distinguished himself in that branch, but the flattering invitation he received from the

Elector, induced him to visit Dusseldorff, where he painted the portrait of that prince, and the principal personages of his court. These were so generally admired, that he was appointed principal painter to the Elector. This success seems to have bent his future pursuits chiefly to portrait painting; and his talents were employed at almost every court in Germany, where he received many honourable marks of favour and distinction. He was also patronized at the court of Tuscany, where the Grand Duke placed his portrait in the Florentine Gallery. He occasionally painted easel pictures of historical subjects, which were correctly drawn and well composed. In the French Museum are two pictures by Douven, representing Susanna and the Elders, and the Holy Family. He died in 1727. [Balkema says he died in 1724.]

DOUW, GERARD. This extraordinary artist was born at Leyden in 1613. He was the son of a glazier, who, perceiving his inclination for drawing, placed him with a glass painter, named Kowenhoorn, by whom he was instructed in the rudiments of the art. At the age of fifteen he became a scholar of Rembrandt, and three years passed under that admirable painter enabled him to dispense with further instruction. In that excellent school for colour and effect, he became a perfect master of harmony, and of the chiaro-scuro. The bold and vigorous style of Rembrandt, in his best time, had less attraction for Douw, than the more finished and more feeble productions of the early part of his life. He conceived a project of combining the rich and glowing colouring of Rembrandt, with the polish and suavity of extreme finishing; and he adopted a mode of uniting the powerful tones, and the magical light and shadow of his instructor, with a minuteness and precision which so nearly approaches to nature as to become perfect illusion. Although his pictures are wrought up beyond those of any other artist, there is still discernible in his works a spirited and characteristic touch that evinces the hand of the great master, and a breadth of light and shadow which is only to be found in the most intelligent productions of the art. The fame acquired by Gerard Douw is a convincing proof that excellence is not confined to any particular style or manner; and perhaps his talents would have remained unnoticed and unknown, if he had attempted to distinguish himself by a bolder pencil, and a more executive facility. So truly it may be said, that there are no positive rules by which an artist is bound, in order to assure himself celebrity. Every intermediate style, from the daring and impetuous handling of Tintoretto, to the patient finishing of Douw, may conduct the painter to distinction, provided he adapts his manner to the character of the subject he proposes for his model; and that he may obtain the applause and admiration of the judicious, whether it is in the perfect representation of the human figure in its most beautiful form, or in the just and delicate delineation of a rose or a butterfly. The first pictures he painted were small portraits, and although they were extremely admired for their resemblance, and the beauty of their finish, the length of time he employed on them disgusted his models. This will not appear surprising, when we find that he was occupied five days in finishing the hand of a lady who sat to him. He therefore abandoned portrait painting for fancy subjects. In these he has surpassed every painter of his country, although the number of Dutch artists who have excelled in that particular style is so considerable.

Every object in his pictures is terminated with the most minute scrupulosity, without diminishing the general effect, of which he preserved the unity by a masterly management of light and shadow. His colouring is admirable, and loses nothing of its purity by the apparent labour of his finishing. His pictures are generally confined to a few figures, and sometimes to a single one; and when he attempted a more considerable composition, he was less successful in his effect. The works of this master have ever been zealously sought after by the curious collector, and no pictures of similar subjects have ever been purchased at such considerable prices. They were always particularly admired in France; and the Revolution does not appear to have altered their taste, as they have been the objects of their plunder wherever they were to be met with. The French Museum contains no fewer than seventeen pictures by Gerard Douw, among which is the celebrated picture of the Dropsical Woman, formerly in the possession of the king of Sardinia at Turin. He died in 1674.

DOYEN, LE, a French engraver of little reputation, who lived at Paris about the year 1666, and executed some plates for the booksellers in a poor, formal style, among which are some prints of ornaments, and the plates for a book entitled *Figures des differents Habits des Chanoines reguliers en ce siecle*, published at Paris in 1666.

DRAGHI, GIOVANNI BATISTA. This painter was born at Genoa in 1657. He was a scholar of Domenico Piola, whose promptness and facility he imitated and acquired. He resided at Parma and Placenza, where there are several of his works. They discover something of the design of the Bolognese school, with the taste of Parmegiano. Although he painted with great despatch, he cannot be accused of negligence. To a brilliancy and gaiety of effect, he unites a judgment in the turn and relief of his figures that is masterly, particularly in his oil pictures. At the Franciscans at Placenza, is a picture by him of the Martyrdom of St. James. The dome of S. Agnese, in the same city, is by this master; and in the church of S. Lorenzo, a picture of the Titular Saint. At Genoa there are some of his easel pictures in private collections. He died in 1712.

DRAPENTIERE, JOHN. This engraver, from his name, was probably a native of France. He was in England about the year 1691, and was employed by the publishers in some plates of portraits and frontispieces, which are executed with the graver in a neat, but tasteless style. The following portraits are by him:

William and Mary, when Prince and Princess of Orange.
John Graham, Viscount Dundee.
Thomas White, Bishop of Peterborough.
Benjamin Calamy, Prebendary of St. Paul's.
Henry Cuttes, of the Middle Temple; scarce.
Sir James Dyer, Chief Justice of the Common Pleas.
Peter Perkins, Mathematician.
Daniel Burgess. 1691; Dissenting minister.
Benjamin Keach, Anabaptist Minister.
Elias Keach.
John Todd, A. M.

He also engraved a satirical print of a Lady shaving a Gentleman; inscribed *Le Beau service*.

[DREVER, ADRIEN VAN, a Dutch landscape and marine painter, who flourished about 1673, passed the greater part of his artistic life in England. A picture by him has been engraved by J. Boydell.]

DREVET, PETER, THE ELDER, an eminent

French engraver, born at Lyons in 1664. He was first a pupil of Germain Audran, but afterwards finished his studies at Paris. His works are chiefly confined to portraits, and are executed entirely with the graver, of which he possessed a masterly command. His stroke is firm, although his plates are very highly finished, and his drawing is correct. We have by him the following prints:

PORTRAITS.

Charles II.
James Francis Edward Stuart, called the Old Pretender.
Clementina Sobieski, his Consort.
James Fitzjames, Duke of Berwick.
Oliver Cromwell.
Louis XIV., a full-length; *after H. Rigaud*.
Louis XV., seated on his Throne; *after the same*.
Philip V., King of Spain; *after the same*.
Louis, Dauphin of France; *after the same*.
Frederick Augustus, King of Poland; *after F. de Troy*.
Francis Louis, Prince of Conde; *after H. Rigaud*.
Louis Alexander, Count of Tholouse, with the Glove.
The same Portrait, without the Glove.
René-François de Beauveau, Archbishop of Narbonne; *after Rigaud*.
Andrew Hercules, Cardinal de Fleury; *after the same*.
Mary de Neufchatel, Duchess de Nemours; *after the same*.
Louis Anthony, Duke de Noailles; *after the same*.
Louis Hector, Duke and Marechal de Villars; *after the same*.
Ernest Augustus, Duke of Brunswick Lunebourg.
Andrew Felibien; *after le Brun*.
Nicholas Boileau Despreaux; *after de Piles*.
Hyacinth Rigaud; *from a picture by himself*.
Mary de Serre, mother of Rigaud; *after a picture by the same*.
John Forest, Painter; *after N. de Largillieres*.

SUBJECTS OF DEVOTION.

The Entry of Christ into Jerusalem; *after A. Dieu*.
The Crucifixion; in two sheets.

Peter Drevet, the elder, died at Paris in 1739.

DREVET, PETER, THE YOUNGER. This celebrated engraver was the son of the preceding artist, and was born at Paris in 1697. He had the advantage of his father's instruction, and at the age of thirteen produced a plate which was the surprise and admiration of the time. The works of this excellent artist are executed with the graver; and although he may have been surpassed in boldness and freedom, he has hardly been equalled in the precious finish and clearness of his stroke. His celebrated portrait of Bossuet may be considered as one of the finest specimens of that style of engraving. That of S. Bernard is scarcely less admirable. The following are his principal works:

PORTRAITS.

Louis XV., when young, conducted by Minerva to the Temple of Glory; *after Ant. Coypel*.
Louis, Duke of Orleans; *after Charles Coypel*.
Francis de la Mothe Fenelon, Archbishop of Cambray; *after Vivien*.
Francis Paul de Villeroy, Archbishop of Lyons; *after Santerre*.
Claude le Blanc, Minister of War.
William, Cardinal Dubois, Archbishop of Cambray; *after Rigaud*.
J. B. Bossuet, Bishop of Meaux; full length; *after the same*; extremely fine.
Samuel Bernard; the first impressions are before the words *Conseiller d'Etat*; very fine.
Isaac James de Vertamont, Bishop of Conferans; *after de Troy*.
Rene Pucelle, Abbé and Counsellor of the Parliament; *after Rigaud*.
Nicholas Peter Camus, first President of the Parliament of Rouen; *after Jouvenet*.
Robert Cotte, first intendent of Buildings, &c.; *after Rigaud*.

Mademoiselle le Couvreur, in the Character of Cornelia; after Charles Coypel; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; after H. Rigaud.
The Holy Family; after Ant. Dieu.
The Entry of Christ into Jerusalem; after the same.
Adam and Eve after their Transgression; after A. Coypel.
The same subject; smaller; very highly finished.
Abraham going to sacrifice his son Isaac; after the same.
Abraham's Servant meeting Rebecca; after the same.
The Annunciation; after Coypel.
The same subject; smaller.
The Crucifixion; after the same.
The Presentation in the Temple; after Louis de Boullogne. This is esteemed his best historical print.
Christ in the Garden of Olives, with Angels; after J. Restout.
The Resurrection; after J. André.

Peter Drevet, the younger, died at Paris in 1739.

DREYET, CLAUDE. This artist was the cousin-germain of Peter Drevet the younger, born at Lyons in 1710. He was instructed by his relation, and engraved some plates of portraits in a high finished style, which possess considerable merit. The following are by him:

PORTRAITS.

Henry Oswald, Cardinal d'Auvergne; after Rigaud.
Charles Gaspar William de Vintimille, Archbishop of Paris; after the same.
Philip Louis, Count de Sinzendorf; after the same.
Peter Calvairac, Abbot of Pontignan; after A. le Prieur.
Madame le Bret, in the character of Ceres; after Rigaud.
He died at Paris in 1768.

[DRIELST, EGBERT VAN, born at Groningen in 1746, practised under several masters; the last were H. Meyer of Haerlem, and J. Cats of Amsterdam. He particularly studied the works of Hobbema, Ruysdael, and Wynants, and compared them with nature. By this course his pictures approached nearer to the manner and taste of the great masters of the preceding century than to those of his own time. The subjects he represented were well-wooded landscapes, with farms and cottages, which he ornamented with figures and animals, correctly designed. He was fond of the picturesque effects of ruined hovels, old broken and uprooted trees, and barren heaths. These he depicted with a thorough knowledge of light and shadow, and with a colour suited to the objects. Sometimes, however, there is a certain degree of negligence, or inattention, to be observed in his pictures; but he never appears to be a mannerist. He died in 1818.]

DRILLENBURG, WILLIAM, a Dutch landscape painter, born at Utrecht in 1625. He was for some time a scholar of Abraham Bloemaert, but left the style of that painter to imitate the charming landscapes of John Both. Although he never approached the excellence of that master, his pictures are said, by Houbraken, who was his scholar, to possess great merit.

DROESHOUT, MARTIN. This engraver, probably a Dutchman, resided in England about the year 1623. He was chiefly employed by the booksellers, and engraved some portraits, which, if they cannot be admired for the beauty of their execution, are valued for their scarcity. We have by him the following portraits:

James Hamilton, Marquis of Hamilton.
Thomas Coventry, Lord Coventry.
John Donne, Dean of St. Paul's.
Helkiah Croke, M. D.
William Shakspeare, prefixed to his works in 1623.
John Fox, the Martyrologist.
John Howson, Bishop of Durham.
Lord Mountjoy Blount, afterwards Earl of Newport.

He also engraved some plates for Haywood's Hierarchy of Angels, and the Death of Dido for Stapylton's Virgil.

DROESHOUT, JOHN, an engraver, who, from the date at which he flourished, was, perhaps, a relation of the preceding artist. We have by him a few portraits, frontispieces, and other works for the booksellers. Among which are,

The Portrait of Richard Elton; prefixed to his *Military Art*.

The Portrait of Joan. Danesy; engraved for his *Paralipomena*; in 1639.

[DROLLING, MARTIN, a native of Oberbergheim in 1752, practised his art chiefly in Paris. He was a painter of familiar subjects of general interest, which he treated with great truth and beauty, both in the sentiment and in the colouring. His works were popular during his life, and are likely to continue so by their merit and their size. He died at Paris in 1817.]

[DROOGSLOOT, JOOST CORNELISZ, a painter of Utrecht, who flourished from 1616 to 1660. He painted historical subjects and landscapes. He gave to the hospital of St. Job, at Utrecht, in 1628, a picture of Job and his friends, the landscape part of which is said to be very beautiful: in 1638 he was named regent of the hospital. There is a portrait of him, painted by himself, in the manner of old Teniers; he is seated at his easel, and his atelier is furnished with pictures: it bears date 1630, and he appears about 50 years of age. As J. C. Droogsloot painted landscapes, village scenes, and kermesses, and is classed with very respectable painters of the period, by writers on whose judgment reliance may be placed, he must not be confounded with Nicholas Droogsloot, whose works of a like nature are known in England, and which rank among the lowest of his country.]

DROOGSLOOT, NICHOLAS. This painter was born at Dort in 1650, and is supposed to have been a scholar of Henry Mommers. He painted village wakes and rural assemblies, which are distinguished by a disgusting vulgarity of character, which is not compensated by the agreeable tone of his colouring, or the spirit of his pencil. His works are little known, except in his own country. [His works are well known in England, but held in very little estimation. He died in 1702.]

[DROSSAERT, a Dutch painter of landscapes with ruins and stag hunts, who lived in the 17th century.]

DROST, N., a Dutch painter, born at Amsterdam about the year 1625. He was brought up in the school of Rembrandt, and afterwards had the advantage of visiting Italy, where he improved his style of design, by studying the works of the great masters of the Roman school. Houbraken speaks highly of a picture by Drost representing St. John preaching in the Wilderness. [His name and the date of his birth are differently given by writers of equal credit. Nagler calls him *Van Terle*, W. ?—Balkema says he was born in 1636.]

DRUEFKEN, ———. This artist was a native of Germany. He is mentioned by Evelyn, in his *Sculptura*, as an engraver on wood, who usually marked his prints with a cluster of grapes. Among other cuts, he executed one representing the King of the Boors in Hungary eaten alive by the rebels whom he had seduced.

DRUYVESTEYN, ARNOLD JANSSE, a Dutch amateur painter, born at Haerlem in 1564. Karel van Mander speaks in very favourable terms of his

talent as a painter of landscapes, with figures, although he practised the art for his amusement, being of an opulent and distinguished family. He died in 1617.

[DUBBELS, HENRY and THIERRY, are mentioned by Balkema, as being found in the Catalogues of Hoet and Terwesten, but without any information as to their family, or the time in which they lived. He speaks of a river-scene painted in the manner of W. Van de Velde, of a Winter-piece with Skaters, which was sold in 1773 under the name of Peter Dubbels; and another, sold in Vander Linden Slingelandt's sale, by Henry Dubbels. And this is all he could collect among his countrymen, respecting artists who may claim rank with the best of their school, as marine painters. In the incidental notices that occur of Henry Dubbels, he is by some called the master of Backhuysen; by others, the scholar; the probability is in favour of the former. His works bear little or no resemblance to those of Backhuysen or Vander Velde, except in their subjects; they are more analogous to those of Van de Capelle. Several pictures by Dubbels have passed through the hands of the writer, and many under his observation, which would warrant the highest encomiums for artistic skill. Mr. Vander Hoop, of Amsterdam, possesses one of great excellence, which he purchased a few years ago in England; many others are to be found in rich collections in this country, which proves that his merit has been appreciated, though, unfortunately for his reputation, it has been under a different name.]

[DUBBELS, JAN, a scholar of Backhuysen, painted marine subjects in the manner of his master; he was living in 1715.]

[DUBOIS, CORNELIUS, a landscape painter, who followed the manner of Jacob Ruysdael, lived about 1647. His mark is also found on pictures more in the style of Saffleven than Ruysdael.]

DUBOIS, EDWARD. This painter was born at Antwerp in 1622, and was a scholar of an obscure artist, named Groenwegen. He afterwards went to Italy, and was for some time in the employment of Charles Emanuel, Duke of Savoy. In the reign of King William he came to England, and painted landscapes and portraits, with little success. He died in London in 1699.

DUBOIS, SIMON, was the younger brother of the preceding artist. After studying some time in Holland, under P. Wowermans, he came to England, where he painted a few pictures of battles and landscapes with cattle; but portrait painting being the only branch which was encouraged at that time, he was under the necessity of adopting it, though by no means suited to his genius or inclination. He painted the portrait of Lord Chancellor Somers, by whose recommendation he was employed by several of the nobility. S. Dubois died in 1708.

[DUBORDIEU, PETER, who lived about 1650, painted portraits in the manner of Mireveldt, several of which have been engraved by Suyderhoef, Natalas, and Matham. See BOSCH.]

DUBOSCH. See BOSCH.

[DUBOURG, LOUIS FABRICIUS, an historical painter, born at Amsterdam in 1693, and died there in 1775. He was a scholar of Lairese and Jacques Van Huysum. After producing several beautiful pictures, some of which may be seen at the Westerkerk, and the New Church at Amsterdam, he quitted the palette for the graver. His collection of pictures and drawings was sold at Amsterdam in 1776.]

DUC, or DUCQ, JOHN LE, a Dutch artist, born

at the Hague in 1636. He learned the principles of the art under Paul Potter, and for some time imitated the style of that admired painter of animals. He afterwards changed his style, and painted corps de gardes, assemblies of officers, and card-players. His pictures of this description are more frequently met with than his cattle-pieces, which are very scarce. He had acquired the reputation of an able painter, when he abandoned the art, and followed a military life. Le Duc etched a few plates from his own designs, among which is a set of eight prints of dogs, very neatly and spiritedly executed. [Jan Le Ducq was director of the Academy at the Hague in 1671; he etched many other subjects besides those of dogs, of which an account may be seen in Nagler's *Kunstler's Lexicon*, and in Brulliot's *Dictionary of Monograms*. He died, according to Balkema, in 1695.]

[DUCCI, VIRGILIO, a scholar of Albano, flourished about 1660; he imitated the manner of his master, and painted two pictures of Tobias, in the chapel of the Duomo of Cetta di Castello, which are said to be done in an elegant and graceful style.]

[DUCCIO, BUONINSEGNA, also called NUTINI, a Siennese artist, painted from 1282, and died about 1340. He was a contemporary of Giotto, and perhaps the most eminent. His style does not resemble Giotto's, but appears rather in advance. Lanzi is in error when he says that it approaches the Greek manner; but is right when he states that his large picture of the Virgin and various Saints, for which he received three thousand gold florins, is the most copious in figures, and among the best executed productions of the age. He designed, and wrought in mosaic, the pavement of the Duomo of Siena, part of which remains perfect, and represents the death of Absalom. Rosini has given an outline of a portion of it; and that writer's researches will throw considerable light on the works of this neglected but superior artist, and also correct some of the chronological errors of Cieognara and others respecting him.]

DUCHANGE, GASPAR, an eminent French engraver, born at Paris in 1662, and received into the academy there in 1707. Duchange may be ranked among the ablest artists of his country, particularly for the mellowness and harmony with which he has combined his etching with a tasteful management of the graver. His plates, after Coreggio, are peculiarly expressive of the admirable style of that painter. He lived to a very advanced age, and the number of his works is considerable. The following are his most esteemed prints:

PORTRAITS.

Francis Girardon; *after Rigaud*; for his reception into the academy in 1707.

Charles de la Fosse; *after the same*; for the same occasion.

Antoine Coypel, with his son; *after a picture by himself*.

SUBJECTS AFTER VARIOUS MASTERS.

Jupiter and Io; *after Coreggio*.

Jupiter and Danaë; *after the same*.

Jupiter and Leda; *after the same*.

The good impressions of these fine prints are before the name of *Sornique*, who retouched the plates, and added draperies.

The Entombing of Christ; *after Paolo Veronese*; fine.
Mary Magdalene washing the Feet of Christ; *after Jouvenet*.

Christ driving the Buyers and Sellers from the Temple; *after the same*.

The Sacrifice of Jephtha; *after Ant. Coypel*.

Tobit recovering his Sight; *after the same*; fine.

Solon explaining his Laws to the Athenians; *after N. Coypel.*

Trajan administering Justice to the People; *after the same.*

Diana disarming Cupid; *after Désormeaux.*

Venus sleeping, with three Loves, and a Satyr; *after A. Coypel.*

The Death of Dido; *after the same.*

The Bath of Diana; *after the same.*

Five of the plates of the Luxembourg Gallery; *after Rubens.*

[DUCK, JACOB LE, was master of the associated body of painters of St. Luke at Utrecht, in 1626. He gave a picture, representing a musical reunion, to the hospital of S. Job in that city. He painted conversations in the taste of Jan Le Ducc, but with less delicacy of touch and finish; nevertheless of great beauty. It is probable that he was the father of Jan Le Ducc, although there is a difference in the spelling of their names; a circumstance not uncommon with artists of the period.]

[DUCROS, PIERRE, an eminent painter in oil and water colours, was born in Switzerland in 1745, and died in 1810. He lived for a considerable time at Rome, and painted views of that city and the environs. He executed twenty-four views of Sicily and Malta, and various others, in a masterly manner. He left numerous drawings made by him during his sojourn in Italy, some of which are of large dimensions.]

DUDLEY, THOMAS, an English engraver, who flourished about the year 1678. He was a pupil of Hollar, and though greatly inferior to that celebrated artist, his prints are not without considerable merit. We have by him, among others, the following:

PORTRAITS.

Richard Russell, Bishop of Portleago.

James Sharpe, Bishop of St. Andrews.

Titus Oates.

He also engraved a set of twenty-seven plates for the Life of *Æsop*, published by Barlow.

DUETECUM, or DOETECUM, JOHN and LUCAS A. These artists, who flourished about the year 1559, were natives of Germany, and are supposed to have been brothers. They engraved, conjointly, several large prints, representing the pompous funeral of the Emperor Charles V. They are etched in a bold, masterly manner. John a Duetecum engraved also an ornamental frontispiece for a book of perspective, by John Tridmanus Trisius.

DUETECUM, or DOETECUM, BATISTA, was probably related to the two artists mentioned in the preceding article, and flourished about the year 1610. He engraved a set of plates, representing the various habits and manners of the Indians. They are executed entirely with the graver, in a stiff, indifferent style.

DUFLOS, CLAUDE, a French engraver, born at Paris in 1678. It is not said by whom he was instructed, but his style resembles that of Francis Poilly. We have by this ingenious artist a great number of plates, executed principally with the graver, although he occasionally called in the assistance of the point. His prints are very neatly finished, and his drawing tolerably correct. The number of his plates is very considerable, of which the following are the most deserving of notice:

PORTRAITS.

Philip, Duke of Orleans; *after R. Tourniers.*

John Francis Paul de Gondy, Cardinal de Retz.

Denis Francis de Chavigny, Bishop of Troyes.

Nicholas Lyon, Procureur du Roi; *after Herluyson.*

John James Gaudart, Conseiller du Roi; *after Largilliere.*

Mark René de Voyer; *after Hyacinth Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

The Entombing of Christ; *after P. Perugino*; for the Crozat collection.

The same subject; *after Raffaella.*

St. Michael discomfiting the Evil Spirit; *after the same*; for the Crozat collection.

Christ with the Disciples at Emmaus; *after P. Veronese*; for the same collection.

The Adulteress before Christ; *after N. Colombel.*

Christ at Table with the Disciples; *after Titian.*

Bust of the Virgin; *after Guido.*

The Annunciation; *after Albano.*

Christ appearing to Magdalene; *after the same.*

St. Cecilia; *after P. Mignard.*

The Presentation in the Temple; *after Le Sueur.*

The Descent from the Cross; *after the same.*

The Murder of the Innocents; *after Le Brun.*

Christ on the Mount of Olives; *after the same.*

The Crucifixion; *after the same.*

The same subject; after the print by *Edelinck*; *after the same.*

The dead Christ, with the Virgin and St. John; *after the same.*

The Descent of the Holy Ghost; *after the same.*

The Assumption of the Virgin; *after the same.*

Mary Magdalene, penitent; *after the same.*

The Annunciation; *after Ant. Coypel.*

Magdalene at the Foot of the Cross; *after the same.*

A Concert; *after Domenichino.*

The Triumph of Galatea; *after the same.*

Cupid stung by a Bee; *after the same.*

The same subject; smaller and circular.

Bacchus and Ariadne; *after the same.*

The Triumph of Bacchus; *after C. Natoire.*

The Triumph of Amphitrite; *after the same.*

This laborious artist died at Paris in 1747.

DUGHET. See **POUSSIN.**

DUGY, _____, a modern French engraver, who flourished about the year 1760. He engraved several slight prints, after the pictures of *Francis Boucher*, and other masters.

[DUIVEN, JAN, born at Gouda in 1600, was a scholar of Wautier Crabeth, and had a great reputation as a portrait painter. He died in 1640.]

DULLAERT, HEYMAN. According to Houbraken, this artist was born at Rotterdam in 1636. He was the son of a dealer in pictures, and having shown an early inclination for the art, he was placed in the school of Rembrandt. Under that able instructor his progress was such, that in a few years some of his small pictures were painted so much in the style of his master, as to be mistaken for the works of Rembrandt. He generally painted cabinet pictures, of historical subjects and portraits, which were deservedly admired for harmony of colour, a vigorous touch, and a masterly effect of light and shadow. He died at Rotterdam in 1684.

DUNKARTON, ROBERT, an English mezzotinto engraver, born about the year 1744. He scraped several plates of portraits and historical subjects, of which the following are the principal:

PORTRAITS.

George, Lord Littleton; *after Mr. West.*

Jonas Hanway; *after E. Edwards.*

Doctor Arne; *after W. Humphrey.*

Miss Horneck; *after Sir Jos. Reynolds.*

John Elliot; *after N. Dance.*

Miss Bamfylde; *after W. Peters.*

James Brindley, engineer; *after Parsons.*

Miss Catley, in the character of Euphrosyne; *after Lawranson.*

SUBJECTS AFTER VARIOUS MASTERS.

Lot and his Daughters; *after A. de Gelder.*

Christ and the Disciples at Emmaus; *after Guercino.*

Four subjects from the Life of Joseph; *after the same.*

[DUNKER, BALTHASAR ANTOINE, landscape painter and engraver, born at Saal, near Stralsund, in 1746;—died at Bern in 1807. He was more distinguished as an engraver than as a painter. His works are after Roos, Vander Does, Hackaert, and Schutz; costumes and manners of the French before the Revolution; illustrations of books and other miscellaneous subjects, of which an account may be found in Huber and Nagler.]

[DUNKER, PHILIP HEINRICH, son of the preceding, was also an engraver, and a painter in water colours. In both pursuits it seems that he was a copyist, as his drawings are after Kobell, Roos, Weenix, and others, and his engraving after a picture by Demarne is traced to one by Geisler. He died in 1836.]

DUNSTALL, JOHN. This artist lived in London about the year 1660. He engraved a few portraits and other plates, which are etched and finished with the graver in imitation of the style of W. Hollar. In 1662, he published a book of birds, beasts, flowers, fruit, &c., from his own designs. Among others, we have the following portraits by him :

Mary, Queen of James II.
King William and Queen Mary.
Samuel Clarke, prefixed to his "Puritan Divines."
Jacobus Usserius.

[DUPLESSI-BERTAUX, JEAN, a very prolific French designer and engraver, flourished about the end of the last century. His prints are well known; Rigal enumerates 650 in his catalogue.]

DUPONT, GAINSBOROUGH. This artist was the nephew of the celebrated Thomas Gainsborough, and painted portraits and landscapes in imitation of the style of his uncle. His principal work is a large picture representing the portraits of the Trinity Masters, which is in their court-room on Tower-hill. He died in 1797. [He also painted landscapes with architectural ruins, in which he imitated N. Poussin.]

DUPUIS, CHARLES, a French engraver, born at Paris in 1685. He was a pupil of Gaspar Duchange, and engraved several plates of portraits and historical subjects. They are etched with taste, and finished with the graver in a free, masterly style. His drawing is correct, and his heads are full of expression and character. The following are his plates most worthy of notice :

PORTRAITS.

Louis XV.; after *Ranc*.
Henry of Lorraine, Duke de Guise; after *Dumoustier*.
Nicholas Coustou, sculptor; after *Le Gros*.
Nicholas de Largilliere, painter; after *Gueulain*.

SUBJECTS AFTER VARIOUS MASTERS.

St. John preaching in the Wilderness; after *C. Maratti*.
The Marriage of the Virgin; after *C. Vanloo*; very fine.
Alexander Severus giving Corn to the Romans; after *Noel Coypel*.
Ptolemy giving Liberty to the Jews; after the same.
Two of the Elements, Earth and Air; after *Louis de Boullongne*.
Cupid triumphing over Pan; after *Ant. Coypel*.
Diana reposing, with her Nymphs; after the same.
Rinaldo and Armida; after the same.
The Passage of the Rhine; after *Le Brun*.

Charles Dupuis was a member of the French Academy, and died in 1742.

DUPUIS, NICHOLAS GABRIEL, was the younger brother of the preceding artist, born at Paris in 1696, and was also instructed in the art of engraving by Gaspar Duchange. Although not equal to his brother, he possessed great merit, and was admitted a member of the Academy in 1754. He engraved several portraits and historical subjects, in the style

of his brother. We have by him the following prints :

PORTRAITS.

The Equestrian Statue of Louis XV. erected at Bourdeaux; after *Le Moine*.
The same, from that erected at Rennes; after the same.
C. F. Paul de Normand de Tournehem, Director General of the Arts; after *L. Toqué*.
Philip Wowermans, painter; after *C. D. Visscher*.

SUBJECTS AFTER VARIOUS MASTERS.

The Guardian Angel; after *Domenic Feti*; for the Crozat collection.
The Adoration of the Magi; after *P. Veronese*; for the same.
The Virgin and Infant, with Saints; after *A. Caracci*.
St. Sebastian; after *L. Caracci*.
St. Nicholas and St. Francis; after *Pierre*.
Amusement of a Pastoral Life; after *Giorgione*; for the Crozat collection.
The Death of Lucretia; after *Guido*.
Æneas saving his Father Anchises; after *C. Vanloo*.
A Nymph and Satyrs; after *L. Cheron*.

He died at Paris in 1770.

[DUPREEL, ———, an engraver of whom no particulars are related, but whose works are to be found in the Musées Français, de Florence, and Napoleon, and in other publications of a like kind.]

[DUQUE CORNEJO, D. PEDRO, painter, engraver, architect, and sculptor, was born in Seville in 1677. It is not known by whom he was instructed in painting. The pictures which he painted for the Chartreuse of S. Marie de las Cnevas, and for the monastery of S. Jerome de Buena-Vista, are not without merit. He had a ready invention, and produced numerous designs, which are much esteemed at Seville, as are also his etchings. He died at Seville in 1757, and was buried with great pomp. His works, as a sculptor and carver in wood, are to be seen in the cathedrals and churches of Seville, Cordova, Granada, and elsewhere.]

[DUQUEYLAR, PAUL, an historical painter, born at Digne in 1771, was a scholar of David. Most of the subjects painted by him are taken from the classic poets and ancient historians, and are of an elevated character. The Judgment of Minos, and story of Belisarius, both painted at Rome in 1804, are described by Kotzebue in his recollections of Italy. The time of his death is not recorded.]

DURANT, J. L. This artist, if not a native of England, resided in London about the year 1690. He was a very indifferent engraver, and was chiefly employed by the booksellers, for whom he engraved a variety of book ornaments and portraits. Among the latter is that of Mary, Queen of William III., after *Kneller*.

[DURANTE, COUNT GIORGIO, born at Brescia in 1683, and died in 1755. He was eminent in painting flowers and birds, and his works were eagerly sought after, no less for their exact imitation than for the taste of composition, and the truly beautiful and picturesque attitudes in which they were drawn. They are rarely met with out of Brescia, though several noble Venetian families possess a few specimens, but the best of all is to be seen at the royal court of Turin.]

DURELLO, SIMON, a German engraver, who flourished about the year 1674. He engraved some of the portraits for the work entitled, *Istoria di Leopoldo Cesare*, published at Vienna in 1674.

DURER, ALBERT. This distinguished artist, if he may not be considered as the founder of the German school, is at least entitled to the credit of having been the first that attempted to reform the taste of his country from the rude and barbarous

style that immediately preceded him. Albert Durer was born at Nuremberg in 1471. He was the son of a goldsmith, who instructed him in the first elements of design, and purposed bringing him up to his own profession; but the decided inclination of his son for the study of the arts and sciences, induced him to permit him to pursue the object of his wishes, and when he had reached the age of fourteen, it was his intention to place him under the tuition of Martin Schoen at Colmar, the most eminent artist of his time in Germany; but the death of that master prevented it, and he became a disciple of Michael Wolgemut, under whom he applied to painting and engraving for some years. He cultivated at the same time, with great assiduity, the study of perspective, the mathematics, and architecture; in all of which he excelled. In his works as a painter he discovers a fertile invention, a design more precise than graceful, an excellent colour, and a polished finishing. We could desire in them a more select choice of forms, a more elevated expression in his characters, less formality in his outline, and more amenity in the blending of his tints. It has been observed of this celebrated artist, that he would have equalled the greatest masters of Italy if he had visited Rome, and had the advantage of studying the beauties of antiquity, by which his design might have possessed as much of beauty and elegance as it does of anatomical precision. Costume, which had been entirely neglected by the artists of his country, was also little regarded by Albert, whose figures are universally habited in the mode of Germany. The paintings by this master are in the most distinguished situations, particularly in the Imperial collection, and at Munich. Of these the most celebrated are, the Adoration of the Magi; the Crowning of the Virgin; Adam and Eve, as large as life; the Crucifixion, a grand composition, one of his most esteemed works; and many others. As an engraver, Albert Durer is deserving of particular notice. Born in the infancy of the art, he carried engraving to a perfection which has since been hardly surpassed. If we merely consider his command of the graver, as well as the remarkable neatness and clearness of his stroke; he will appear an artist of extraordinary merit, not only for the time in which he lived, but at any period of the art that has succeeded him. It appears natural that, even with the possession of extensive powers, an artist, without the advantage of models worthy of imitation, can merely find, in his own resources, the means of improving his art to a certain degree; and that it can only be brought to perfection by the progressive concurrence of the exertions of succeeding ability. Albert Durer may be cited as an exception to this general rule. If we do not discover in his plates the boldness and freedom which is desirable in large historical works, we find in them every thing that can be wished for in subjects more minute, and more finished. Although the art of engraving has since had the advantage and experience of three centuries, it would perhaps be difficult to select a more perfect specimen of executive excellence than his print of S. Jerome, engraved in 1514. He etched a few plates, but they are not equal to his engravings. We have by him several wooden cuts, which are executed in a free, spirited style, resembling his masterly pen-drawings. Although he was well acquainted with the anatomy of the human figure, and occasionally designed it correctly, his contours are neither graceful nor pleasing; and are never entirely divested of the stiff

formal taste that prevailed at his time, both in his figures and drapery. The prints by Albert Durer are numerous, and many of them are extremely scarce and very valuable. They frequently bear the date of the year in which they were engraved, and are generally marked with one of the following

ciphers, . As

his plates executed with the graver are the most esteemed, we shall first give an account of the most important of them :

PORTRAITS ON COPPER.

- Albert Durer, represented at two different dates, 1509, and 1517, on each side of a piece of architecture, with a Latin inscription.
- Albert, Elector of Mentz. 1523.
- Frederick, Elector of Saxony. 1524.
- Bilbald Pirkeheimer. 1524.
- Philip Melancthon. 1525.
- Erasmus, from his Statue at Rotterdam, 1526; scarce.

SUBJECTS ON COPPER.

- Adam and Eve, with the Serpent, 1504; fine. There is a fine copy of this print by *John Wierix* when he was sixteen years of age.
- Adam and Eve after their Fall.
- The Nativity, with St. Joseph filling a Vessel with Water, 1504, called *The little Nativity*.
- The Holy Family, where St. Joseph is resting on a Stone. 1506.
- The Holy Family, with a Monkey in the foreground, called *The Virgin with the Monkey*.
- The Virgin seated at the Foot of a Tree, with the Infant holding a Pear, called *The Virgin with the Pear*.
- The Virgin seated on a Stone, in a landscape, with Buildings, and the Infant holding an Apple, called *The Virgin with the Apple*.
- The Passion of Christ; in sixteen plates, including the frontispiece, 1507—1512; difficult to be met with, complete.
- The Twelve Apostles.
- The Crucifixion, with the Holy Women and St. John at the Foot of the Cross; small circular; very scarce.
- Christ praying in the Garden, 1515, said to be engraved on Iron; very scarce.
- Angels with the Instruments of the Passion. 1516.
- The Great Ecce Homo, 1512, with a Latin inscription; very scarce.
- The Prodigal Son; the best impressions are before the date 1513.
- St. Hubert kneeling before a Stag, with the Cross on its Forehead; one of his finest works. There is a good copy of this plate reversed, by *John Wierix*, with the cipher of *Albert*.
- St. Jerome in the Desert, kneeling before a Crucifix, and holding a stone in his hand.
- St. Jerome seated in a Room, writing, 1514; very fine. There is also a copy of this fine print by *John Wierix*, when he was only twelve years old.
- A Woman with Wings, standing on a Globe, holding a Cup in her Hand, improperly called *Pandora's Box*; it is sometimes named *The Great Fortune*.
- A naked Woman on a Globe, holding a Stick with a Thistle at the end of it, called *The Little Fortune*.
- Melancthon, represented by a Woman resting her Head on her Hand, and holding a Compass; very fine.
- Three Women, or Witches, with a Globe over their Heads, with the letters O. G. H. and an appearance of Hell in the background; copied after *Israel van Mecheln*; dated 1497; very scarce.
- An armed Man on Horseback, pursued by Death, called *Death's Horse*. The best impressions are before the date 1513. There is a good copy of this plate; dated 1564.
- A Coat of Arms, with a Skull, a Satyr, and a young Woman standing near it, 1503; called *The Death's Head*.
- A Coat of Arms, with a Lion and a Cock.
- A Horse, with an armed Man with a Halberd following. 1505.
- A Man mounted on a Unicorn carrying off a Female, called sometimes *The Rape of Proserpine*; very scarce.

ETCHINGS BY ALBERT DURER.

Christ seated, leaning his Head upon his Hand, and a Figure in the front pointing towards him.

One of the Fathers of the Church in a Cell, with two Books. 1515.

The Virgin holding the Infant asleep, with a young Female kneeling. 1519.

Moses receiving the Tables of the Law. 1524.

The Cannon, with Figures at the Entrance of a Village, 1518, said to be etched on iron; very scarce.

WOODEN CUTS BY ALBERT DURER.

PORTRAITS.

Albert Durer, at the age of 56; inscribed *Albrecht Durer Conterfeyt, &c.*

Albert Dureri Effigies, edita ex linea tabula, &c.

Bust of the Emperor Maximilian I. 1519.

Ulrichus Varnbuler, 1522; scarce.

WOODEN CUTS OF VARIOUS SUBJECTS.

The Life and Passion of Jesus Christ; in thirty-six cuts. These prints were copied on copper-plates by Marc Antonio, in a bold manner, in imitation of the wooden cuts.

The Life of the Virgin; in twenty cuts, seventeen of which were also copied by Marc Antonio, with the mark of Albert Durer, except the last plate, on which he put his own.

St. Anne, with the Infant Jesus on her Knee, and the Virgin kneeling with two Saints; in chiaro-scuro; very scarce.

The Holy Family, in a landscape, with two Angels crowning the Virgin, and three Rabbits. In the lower part of the print, St. Christopher carrying the infant Jesus; scarce.

The Emperor Maximilian, with the Virgin and several Saints worshipping the Saviour.

The Siege of Vienna; in two sheets, 1527; scarce.

The Triumphal Car of Maximilian I.; in eight sheets.

The Rhinoceros, with a German inscription; scarce.

Six cuts of ornaments for tapestry and embroidery.

Albert Durer died at Nuremberg in 1528. [It is now pretty clearly ascertained that Albert Durer did not execute any of the engravings on wood. Zani and Adam Bartsch are decidedly of this opinion. The latter adduces satisfactory reasons to show that the designs only were by Durer, and that the mechanical operation of cutting was intrusted to workmen eminent in that line. This decision of Bartsch extends to Hans Schaufelin, Hans Burgmaier, Hans Balduin Grün, Altdorfer, Lucas Cranach, and others.]

DURET, PETER, a French engraver, living at Paris when Basan published his *Dictionnaire des Graveurs* in 1767. He engraved several plates of landscapes, &c., principally after the Dutch masters; among others we have by him:

A View in Holland; after *Ruysdael*.

Two Moonlight subjects; after *Vanderveer*.

The Country Blacksmith; after *Ph. Wouermans*.

An Italian Sea-port; after *Vernet*.

DURNO, JAMES, an English painter, born about the year 1752. He first studied under Andrea Casali, and afterwards was instructed by Mr. West. The early productions of this artist gave promise of great ability, which did not however answer public expectation. He went to Italy in 1774, where he died in 1795. Mr. Durno painted two pictures for the Shakspeare Gallery.

DURR, JOHN. This artist was a native of Germany, and flourished about the year 1625. He was an engraver of little repute, and worked chiefly for the booksellers, for whom, among other book plates, he engraved some portraits, particularly those of H. J. Ernest and his family, and J. Zimmer; the latter is dated 1625.

DUSART, CORNELIUS, a Dutch painter and engraver, born at Haerlem in 1665. He had the

advantage of being instructed by Adrian van Ostade, whose style he followed with considerable success. His works, like those of Ostade, represent Dutch Peasants regaling and merry-making. Although not equal to his master in the richness of his tones, and the harmony of his effect, his colouring is clear and agreeable; his compositions are ingenious, and his touch very spirited. There is a great inequality in the works of Dusart; his best pictures are deemed worthy of being placed in the choicest collections. We have by this artist some very spirited etchings, and a few plates in mezzotinto, which are full of humorous character. The following are his best prints:

PLATES IN MEZZOTINTO.

An old Man playing on the Violin, with a Dutch Peasant regaling.

A Girl confessing to a Monk.

A Dutch Boor reading a Paper, and holding a Bottle.

The Monkeys regaling.

An Indian dancing with a Girl.

A Girl dancing with a Tea-pot in her Hand.

Twelve plates of the Months of the Year.

[He also engraved, in mezzotinto, the Five Senses, of which a detailed account may be found in Bruliot's *Dictionnaire des Monogrammes*.]

ETCHINGS.

The Interior of an Alehouse, with Boors regaling.

The Great Fair. 1685.

The Little Fair. 1685.

The Amorous Cobler.

The Village Surgeon. 1695.

The Village Physician. 1695.

The Inside of a Dutch Alehouse, with Peasants drinking, and a Man playing on the Violin; with an inscription beginning, *Rusticus ex animo, non pulvis Hypocrita gaudet*.

A Village Festival; *C. Dusart, pinx.*

He died at Haerlem in 1704.



[DUTTENHOFER, CHRISTIAN FRIEDRICH, a German engraver, born in 1778, is chiefly known by his landscapes after Claude, Poussin, Caracci, P. Brill, and various views in the Tyrol. He also copied Woollet's print of "Solitude," after Wilson. He was one of the artists employed on the Musée Napoleon.]

DUVAL, NICHOLAS, a Dutch painter, born at the Hague in 1644. After receiving some instruction from Nicholas Weilling, he visited Rome, and became a scholar of Pietro da Cortona, whose style he followed with some reputation. On his return to Holland, he was employed by King William at Loo, and was made Director of the Academy at the Hague; of which he painted the ceiling of the principal saloon, which is spoken of as a work of considerable merit. He attended the king to England, but it is not said how long he remained here. He died in 1732.

DUVAL, PHILIP, a French painter, who flourished about the year 1672. He was a scholar of Charles le Brun, and afterwards studied at Venice. He came to England in the reign of Charles II., and painted some historical subjects, one of which, for the Duchess of Richmond, represented Venus receiving from Vulcan the Arms of Æneas. Of this performance, the noble author of the anecdotes observes, that the head-dress of the goddess, her bracelets, and the Cupids, had more the air of Versailles than Latium. It was dated in 1672. He died in London in 1709.

DUVENEDE, MARK VAN. This painter was born at Bruges in 1674. He went to Rome when he was very young, and became a scholar of Carlo Maratti, in whose academy he studied four years.

There are several of his pictures in the churches and convents of his native city, of which the most esteemed is the Martyrdom of St. Lawrence in the chapel of St. Christopher. He died in 1729.

DUVET, or DANET, JOHN, an old French engraver, born at Langres in 1510. He is sometimes called the master of the Unicorn, from his having sometimes engraved that animal in his allegorical subjects. He flourished at Paris in the reign of Henry II. of France. He generally marked his plates I. D. or with one of these ciphers,  or .

The following plates are by him:

The God Mars; *I. D. 1530.*

The Marriage of Adam and Eve; *Johannes Duvet, fec.*

Moses with the Patriarchs.

A set of twenty-four plates, of the subjects of the Apocalypse.

[Bartsch and Zani have clearly proved, by the inscription and date on a print, the first of the series of subjects for the Apocalypse, that John Duvet was born in 1485: "*Joh. Duvet aurifab. Lingon. annor. 70. has historias perfecit, 1555.*" Bartsch enumerates forty-five prints by this artist.]

[DUYNEN, ISAAC VAN, a native of Dort, lived about 1670; he painted sea and river fish very successfully.]

[DYCK, DANIEL VANDEN, a native of Flanders, who studied in Italy, and became painter to the duke of Mantua, who made him keeper of his gallery. He was accounted a good portrait painter, and also in his historical subjects not without merit. Besides painting, he amused himself with the graver, after his own designs. He died in 1729.]

[DYK, FLORUS VAN, an historical painter, born in 1600, and died in 1649. He is better known as a painter of fruit and flowers, in which he excelled.]

[DYXHOORN, PETER ARNOU, born at Rotterdam in 1810, and died there in 1839. He was a scholar of M. Schouman, and J. C. Schotel; he painted marine subjects and river scenes in a very able manner.]

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EARLOM, RICHARD. Although it is unusual in works of this nature to introduce the living artists of our country, yet, as this distinguished engraver has, for some years, discontinued the exercise of his talent, and as his prints are so interesting, so generally admired, and occupy an important place in the portfolios of the collectors, it is hoped that the following list of some of his principal plates will not be unacceptable to the public, nor offensive to their venerable author.

ETCHINGS.

The Portrait of Rembrandt; *se ipse pinx.*

Banditti and Travellers; *after S. Rosa.*

Jacob wrestling with the Angel; *after the same.*

David and Goliath; *after the same.*

Venus and Adonis; *after N. Poussin.*

The Death of Abel; *after A. Sacchi.*

Æneas saving Anchises from the Ruins of Troy; *after Tintoretto.*

The Holy Family; *after Guercino.*

Cupid bound; *after Guido.*

PORTRAITS IN MEZZOTINTO.

William Henry, Duke of Gloucester; *after Hamilton.*

Thomas Newton, Bishop of Bristol; *after West.*

Sir Edward Astley, Bart.; *after the same.*

George Augustus Elliot, Lord Heathfield; *after Reynolds.*

James Stuart, Duke of Richmond; *after Vandyck.*

Admiral Kempenfelt; *after T. Kettle.*

The Duke of Aremberg on horseback, *after Vandyck.*

Rubens' Wife; *Rubens, pinx.*

A Portrait of Rembrandt; *after a picture by himself.*

Rembrandt's Wife; *Rembrandt, pinx.*

James Mac Ardell, engraver.

SUBJECTS AFTER VARIOUS MASTERS.

The Repose, called la Zingara; *after Coreggio.*

The Virgin and Infant; *after Guercino.*

The Virgin and Infant, with St. John; *after Carlo Dolci.*

Salvator Mundi; *after the same.*

The Virgin and Infant; *after Cantarini.*

The infant Jesus sleeping; *after Domenichino.*

Simeon receiving the infant Jesus; *after Guido.*

Christ curing the Blind; *after An. Caracci.*

Galatea; *after Luc. Giordano.*

The Judgment of Paris; *after the same.*

The Misers; *after Quintin Messis.*

The Holy Family; *after Rubens.*

Mary Magdalene washing the Feet of Christ; *after the same.*

Nymphs and Satyrs; *after the same.*

Meleager and Atalanta; *after the same.*

The Death of Hippolitus; *after the same.*

Rubens' Son and his Nurse, with Fruit on a Table; *after the same.*

Elijah restoring to life the Widow's Son; *after Rembrandt.*

The Presentation in the Temple; *after the same.*

Susanna and the Elders; *after the same.*

A Boar attacked by a Lion; *after Snyders.*

The Fruit-Market; *after Snyders and Langen Jan.*

The Fish-Market; *after the same.*

The Green-Market; *after the same.*

Two, a Fruit-piece and a Flower-piece; *after John van Huysum; extremely fine.*

David and Bathsheba; *after A. Vanderwerf; very fine.*

The Enchantress; *after T. Deniers.*

The Singing Master; *after G. Schalken.*

The Interview between Augustus and Cleopatra; *after R. Mengs.*

The Royal Family of England; *after Zoffany.*

The Royal Academy; *after the same.*

Angelica and Medora; *after West.*

Cupid stung by a Bee; *after the same.*

Meleager and Atalanta; *after Richard Wilson.*

Apollo and the Nymphs; *after the same.*

A Blacksmith's Shop; *after Jos. Wright.*

An Iron Forge; *after the same.*

We are indebted to Mr. Earlom for a very interesting work, published by Boydell, entitled, *Liber Veritatis*, comprising two hundred plates, executed in the style of the original drawings, by Claude Lorraine, which are in the possession of the Duke of Devonshire. [He died in 1822.]

ECHARDT, or ECCARDT, JOHN GILES. This painter was a native of Germany, but visited England about the year 1740, where he became a pupil of John Baptist Vanloo. He was much employed as a portrait painter, about the time that Sir Joshua Reynolds returned from Italy. We have a print of Mrs. Woffington, the actress, engraved by *Faber*, from a portrait painted by Echartd; and another of Doctor Conyers Middleton, engraved by the same artist, from a picture by this painter, who Mr. Strutt has erroneously mentioned as the engraver.

ECKMAN, or ECKMAN, EDWARD, a Flemish engraver on wood, born at Mechlin about the year 1610. He has engraved some wooden cuts, which are admired for the neatness of their execution, and the correct drawing of his small figures. He appears to have taken the prints of Callot for his model, and has copied some of them in wooden cuts with surprising delicacy and spirit, particularly his plate of the Fire-works on the river Arno. He also engraved after Businck and Abraham Bosse. According to the Abbé de Marolles, the work of Eckman consists of upwards of a hundred prints.

ECKSTEYN, GEORGE DAVID, a German engraver, who resided at Nuremberg about the year

1721. He engraved part of the portraits for the work entitled, *Icones Bibliopolarum et Typographorum*; published in 1721.

EDELINCK, GERARD. This admirable engraver was born at Antwerp in 1627, and received his instruction from Cornelius Galle, under whom he acquired sufficient ability to be invited to Paris by M. Colbert in 1665, where he was taken into the service of Louis XIV., who settled a pension on him, and he was accommodated with apartments at the Gobelins. He was received into the Academy, and was soon after knighted by the King. This extraordinary artist worked entirely with the graver; and his execution is at the same time both bold and finished. His style is more precious than that of Bolswert and Pontius, without being less picturesque; and he possessed a profound acquaintance with what is called colour, in engraving. His plates, though exquisitely finished, discover nothing of labour or littleness. The size and the number of his prints evince the most surprising facility. On the slightest glance of his Magdalene, after le Brun, we perceive neatness, effect, and expression; on a closer examination, we are surprised at the boldness of his stroke, and that freedom of touch which gives the appearance of life and reality. The pictures of le Brun, under the graver of Edelinck and Gerard Audran, appear to have been the works of an accomplished colourist, and assume perfections, in which they were really deficient. In the plates of Edelinck there is nothing of negligence or mediocrity, every object is perfectly finished, and his heads are distinguished by the most lively expression. The uncommon merit of this excellent artist will justify an ample detail of his principal works.

PORTRAITS.

The Equestrian Statue of Louis XIV., the Frontispiece for the Illustrious Men of France.

Louis XIV., half-length; *after J. de la Haye.*

Louis, Duke of Burgundy; *after F. de Troy.*

Esprit Flechier, Bishop of Nismes; *after Rigaud.*

Charles Perrault, of the French Academy.

Paul Pellisson; of the same.

J. de la Fontaine; of the same.

J. Racine; of the same.

Blaise Pascal.

Peter van Bouc.

Nathaniel Dilgerus. 1683.

Titian, with a long Beard.

Abraham Teniers; *after a picture by himself.*

Albert Durer, with a short Beard; *Edelinck, scul.*

John Cousin, with Moustaches; *the same.*

Giles Sadeler, engraver.

Abraham Bloemaert.

James Blanchard; *after a picture by himself.*

Francis Tortebat, painter to the king; *after de Piles.*

Israel Sylvestre, engraver; *after le Brun.*

Peter Simon, engraver; *after P. Ernou.*

Francis Chaveau, engraver; *after C. le Fevre.*

Martin vanden Bogaert, sculptor; *after Rigaud.*

Hyacinth Rigaud, painter; *after a picture by himself.*

Julius Hardouin Mansart, architect; *after Rigaud.*

Charles le Brun; *after N. de Largelliere.*

Philip de Champagne; *after a picture by himself*; very fine.

Charles d'Hozier, Genealogist of France; *after Rigaud.*

Frederick Leonard, Printer to the King; *after the same.*

John Charles Parent, the same; *after Tortebat.*

Madame Helyot, with a Crucifix; *after Gallois.*

Francis M. le Tellier, Marquis de Louvois, bust, with Mars and Minerva as supporters; *after le Brun.*

Andrew Hameau, Doctor of Sorbonne; *after Vivien.*

Nicholas de Bampignon, Doctor of Sorbonne; *after the same.*

John Ronillé, Count of Meslay, counsellor of state; *after Nantueil.*

Charles Mouton, Musician to Louis XIV.; *after de Troy.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John, St. Elizabeth, and two

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Angels; after the picture by *Raffaelle*, which was in the collection of the King of France; very fine. The first impressions are before the arms of Colbert, the second are with the arms, and in the third the arms have been effaced, but the frame in which they were inserted remains.

The Virgin Mary sewing, with the Infant sleeping in a Cradle, surrounded by Angels, called *La Couseuse*; *after Guido*; fine.

The Holy Family, where St. Joseph is presenting Flowers to the infant Jesus; inscribed *Dilectus meus, &c.*; *after C. Maratti.*

The Holy Family, called the *Benedicite*; *after le Brun.* A Female Saint, holding a Lily, and kneeling before the Virgin and Infant seated on a Throne, to whom she presents a Book; *after P. da Cortona.*

Mary Magdalene penitent, trampling on the Vanities of the World. It is the portrait of Madame de la Valiere; after the picture by *le Brun*, at the Carmelites at Paris.

The first impressions are without the inscription, and are very scarce; the next best are without the border.

St. Louis prostrating himself before a Crucifix; *after le Brun.*

St. Charles Borromeus kneeling; *after the same.*

The Crucifixion, surrounded with Angels; on two sheets; *after the same.*

Moses, half-length, holding the tables of the Law; *after P. de Champagne*; engraved conjointly with Nantueil. Christ and the Woman of Samaria; *after the same.*

The Virgin Mary at the foot of the Cross; *after the same.*

St. Jerome; *after the same.*

St. Ambrose; half-length; *after J. B. Champagne.*

St. Basil and St. Gregory; the same; *after the same.*

A Combat of Cavalry, four Horsemen fighting for a Standard, with three dead Figures on the ground; after the celebrated Cartoon by *Leonardo da Vinci*. The name of the painter is incorrectly written *L. de la Finsse, pinait*; very fine.

Louis XIV. on Horseback; in two sheets. The impressions before the name of Edelinck are scarce.

The same subject, with a Group, instead of the Scroll and the Standard.

Louis XIV. on Horseback, preceded by the exterminating Angel, and his Enemies overthrown at his feet; in three sheets; very fine.

Louis XIV. in a Triumphal Car, drawn by the Four Evangelists, called the Extirpation of Calvinism; in two sheets; fine and scarce.

Louis XIV. giving peace to Europe; in two sheets.

Alexander, accompanied by Hephestion, entering the Tent of Darius; on two sheets; *after le Brun*. The first impressions have the name of Goyton at the bottom. This print completes the set of the Battles of Alexander; engraved by *Gerard Audran*; *after le Brun*.

Alexander entering the Tent of Darius; *after Mignard*; engraved by *Edelinck* and *P. Drevet*.

This eminent artist died at Paris in 1707.

EDELINCK, JOHN, was the brother of the preceding artist, born at Antwerp about the year 1630. He joined his brother at Paris, where he engraved several plates in imitation of the style of Gerard. Although very unequal to the works of his brother, his prints are not without considerable merit. He engraved several of the statues in the garden at Versailles. We have also by him:

The Portrait of Isbrandus de Diemerbroeck, famous anatomist; *after Romyn de Hoghe.*

The Deluge; *after Alessandro Veronese*; very fine.

This plate so nearly resembles the fine style of Gerard Edelinck, that it is supposed that he was greatly assisted in the execution of it by his brother.

EDELINCK, NICHOLAS. This artist was the son of Gerard Edelinck, born at Paris about 1680. Although he had the advantage of his father's instruction, and of travelling to Italy, he never rose above mediocrity. He engraved some portraits, and a few plates for the Crozat collection. We have, among others, the following prints:

PORTRAITS.

Gerard Edelinck, engraver to the King; *after Tortebat.*

The Cardinal Julius de Medici; *after Raffaele*.
The Count Balthasar Castiglione; *after the same*.
Philip, Duke of Orleans, Regent of France, on horseback; *after J. Ranc*.
Adrian Baillet.
John Dryden, English Poet; *after Kneller*.
The Virgin and Infant; *after Coreggio*.
Vertumnus and Pomona; *after J. Ranc*.

EDELING, J. This artist was a native of Holland. He was chiefly employed in engraving portraits for the booksellers, among which are those of J. Deimerbroeck, and Timon van Geissel.

EDEMA, GERARD. This painter was born at Friesland about the year 1652. He was a scholar of Aldert van Everdingen, and, like his master, painted landscapes with rocks and waterfalls, chiefly from views in Norway. At the age of eighteen he came to England, where he met with encouragement, and made voyages to Norway and Newfoundland, to collect subjects for his pictures among those wild scenes of nature, for which he appears to have had a romantic predilection. The figures in his landscapes are generally painted by John Wyck. Although the pictures by Edema are painted with spirit, and are interesting in their scenery, they possess little of the chaste and simple colouring, and the picturesque touch, which distinguish the landscapes of Everdingen. He died at Richmond in 1700.

[**EDEMA, NICOLAS**, born in Friesland in 1666, went to Surinam to paint the landscapes, plants, and insects of that country. He became a good landscape painter, as his views are after nature, with a good tone of colour, and a spirited touch. He died at London in 1722.]

[**EDRIDGE, HENRY**, an English miniature painter, was born in 1768. He was apprenticed to Pether, the mezzotint engraver and landscape painter, but his excellence was in miniature portraits, which he executed in black lead and Indian ink, and subsequently in water colours. He was an Associate of the Royal Academy, and died in 1821.]

[**EDWARDS, EDWARD**, an English artist born in 1738, was employed by Boydell to make drawings from the old masters for his publications, and by the Society of Antiquaries for the same purpose. He painted for Boydell's Shakspeare a subject from the Two Gentlemen of Verona; he painted also arabesques, and published 52 etchings. He never arrived at distinction, except that he was appointed teacher of perspective in the Royal Academy in 1788, which situation he held to his death, which occurred in 1806. He was the compiler of the "Anecdotes of Painters," intended as a supplement to Walpole: in his facts he was too accurate to please his contemporaries, and consequently the work and its author were much derided.]

EECKHOUT, ANTHONY VANDEN, a Flemish painter of flowers and fruit, born at Bruges in 1656. He accompanied his relation, L. Deyster, to Italy, where he remained several years. He afterwards went to Lisbon, where he met with great encouragement, and married a lady of fortune; after which he painted little but for his amusement. He was killed by an assassin when taking the air in his carriage.

EECKHOUT, GERBRANT VANDEN, was born at Amsterdam in 1621, and was educated in the school of Rembrandt. By the instruction of that eminent painter he acquired an excellent style of colouring, and a competent acquaintance with the principles of light and shadow. On leaving his master he gained great reputation as a portrait painter; and it

is, perhaps, in that character that he has the strongest claim to our approbation. His best productions are those he painted on leaving the Academy of Rembrandt, some of which bear a near resemblance to those of his instructor; but he afterwards sunk into manner and tameness. In his historical works we find the defects of his master in design and characteristic propriety rather increased than diminished; and this impoverishment is not supported by the magic of Rembrandt's colouring, nor his admirable conduct of the chiaro-scuro. His design is not of a superior choice to that of his master; and his pencilling, compared with the gigantic touch of Rembrandt, is tame and spiritless. His notions of costume are more absurd, if that be possible, than those of Rembrandt; and the only character in his pictures deserving of admiration, is a harmony of colour which seems to be inseparable from the school in which he was brought up. Although at a fearful distance from the works of Rembrandt, his pictures are admitted into the collections of the curious. One of his best productions is our Saviour among the Doctors, in the Electoral collection at Dusseldorp. There are a few etchings by Gerbrant vanden Eeckhout, among which are:

A Bust of a young Man, in an Oriental Dress; marked G. V. D. 1646.

The Portrait of Cornelius Tromp.

He died in 1674.

EGMONT, JUSTUS VAN. This painter was born at Leyden in 1602, and was sent to Antwerp to be educated in the school of Rubens. He assisted that master in several of his works, particularly those which he painted for the churches at Mechlin. On leaving the academy of Rubens he went to Paris, where he was appointed painter to Louis XIII. and XIV., and executed several considerable works in conjunction with Simon Vouet. Van Egmont was one of the twelve elders at the establishment of the French Academy of painting and sculpture, in 1648. He died at Antwerp in 1674.

[**EGOGUI, AMBROGIO**, a painter of Milan, and imitator of L. da Vinci; of whom there remains at Nerviano a fine altar-piece, executed in 1527.]

EIMMAERT, GEORGE CHRISTOPHER, a German engraver, born at Ratisbon, and flourished about the year 1680. We have by him some small etchings of ruins, buildings, and vases, ornamented with figures, which are executed with neatness, and have considerable merit. He also engraved some plates for *Sandrart's Academia*. [There were three artists of this name, each eminent in his day. The eldest flourished to the end of the 16th century; the second, his son, was born in 1603, and died in 1663; the third, who was son of the second, was born in 1637, and died in 1705. The name is variously spelt, Eimart, Eimmart, Eimaert, and Eimert.]

EISEN, FRANCIS. This engraver was born at Brussels, but resided chiefly at Paris, where he flourished about 1750. He etched a plate from the picture by Rubens, of Christ giving the Keys to St. Peter, which was in the church of St. Gudule at Brussels. [He was born in 1700, and died in 1777.]

EISEN, CHARLES, the son of the preceding artist. He etched some few plates of the Virgin, a St. Jerome, St. Ely preaching, &c. He designed many of the small portraits and vignettes for *La Vie des Peintres, par J. B. Descamps*, published at Paris 1751 to 1763. [He was born in 1722, and died in 1778.]

[**EISENHOUT, ANTOINE**, a Dutch painter and engraver, who flourished at Rome about 1590, but

who was living in 1619. It appears that he has been miscalled *Eisenhart* by Christ, and that some of his works have been ascribed to other masters. Brulliot refers to some attributed to Lucas Ciambelani by Bartsch, which he conjectures should be given to Eisenhout.]

[EISMANN, JEAN ANTOINE, a German painter, who established himself at Verona, was born in 1604, and died in 1698. He painted landscapes, battles, perspectives, and marine subjects. There are some pictures in the Dresden Gallery under the name of *Leismann*, or *Lismann*, which are supposed to be by him. He adopted his pupil *Carlo Brisighella*, who took the name of *Charles Eismann*, and who painted the same subjects as his master. Hence there is some confusion in the accounts of both. The name is sometimes erroneously written *Luismon*.]

[EKELS, JAN, born at Amsterdam in 1722, was a scholar of Thierry Dalens, the younger. He painted views of cities in the manner of Jan Ten Compe. His pictures are generally of a small size, and are highly finished, with a good effect of light and shade. He died at Amsterdam in 1781.]

[EKELS, JAN, the younger, was born in 1759, and was instructed by his father. He made rapid progress in the art, and painted interiors, conversations, familiar scenes, and portraits, chiefly of the cabinet size. His pictures are distinguished by a light, free pencil, and a vigorous tone of colour: they are not numerous, as he cultivated the art more as an amateur than a professor, and died at the age of 34.]

ELBRUCHT, JOHN VAN. This painter was born at Elburg, near Campen, in 1500. It is not known by whom he was instructed; but he established himself at Antwerp, where he was received into the Academy in 1535. In the cathedral of that city is a picture by this master, representing the Miraculous Draught of Fishes. He not only painted history, but excelled in landscapes and sea-storms. [Elbrucht, Elburgh, or Elburcht, surnamed *Kleyn-Hansken*, or Little John, was born in 1500, and died at Antwerp, according to Balkema, in 1546. M. Le Brun appears to have fallen into a mistake respecting him, as he says he was born in 1660, and died in 1732. His style of painting is sufficient to show that is an error.]

ELDER, WILLIAM. This artist was a Scotchman, but resided in London about the year 1680. He was one of the engravers who were employed by the booksellers; and we have a few plates of portraits by him executed with the graver, among which are the following:

His own Portrait, with a Fur Cap.

The same, with a Wig.

William Sancroft, Archbishop of Canterbury.

John Pearson, Bishop of Chester.

Ben Jonson, prefixed to his Works in 1692.

Sir Theodore de Mayerne, physician.

Admiral Russell.

Sir Henry Pollexfen, Chief Justice of the Common Pleas.

John Ray, naturalist.

Richard Morton, M. D.

George Parker, astrologer.

Charles Snell, writing-master.

ELIAS, MATTHEW. This painter was born near Cassel, in French Flanders, in 1658. His parents were extremely poor, and he was employed when a boy in attending cattle, in which humble situation he was noticed by a painter of Dunkirk named Corbeen, tracing objects on the ground. The artist, struck with the singularity of the circumstance and

the evident disposition of the boy, prevailed on his mother to intrust him to his care. After instructing him for some time he sent him to Paris for improvement, where he met with employment, and resided several years. On the death of Corbeen, he settled at Dunkirk, and painted some altar-pieces for the churches in that town and the neighbourhood. He died in 1741.

ELLIGER, or ELGER, OTTOMAR, THE ELDER, was born at Gottenburg in 1633, the son of a physician, who, finding in him a strong inclination for the art, sent him to Antwerp, at that time the residence of so many able artists, where he became a scholar of Daniel Segers. He painted flowers and fruit in the highly-finished style of his master, and arrived at sufficient ability to be invited to the court of Berlin, where he was appointed painter to William Frederick, Elector of Brandenburg. The pictures of this artist are almost entirely confined to Germany, where they are held in considerable estimation. [He died in 1686.]

ELLIGER, or ELGER, OTTOMAR, THE YOUNGER, was the son of the preceding artist, born at Hamburg in 1666. After being instructed in the first elements of the art by his father, he was sent to Amsterdam, where he became a scholar of Michael van Muscher, a painter of small portraits and conversations, under whom he studied a short time, but being ambitious of distinguishing himself in a higher walk of art, and the works of Gerard Lairese being then in high reputation, he entered the school of that eminent master, whose instruction enabled him in a few years to dispense with further assistance. Elliger painted historical subjects in the style of Lairese, which were judiciously composed and correctly designed. Like his instructor, he was particularly attentive to the propriety of costume, both in the character and habiliments of his figures, and in the style of his architecture, which he introduced into his pictures with great judgment and effect. His principal works are at Amsterdam. He was employed by the Elector of Mentz, for whom he painted the Death of Alexander, and the Marriage of Peleus and Thetis. He died in 1732.

ELLIOT, WILLIAM, an English engraver, born at Hampton Court in 1727. He engraved several landscapes, which were admired for the taste and freedom of his point. His best prints are from the landscapes of the brothers Smith, of Chichester. This ingenious artist died in the prime of life in 1766. We have by him the following plates:

A Landscape with Cattle; after *Rosa de Tivoli*.

A View near Maestricht, with Cattle; after *A. Cuyp*.

A Landscape with the Flight into Egypt; after *Poelmeburg*.

A large Landscape; after *G. Smith*.

A set of four Landscapes; after *the Smiths*.

A set of six of Horses; after *T. Smith*.

Two Landscapes, Spring and Summer; after *van Goijen*.

The Portrait of Helen Forman, second wife of Rubens.

ELLIS, WILLIAM, an eminent English engraver of landscapes and views. He engraved some plates in conjunction with William Woollet; and we have several charming prints by him from the designs of *Paul Sandby* and *Thomas Hearne*.

ELMER, STEPHEN, an English painter of dead game and objects of still-life. He represented those subjects with great fidelity, and with a very spirited pencil. This artist principally resided at Farnham in Surrey, where he died about 1795.

ELSHEIMER, or ELZHEIMER, ADAM. This eminent painter was born at Francfort in 1574. He was the son of a tailor, who placed him under the

care of Philip Offenbach, who, though a reputable artist, was soon surpassed by his disciple. Finding no further means of improvement in his own country, Elsheimer went to Rome, where he studied the works of the great masters, and in a short time his pictures were held in general estimation. He was called by the Italians, il Tedesco. The pictures of Elsheimer generally represent small landscapes decorated with subjects of history, which are distinguished by the beauty of their finishing, and their faithful representation of nature. He possessed so extraordinary a memory, that it was sufficient for him to have seen a view once to draw it with the most surprising precision. It was thus that he made a design of the Villa Madama from memory, in which nothing was omitted, the trees and buildings were drawn with the most scrupulous exactness, and the particular shadows of the different objects were represented according to the precise hour he meant to describe. The merit of the works of Elsheimer consists in an excellent taste of design, an admirable disposition of his objects, a neat and spirited touch, a precious finish, and a lively and harmonious colouring. The scenery in his landscapes is of a happy choice, and the effect in his moonlight pieces and torchlights is managed with great intelligence. The extreme patience and labour with which he finished his pictures was such, that the prices he received for them never sufficiently repaid him for the time he employed on them. If the unfortunate painter had been paid for them a fourth part of what they have produced since, he might have lived in affluence instead of the state of indigence and distress in which he passed the greater part of his life. His only benefactor was Count Goudt, who purchased some of his choicest pictures, and has engraved seven of them in a highly-finished manner, well adapted to the style of the pictures. His finest work was the Flight into Egypt, which is now in the French Museum. Adam Elsheimer is said to have etched several plates of similar subjects to his pictures, but perhaps the only one that is really authenticated is the young Tobit leading his Father. He died in 1620.

ELSTRACKE, REGINALD, or RENOLD, an English engraver, who flourished about the year 1620. He worked chiefly for the booksellers, and his plates, which are executed with the graver, are almost entirely confined to portraits. These are more sought after for their scarcity and their connexion with English history, than for their merit as engravings. When he did not sign his plates with his name, he marked them with the initials R. E. The following are by him :

PORTRAITS.

James I.
Queen Elizabeth.
Mary Queen of Scots, with Attributes; one of his best prints.
The same, with Lord Darnley.
Thomas Howard, Earl of Suffolk.
Robert, Earl of Essex.
Gervase Babington, Bishop of Worcester.
Sir Julius Cæsar, Keeper of the Rolls.
Sir Thomas More.
Sir Philip Sidney.
Thomas Sutton, founder of the Charter House.
Edmund, Lord Sheffield.
John, Lord Harrington.
William Knollis, Viscount Wallingford.

He also published a volume of portraits, entitled *BAZIAIOLOGIA; or, the true and lively Effigies of all our English Kings, from the Conquest to the present Time*, 1618. Of which the title and the por-

trait of William the Conqueror were engraved by himself.

[ELST, PETER VANDER, a scholar of Gerard Dou, painted half-length figures, as seen by candle-light.]

[ELZEVIER, ARNOULD, a Dutch painter of landscapes and conflagrations, flourished about the middle of the 17th century.]

EMELRAET. This painter was born at Antwerp in 1612. He went to Italy when young, and passed several years at Rome. On his return to Antwerp, he distinguished himself by painting large landscapes in a superior style, and was engaged by the ablest historical painters to introduce his landscapes as the background of their pictures. In the church of the barefooted Carmelites at Antwerp, are some capital landscapes by Emelraet, painted in a grand style, and of a fine effect.

EMERY. See HEMERY.

EMMETT, WILLIAM, an English engraver, who flourished about the year 1710. Among other prints, he engraved a large view of the interior of St. Paul's church. It is executed with the graver in a neat, clear style.

EMPEREUR. See LEMPEREUR.

EMPOLI, JACOPO CHIMENTI DA, a Florentine painter, born in 1554. He was a disciple of Tommaso Manzuoli da S. Friano, whose style is discernible in all his works. His pictures possess an elegance of design, and a graceful impasto of colouring, which distinguish the productions of his master. The Abate Moreni speaks in favourable terms of his fresco works in the Certosa, and in the monastery of Boldrone at Florence, but a fall from the scaffolding obliged him afterwards to confine himself to oil-painting. One of his best pictures is his S. Ivo, in the Florentine Gallery, which, from its pleasing and graceful effect, is more generally admired than works of higher pretensions. He died in 1640.

ENDLICH, PHILIP, a Dutch engraver, born at Amsterdam about the year 1700. He was a pupil of Bernard Picart, and was chiefly occupied in portraits, which are neatly executed with the graver. Among others, we have by him the following :

PORTRAITS.

Henry, Count of Meens.

John Taylor, a celebrated English oculist. 1735.

John Philip d'Almeria, Governor of the Isle of St. Martin.

John Gosewyn E. Alstein, ecclesiastic of Amsterdam. 1738.

John Noordbeck; the same.

Peter Hollebeck; the same.

Leonard Beels; the same.

ENFANT. See LENFANT.

ENGELBRECHT, CHRISTIAN and MARTIN, two printsellers and engravers, who resided at Augsburg, and flourished about the year 1721. Christian Engelbrecht, conjointly with J. A. Peefel, engraved some ornamental works for goldsmiths, after *A. Morrison*; and some views for the History of Architecture, published in 1721, by J. Bernhard. Martin Engelbrecht executed some plates after *Rugendas* and other masters; and some prints for Ovid's Metamorphoses.

ENGELBRECHTSEN, CORNELIUS. This old painter was born at Leyden in 1468. The pictures of John Van Eyck, the alleged inventor of oil-painting, being at that time the object of curiosity and admiration, Engelbrechtsen applied himself to study the works of that master, and is said by Van-mander to have been the first artist of his country that painted in oil. The paintings by this master

which escaped the troubles of that country, were preserved with great care in the church of Our Lady, at Leyden; representing the Crucifixion; the Descent from the Cross; Abraham sacrificing Isaac; with some small pictures of the Life of the Virgin: these were well composed, and of a less Gothic style of design than was usual at the early period at which he lived. His most capital production was an altar-piece, painted for the Epitaph of the family of Lockhorst, in the church of St. Peter's at Leyden, representing the Adoration of the Lamb, a composition of a great number of figures. He died in 1533.

ENGELRAEMS, CORNELIUS, a Flemish painter, born at Mechlin in 1527. He excelled in painting historical subjects in distemper. His best work is in the cathedral church of St. Rombouts at Mechlin, representing the Seven Works of Mercy: a grand composition. There are several of his pictures in Germany, where he passed some years. At Hamburg, in the church of St. Catherine, is a large altar-piece by Engelraems, of the Conversion of St. Paul. He died in 1583.

ENGLISH, JOSIAS, an English amateur engraver, who, according to Lord Orford, resided at Mortlake, where he died in 1718. We have by this gentleman, an etching of Christ with the Two Disciples at Emmaus, after *Titian*. In 1654 he etched a set of small upright plates of the Gods and Demigods. His best performance is a neat and spirited etching of a half-length of a Man regaling, holding a Flask in one Hand, and a Goblet of Wine in the other; a Lobster and other eatables on the Table before him: inscribed *Fr. Cleyne, pinx. Anno 1656. Josias English, fecit*, with six verses beneath:

Troth 'tis a merry fellow, &c.

[ENS, or ENSO, GIOSEFFO, a Venetian painter, who flourished about the year 1660. He painted what are termed *Capricci*, representing allegorical fictions, in which are introduced sphinxes and monsters in grotesque shapes, or what might be more properly called sick men's dreams, or the wanderings of a wild imagination. They were common at the time in Italy, and had their admirers. He was made a chevalier of the holy cross by Urban VIII., and afterwards painted some altar-pieces at Venice, which are extremely beautiful.]

EPICIE. See LEPICIE.

EPISCOPUS. See BISHOP.

EREDI, BENEDETTO, a modern Italian engraver, born at Florence in 1750. He engraved, in conjunction with J. B. Cecchi, nine plates of the Monument of Dante, with his portrait. We have also by him the following plates:

PORTRAITS.

Luca Cambiaso, Genoese painter; *after a picture by himself.*

Federigo Zucearo; *after the same.*

Angelo Bronzino; Florentine painter.

Annibale Caracci.

SUBJECTS.

The Transfiguration; *after Raffaele.*

The Adulteress before Christ; *after Angelo Bronzino.*

The Death of Lucretia; *after Luca Giordano.*

EREMITA, DI MONTE SENARIO. See STEFANESCHI.

ERMELS, JOHN FRANCIS, a German painter and engraver, born near Cologne in 1641. He resided at Nuremberg, and painted for the church of S. Sebald in that city a picture of the Resurrection; he was more successful however as a painter of land-

scapes, in which he imitated the style of John Both. We have by him a few etchings of landscapes, executed with spirit and taste. He died at Nuremberg in 1693. [His etchings are after Waterloo, Breenberg, &c. Unless there was another of similar name and manner, etchings with the date 1697 must be ascribed to this artist. See Huber, Brulliot, and Zani.]

ERRAR, J. We have by this artist some etchings of landscapes, after *Waterloo*. They are marked with the initials of his name.

ERTINGER, FRANCIS, a German engraver, born at Wyl in Suabia, about the year 1640. He resided chiefly at Paris, where he engraved several plates, which are not without merit. His best prints are the following:

PORTRAITS.

J. F. de Beughem, Bishop of Antwerp.

N. Machiavel.

Gabriel du Pinau.

VARIOUS SUBJECTS.

The History of Achilles, in eight Plates; *after Rubens*: the same subjects have been since engraved by Baron. Twelve Prints from the Metamorphoses of Ovid; *after the miniatures of Joseph Werner.*

Ten Plates of the History of the Counts of Thoulouse *after Raymond le Fage.*

The Marriage at Cana in Galilee; *after the same.*

Several Views of Towns; *after Vandermeulen*: some of which are in the manner of Callot.

A set of Friezes of Bacchanalian subjects; *after R. le Fage.*

[ERVEST, JACOB, a scholar of Adam Elsheimer, painted marine subjects, and naval combats.]

ES, JAMES VAN. This artist was born at Antwerp in 1570. He excelled in painting flowers, birds, and fish, which he represented with great truth and nature. His shell-fish in particular were touched with infinite spirit. His colour is excellent; and his pictures are finished with great care and transparency. [There is considerable difference between writers of almost equal authority, respecting the dates of the birth and death of this artist. Some place his birth in 1556, and his death in 1621; others say he was born in 1570, and conjecture that he died in 1630.]

ESCALANTE, JUAN ANTONIO, a Spanish painter, born at Cordova in 1630. He was a scholar of Francisco Ricci, and is said by Palomino to have been a very reputable painter of history. Several of his works in the churches at Madrid are highly commended by that author. In the church of S. Miguel is an esteemed picture by Escalante of S. Catalina; and in the church del Espiritu Santo, is an altar-piece of the dead Christ, with other figures, painted in the style of Titian. He died in 1670. [It should be said rather, that he imitated the style of Tintoretto, as he made him his model both in composition and colouring.]

ESPAGNOLETTO. See RIBERA.

[ESPANA, JUAN DE, or JUAN EL ESPAÑOL, resided in Italy from 1500 to 1520. He studied under Perugino at the same time as Raphael. His ordinary residence was at Spoleto, and it is there, as also in other cities, that his works are to be found, and which are attributed to a contemporary of Raphael, without ever mentioning the name of the artist, although he always signed his pictures.]

ESPINOSA, JACINTO JERONIMO DE. According to Palomino Velasco, this painter was born in the vicinity of Valencia in 1600. He was a scholar of Francisco Ribalta, under whom he acquired a boldness of design and a vigour of colouring; that

resemble the style of Guercino. His best pictures are in the churches at Valencia, particularly in San Estevan, the chapel of San Luis Belthran, and in the convent of the Predicadores. The principal altar-piece in the church of the Carmelites is by this master, representing the Transfiguration. He also painted many easel pictures for private collections. He died at Valencia in 1680. [He was a very industrious painter, and his works in the churches of Spain are numerous. Cean Bermudez enumerates about eighty, and the places where they are to be found.]

[ESQUARTE, PABLO, a Spanish painter, who, after studying at Valencia, went to Venice and became a disciple of Titian. He had a great talent for portrait painting, and perhaps excelled in other departments, as the Duke de Villa Hermosa employed him to ornament his palace and country residence. He died rich, through the munificence of the Duke.]

[ESSELINS, JACOB, is said to have been a pupil of Rembrandt, but his works do not corroborate the assertion. His pictures represent villages on the banks of rivers, woody landscapes, buildings with magnificent fountains, stag-hunts, and shipping pieces, painted in a clear tone of colour, and with figures spiritedly touched. The exact dates are not recorded.]

ETLINGER, GEORGE, a German engraver on wood, who resided at Bamberg. There is by him a wooden cut representing Bishop Blaize, enclosed in a border, ornamented with symbols of the Gospel. It is executed with great spirit, and signed *George Etlinger, z. Bamberg, f.*

EVELYN, JOHN. This English gentleman claims a place among the amateur artists of his country, as the engraver of five small plates of his journey from Rome to Naples, which, according to Lord Orford, were etched about the year 1649. In the General Dictionary he is stated to have etched some other plates, among which are a view of his own seat at Wootton, and another of Putney. Mr. Strutt attributes to Mr. Evelyn an etching of the portrait of William Dobson, the painter, an oval plate, inscribed, *Vere effigies Guibelmi Dobson, Armiger, et Pictor Regiæ Majestatis Angliæ, in aqua forti per J. E.* He observes that the letters J. E. are frequently cut off, on which account the plate has been by some supposed to be by Dobson himself. Mr. Evelyn was the author of one of the earliest English publications on the subjects of engraving, entitled *Sculptura*.

EVERDINGEN, CÆSAR VAN. This painter was born at Alkmaer in 1606, and was a scholar of John van Bronkhorst. He painted history and portraits; and was also an eminent architect. One of his most esteemed works was in the principal church at Alkmaer, representing the Triumph of David. He gained great reputation by a picture he painted of the Portraits of the Company of Archers, for their hall of assembly. His design was tolerably correct, and his colouring natural and vigorous. [He died in 1679.]

EVERDINGEN, ALBERT VAN. This eminent painter was the younger brother of Cæsar van Everdingen, born at Alkmaer in 1621. He studied successively under Roland Savery and Peter Molyn, both of whom he greatly surpassed. He excelled in painting rocky landscapes, represented in a very interesting manner. The talents of Everdingen were not, however, confined to subjects of that description; he painted sea-pieces and storms with

surprising effect; and represented the agitation of the waves "contending with the skies," with an awful and terrific fidelity. In a voyage he made to the Baltic, he was shipwrecked on the coast of Norway, where he was under the necessity of remaining some time, until the vessel was repaired. He employed this interval in designing the trackless and romantic wilds of that uncultivated country. These studies furnished him with admirable subjects for his pictures, in which the grand forms of his rocks, and the picturesque effect of his waterfalls, are designed with a taste, and painted with a spirit, that entitled him to the appellation of the *Salvator Rosa* of the north. His colouring is simple and pure, his touch broad and facile, and it is evident that every object in his pictures was immediately designed from nature. The small figures with which he embellished his landscapes are correctly drawn, and very neatly touched. The admirers of etchings are indebted to this excellent artist for a number of plates executed in a free and masterly style, which are highly esteemed. His prints of landscapes amount to about a hundred, of which eight of the largest and most finished are very fine. He also engraved a set of fifty-six small prints for a book, published in Germany, called *The Cheats of the Fox*. He sometimes signed his plates with his name, at other times with the initials A. V. E. He died in 1675. [For a copious list of his etchings, see Bartsch, or Nagler.]

EXIMENO, JOACHIN, a Spanish artist, born at Valencia in 1674. He painted fruit, flowers, birds, fish, and objects of still-life, which he represented with great fidelity. He died in 1754. [His works are classed by Bermudez with those of his father, with whom he painted in conjunction. Their pictures were much esteemed by amateurs of the time, and four of large size are in the church of Our Lady of the Pillar at Valencia.]

EXSHAU, S., a Dutch engraver, who flourished about the year 1760. His prints are chiefly imitations of the works of Rembrandt, which are not without merit. Among other plates we have the following by him:

A Bust of an old Man, with a round hat; *Rembrandt, inv. C. Exshau, fec. 1758.*

A Head of an old Man, with a Beard; same inscription and date.

Joseph and Potiphar's wife; *Rembrandt, pinx. Exshau, fec. aqua forte*; scarce.

St. Peter's Bark in the Storm; same inscription; scarce.

A Girl carrying a Basket of Cherries, with two Boys, each having a Gun; *after Rubens.*

EYCK, HUBERT and JOHN VAN. These brothers were born at the small town of Maeseyk, on the Maes; Hubert, the elder, in 1366, and John in 1370. They were the sons of an obscure painter, of whom we have no particular account, by whom they were instructed in the rude and Gothic principles to which the art was at that early period confined. The city of Bruges was at the time of these artists the most flourishing and commercial in Europe; and they established themselves there, where they may be said to have been the founders of the Flemish school. The mode of painting previous to the time of John van Eyck (who is frequently styled John of Bruges) was with gums, or a preparation called egg-water, to which they applied a kind of varnish, which required a certain degree of heat to dry. It is reported by Karel van Mander, that John van Eyck, having finished a picture with great care, and which had occupied him a long time, placed it to dry in the heat of the sun, when the

board on which it was painted split. His mortification at seeing the fruit of so much labour thus destroyed, urged him to attempt to discover, by his knowledge of chemistry, some process which would not in future expose him to so distressing an accident. In this research he is said to have discovered the use of linseed or nut oil, which he found the most siccative; and it was for some time generally believed that it was to this circumstance that the art was indebted for the discovery of oil-painting, in the year 1410. The authenticity of this discovery, however, has not only been disputed, but it has been proved by several of the writers on art, that oil-painting was practised long before the pretended discovery by van Eyck in 1410. A monk, named Teofilo, sometimes called Ruggiero, who lived in the eleventh century, wrote a book entitled, *De omni scientia artis pingendi*, in which he gives instructions for the preparation and use of oil in painting. Lib. i. c. 18, *Accipe semen lini et exsicca illud in sartagine super ignem sine aqua, &c.* He afterwards continues, *Cum hoc oleo tere minimum sive cenobrium super lapidem sine aqua, et cum pincello limes super ostia vel tabulas quas rubricare volueris, &c.* And in c. 22, he adds, *Accipe colores quos imponere volueris terens eos diligenter oleo lini sine aqua, et fac mixturas cultuum ac vestimentorum sicut superius aqua feceras, et bestias, sive aves, aut folia variabis suis coloribus prout libuerit.*

Bernardo de Dominicis, in his Lives of the Neapolitan painters, mentions several pictures painted in oil by the artists of his country, previous to the period of the pretended discovery by van Eyck, some of them as early as the beginning of the fourteenth century. He describes a picture by Pippo, or Filippo Tesauro, painted in oil, which was formerly in the church of S. Lorenzo, at Naples, representing the Virgin and Infant, with St. James and St. Sebastian, signed with the name of the painter, and dated 1309. It was still preserved in the time of that author, who wrote in 1742, in the collection of Sig. Girolamo F. Calzolojo. The same author mentions two pictures painted in oil by Maestro Simone, a disciple of Tesauro, in the church of S. Chiara, representing S. Lucia and S. Dorotea. This painter died in 1346. He further describes some pictures painted in oil by Gennaro di Cola, in the church of S. Maria della Pietá. That painter died in 1370.

In a treatise on the subject of the invention of oil-painting, published in 1781, by Mr. Raspe, the celebrated antiquary, it is very satisfactorily proved that oil-painting was practised long before the time of John van Eyck. It appears therefore certain, that the use of oil in painting was known at an earlier period; but it was probably in a very imperfect manner, and by a very tedious process; and that John van Eyck is still entitled to the credit of having brought the practice to perfection.

The brothers van Eyck generally worked in conjunction, until the death of Hubert, and their pictures were held in the highest estimation at the time in which they lived. Their most considerable work was an altar-piece, with folding-doors, painted for Philip the Good, Duke of Burgundy, and placed in the cathedral at Ghendt. The principal picture of this curious production represents the Elders worshipping the Lamb, a subject taken from the Apocalypse. On one of the folding-doors is represented Adam and Eve, and on the other St. Cecilia. Although the composition contains upwards of three hundred figures, it is finished with surprising care and exactness; and though the colouring is some-

what crude, there is great truth and character in the expression of the heads. This curious and interesting production is now in the Gallery of the Louvre. In the sacristy of the cathedral at Bruges is preserved, with great veneration, a picture painted by John van Eyck, after the death of his brother, dated in 1436, representing the Virgin and Infant, with St. George, St. Donatius, and other saints. John van Eyck died in 1441. [The reader must not rely on the correctness of the dates given in this article, as to the birth and death of these two celebrated brothers, Hubert and Jan Van Eyck; for, in this respect, great obscurity pervades almost every account of them hitherto published. It is a question whether Jan was not the elder, and there are probabilities in favour of that supposition. If the real family name could be discovered, it would serve to unravel some of the intricacies in which their history is involved. Maas-Eyck, their birth-place, has entailed on them the appellation *Van Eyck*, but it may be reasonably supposed that they had a more distinctive patronymic. The confusion so often found in accounts of Italian artists, proceeds from the same cause. If three, or more, Antonios, born in one city, or principality, become eminent as artists, they are all designated from the place; and, if the dates approximate, in process of time the works of one are ascribed to the others, or all to one, though there may be an apparent difference. The contest between the Italian, German, and Flemish writers for the precedence of painting in oil has given rise to much learned controversy, and led to very industrious researches and investigations of documents to throw light on the subject; when documents have failed, conjectures have been adopted to supply their place. As these investigations would naturally have reference to dates, it might be expected that every event in the life of Jan Van Eyck, and of his brother Hubert, would have been brought under consideration; few, however, have been recorded, and those few are to be found, incidentally, in writers, whose object was not the point in question. The accounts that appear, at present, most entitled to credence, place the birth of Jan Van Eyck at an earlier period than 1370. Zani inclines to about 1350, but leaves it open for future discovery. Kugler, whose account of and critical remarks on the works of the German and Flemish painters are so correct, places the birth of *Hubert* in 1366, and that of *Jan* in 1400, an interval of thirty-four years; a circumstance in which he differs from all former writers. Facio, who wrote in 1456, and died in 1457, speaks in high terms of Jan Van Eyck, under the name *Johannes Gallicus*, and Montfauçon (*Les Monumens de la Monarchie Française*, tom. iii.) gives an inscription from a manuscript Bible of the date 1372, wherein it is said, "*Johannes de Brugis Pictor Regis prædieti fecit hanc picturam propria sua manu.*" The inscription is written on a book with miniatures, which the artist, on his knees, is presenting to Charles V. of France. Charles at this time commanded in Flanders. In the work recently published by the Count A. Raczynski on "the Arts in Portugal," the following notices occur. "It is almost certain that Jan Van Eyck went to Portugal in the suite of the embassy sent to solicit the hand of Isabella, the daughter of John the First, for the Duke of Burgundy." "In 1428 Don John had sent two ambassadors to France to treat with the Duke of Burgundy, Philip III., surnamed the Good, respecting his marriage with the Infante Isabella. In the

same year the Duke, on his part, sent an embassy to demand her hand." Among the distinguished persons who formed the ambassadors' suite, is noticed MAITRE JEAN, *valet de chambre du Duc de Bourgogne, fameux dans l'art de la Peinture*. "At the time the embassy arrived at Lisbon (Dec. 28, 1428) the court was at Estremoz. The envoys went there, and while they treated of the marriage, *maître Jean, since the celebrated Jan Van Eyck, made a magnificent portrait of the Infante Dona Isabella.*" The Count gives also the following extract from a manuscript, in Spanish, written in the 15th century:—"And conjointly the said ambassadors had the portrait of the said lady Infante Dona Isabella painted to the life by a man called JEAN DE YEL, *moça da camara dudit monseigneur de Bourgogne, excellent maître dans l'art de la peinture.*" Dr. Kugler, in his notice of the Van Eycks, says, "In Philip the Good, who, in the year 1419 assumed the government as Duke of Burgundy and Count of Flanders, Jan found a noble patron, and was made by him one of his privy council." A dictionary is not the proper place to discuss the foregoing apparent discrepancies, and unless *Johannes Gallicus, Johannes di Brugis, Maître Jean, and Jean de Yel* be different persons from *Jon Van Eyck*, it will be found difficult to reconcile them with the generally received accounts of the artist's life. The Count Raczyński has promised a work to be entitled "A History of the Art from paintings in Manuscripts," which will, no doubt, throw considerable light on the subject. He is well qualified for the task by his love of art, his adherence to truth, his zeal, and talents to elucidate a matter at once obscure and intricate, although it may have baffled the researches of the most intelligent and industrious of his predecessors. Respecting the celebrated altar-piece at Ghent, it should be noted that it was painted for Jodocus Vyts, who placed it in the church of St. Bavon; it is not in the Louvre now, but is unfortunately divided, part being at Ghent, and part at Berlin. For a minute and accurate description of the several subjects of this wonderful production, the reader is recommended to peruse the very valuable work lately published by Lord Lindsay, entitled "Sketches of the History of Christian Art," (part 3, letter 8,) a work in which he will find knowledge, judgment, and a right feeling of the intellectual beauties of art expressed in elegant language. Two prints of the upper and lower compartments of the altar-piece are to be found in Passavant's work, taken from an old copy painted for St. John's church at Ghent. Dr. Nagler's *Kunstler-Lexicon*, now in the course of publication, contains a very full account of the pictures of Van Eyck, and many interesting particulars relating to them, which may be gratifying to the curious.]

EYCK, GASPAR VAN. This artist was born at Antwerp in 1625. He excelled in painting marines and sea-fights, particularly between the Christians and Turks, in which M. Descamps observes that the fire and smoke of the cannon were admirably represented, and his small figures well drawn, and very neatly touched.

EYCK, NICHOLAS VAN, is supposed to have been the brother of the foregoing artist; and, according to the above-mentioned author, painted skirmishes and attacks of cavalry with great spirit. His pictures were highly esteemed at Antwerp, where he chiefly resided.

EYCKENS, PETER, called THE ELDER, was born at Antwerp in 1599, and died in 1649. He

painted history, in which it is said that he excelled. Some confusion has arisen in consequence of there having been another historical painter of the same name.]

[EYCKENS, JOHN and FRANCIS, were sons of Peter Eyckens the elder, and born at Antwerp in 1625 and 1627: they were instructed by their father, but preferred painting fruit and flowers to historical subjects, and their productions were held in estimation. John died in 1699, and Francis in 1673.]

EYCKENS, PETER, a Flemish painter, born at Antwerp in 1650. It is not said by whom he was instructed; but he was an eminent painter of history, and his works hold a respectable rank among the estimable artists of his country. He was chosen director of the Academy at Antwerp in 1689. The compositions of Eyckens are ingenious, the conduct of his subjects is judicious, and his design is tasteful and correct. The foldings of his draperies are broad and simple, and the backgrounds of his pictures are embellished with architecture and landscapes, of pleasing scenery. His principal works at Antwerp are, the Last Supper, in the church of St. Andrew; St. Catherine disputing with the Pagans, in the cathedral; and St. John preaching in the Wilderness, in the church of the convent called Bogaerde. At Mechlin, in the church of the Jesuits, were two of his most admired works, representing St. Francis Xavier baptizing a Pagan King, and the same saint resuscitating a dead person.

[EYK, ABRAHAM VANDER, was a contemporary of William Mieris, and finished his pictures in the manner of that master.]

[EYNDEN, FRANZ VAN, born at Nimeguen in 1694, studied under Elias Van Nymegen at Rotterdam. Aided by the counsels of Chevalier Vander Werf, he painted Arcadian scenes, which he executed in the manner of Jan Van Huysum, but not with equal perfection. His skies and distances are serene and delicate, and the clouds illumined by the sun are pleasingly reflected in the waters. His scenes are skillfully varied, and the different kinds of trees characterized with a neat and masterly touch. His figures are also well painted, and disposed with judgment. He seldom signed his pictures, unless required to do so by the purchaser. He died at Nimeguen in 1742.]

EYNHOEDTS, REMOLDUS, or ROMBAUT, a Flemish painter and engraver, born at Antwerp about the year 1605. He engraved several plates after the works of Rubens, Cornelius Schut, and other painters of the Flemish school; and executed some of the prints for Teniers's gallery. They are etched in a slight, dark style; and his drawing, though not very correct, is bold and masterly. Among others, we have the following prints by him:

SUBJECTS AFTER RUBENS

- The Adoration of the Magi.
- The Resurrection.
- The Altar-piece of Rubens's Chapel.
- Pope Gregory, surrounded with emblematical figures.
- The Four Doctors of the Church, with St. Clara holding the Sacrament.
- The Virgin and infant Christ, surrounded with Saints.
- St. Peter and St. Paul.
- An allegorical subject of Peace and Happiness.

SUBJECTS AFTER VARIOUS MASTERS.

- The Assumption of the Virgin; *after Cornelius Schut.*
- The Martyrdom of St. George; *after the same.*
- The Ascension; *after the younger Palma.*

F

FABER, JOHN, THE ELDER. This artist was a native of Holland, but came to England about 1695. He drew portraits on vellum with a pen, but was more employed here in scraping mezzotinto. We have a number of portraits by him, which, though not to be admired for the excellence of their execution, are interesting to the English collector. His most considerable works were :

The Portraits of the Founders of Colleges at Oxford and Cambridge.

The Heads of the Philosophers ; *after Rubens.*

The Portrait of Doctor John Wallis, the celebrated mathematician ; *after Kneller* ; one of his best prints.

Humphrey Lloyd, of Denhigh, antiquary. 1717.

He died at Bristol in 1721.

FABER, JOHN, THE YOUNGER. This eminent engraver was the son of the preceding artist, born in Holland, but was brought to England when he was only three years of age. He greatly surpassed his father as a mezzotinto engraver, and was esteemed the ablest artist of his time in that branch, after John Smith. He engraved a great number of portraits, many of which are very fine. To him we are indebted for,

The Beauties of Hampton Court ; *after Kneller.*

The Portraits of the eminent Personages of the Kit-cat Club ; *after the same.*

Charles II. in his robes, seated ; *after Lely.* 1750.

Caroline, Queen of George II.

The Children of Frederick, Prince of Wales ; *after Dupan.*

Sir Isaac Newton ; *after Vanderbank.* 1726.

Michael Rysbrack, sculptor ; *after the same.*

Enoch Seeman, painter ; *after the same.*

George Lambert, landscape painter ; *after the same.*

With many others. He died in 1756.

FABER, PETER, a French engraver, who resided at Lyons about the year 1621. He was chiefly employed by the booksellers, for whom he engraved several plates, in a neat style, but without much taste. His name is affixed to an ornamental frontispiece to the second volume of a work entitled *Operis Moralis, &c.*, published at Lyons.

FABRI, GIOVANNI, a modern Italian engraver, who resided at Bologna. He executed some plates with the graver, in a neat but formal style, among which are,

The Nativity ; *after Francesco Francia.*

The Death of St. Benedict ; *after Cavedone.*

FABRIANO, GENTILE DA. Mr. Pilkington has dated the birth of this painter in 1332, and his death in 1412. He, at the same time, says he was a disciple of Giovanni da Fiesole, who was born in 1387. Lanzi, without ascertaining his birth, informs us that he began to distinguish himself among the painters who were employed in the dome at Orvieto in 1417. He afterwards went to Venice, where he was employed in ornamenting the public palace, and, according to Ridolfi, was rewarded by the republic with a pension, and allowed the privilege of wearing the Patrician gown. He also painted an altar-piece for the church of S. Felice, representing St. Paul and St. Anthony. He visited Rome in the pontificate of Martin V., where he was employed in St. John of Lateran, and painted a Holy Family for the church of S. Maria Maggiore. Several of his works are at Urbino and Perugia. At Florence, in the church of S. Niccolo, is a subject by him from the life of that Saint. And in the sacristy of la Trinità, the Adoration of the Magi, dated in 1423. He died at the age of 80, but it is

not said in what year. [As neither the date of his birth, nor that of his death, has been satisfactorily ascertained, it is impossible to say with certainty what was his age. He was a contemporary, if not a pupil, of Beato Angelico, and their works, in some instances, have a great resemblance to each other. There were two other painters of the name of *Fabriziano*, who flourished about the same period ; *Antonio*, by whom there is a Crucifixion with the date 1454, and *Giuliano*, whose works are not dated.]

FABRICIUS, CHARLES, a Dutch painter, born at Delft in 1624. He painted portraits and perspective views, and had acquired considerable reputation, when he was killed by the blowing up of the powder magazine at Delft in 1654.

FABRIZZI, ANTONIO MARIA. This painter was born at Perugia in 1594. He went to Rome when he was very young ; and is said by Pascoli to have commenced his studies under Annibale Caracci, whose instruction he was deprived of by the death of that great master, when he was only fifteen years of age ; and it does not appear that he sought the aid of any other instructor. The impetuosity of a too fervid imagination, left to itself, without the control of a master, hurried him into inaccuracy and negligence. His works, however, evince ingenuity in composition, and great freedom of hand. He died in 1649. [Zani says he was living in 1656.]

FACHERIS, AGOSTINO. This artist is noticed by Tassi in his Lives of the Bergamese Painters, who describes a picture by him in the church of the Santissima Trinità at Borgo, S. Antonio, representing St. Augustine with two Angels. It is signed *Augustinus Facheris, fecit.* 1528.

FACHETTI, PIETRO, was born at Mantua in 1535, and, according to Baglioni, visited Rome when he was very young, in the pontificate of Gregory XIII. Although his first essays in historical painting were not without merit, having painted the portraits of some of the nobility, they were so much admired, that there was scarcely a person of distinction at Rome, of either sex, whose portrait he did not paint. His pictures had not only the merit of perfect resemblance, but were designed in a grand style, and admirably coloured. He lived in great reputation at Rome, to an advanced age, and died in 1613. [Fachetti was also an engraver. Bartsch mentions, with high commendation, two prints by him ; one a Holy Family after Raphael, and the other Christ bearing the Cross, which he believes are all that exist of the master. This, however, may be doubted, as even these two have been scandalously appropriated by Nicolo van Aelst, who has erased the name of Fachetti and substituted his own.]

FACINI, PIETRO. This painter was born at Bologna in 1560. He did not discover any genius, or disposition for the art, until he was arrived at the age of maturity ; and it is reported by Malvasia, that being in the habit of visiting the academy of the Caracci, though not for the purpose of study, one of the pupils drew a caricature of him, which excited the mirth and ridicule of his fellow students. On the drawing being shown to Facini, he took a piece of charcoal, and, without any previous instruction or practice, sketched a satirical likeness of the person who had ridiculed him, that astonished every one present, particularly Annibale, who persuaded him to study the art, and took him under his particular tuition. His improvement was so rapid, that Annibale is said to have become jealous of him, which was increased when Facini, on leaving their

school, met with employment and applause from the public, and even established an academy in opposition to the Caracci, which, for a short time, was respectably frequented. The delusion did not, however, last long; and it was soon discovered that his design was neither correct nor tasteful, his figures uncouth and disproportioned, and the character of his heads without expression or beauty. His colouring was admirable, in which he resembled the freshness of Tintoretto, and occasioned Annibale to declare, on seeing his picture of the Martyrdom of S. Lorenzo, in S. Giovanni de Monti, that in his carnations he seemed to have mixed his colours with human flesh; *che macinasse fra colori le carni umane*. The principal works of Facini, at Bologna, are the picture of S. Lorenzo, before mentioned; the Crucifixion, in S. Benedetto; in S. Francesco, an altar-piece, with the Marriage of St. Catherine in the upper part, and below, the four Guardian Saints of Bologna; and in S. Paolo, the Crucifixion of S. Andrew. He died in the prime of life in 1602. [Zani places his birth two years later. It is supposed that he also engraved. Bartsch attributes three prints to him, which are without name or mark. Brulliot mentions several others, and gives the monogram.]

[FACIUS, GEORGE SIGMUND and JOHN GOTTLIEB, brothers, engravers, were born at Ratisbon in 1750. Both studied at Brussels, where their father held the office of Russian consul. In the year 1776 they proceeded to London, in order to work for Boydell's establishment, and completed a great number of plates, which for selection and execution are considered valuable by foreigners. They worked chiefly as etchers, and the impressions are either black, brown, or in colours. They both died about the latter part of the last century, but the exact date is not ascertained.]

FACTOR, FRA. NICOLAS. See FATOR.

FAENZA, MARCO. See MARCHETTI.

[FAES, P———, an eminent painter of flowers and fruit, in the manner of Van Huysum. He flourished towards the latter part of the 18th century, as appears by the dates on his pictures that have come under the writer's notice. He was probably a native of Holland, though Balkema does not notice him. His pictures are tastefully composed and delicately pencilled, but are somewhat deficient in vigour and chiaro-scuro; they are, however, so true to nature in other respects, that, as they are better known, they will hold a distinguished rank with the works of those masters who have practised in the same department of art in modern times.]

FAES, VANDER. See LELV.

FAGE, RAYMOND DE LA, an ingenious designer and engraver, born at Toulouse in 1648. Without the help of a master he produced some pen drawings, little more than outlines, which are the objects of the admiration of the most intelligent. His figures are elegant and graceful, and their action bold and spirited. He possessed a fertile invention, and a commanding facility of execution. During his residence at Rome, where he passed some years, he lived in habits of intimacy with Carlo Maratti. On his first visit to that artist, he is said to have found him at his easel; when Maratti, with Italian courtesy, offered him his pencils and pallet, which he declined, observing that he was not a painter. I am happy, said Maratti, that you are not; for if you could paint as well as you draw, I should have abandoned the art. He etched himself some of his

designs; and several others have been engraved by Audran, Vermeulen, Simonneau, Ertinger, &c. The following are by him:

The Brazen Serpent; *R. la Fage, fec.*

The Fall of the Angels.

Jupiter and Semele.

Juno and Æolus.

A Bacchanalian; a large plate.

A Dance of Children.

Several friezes, &c.

He died in 1690. [Basan says he was born in 1640, and Benard in 1648; Huber and Ross say 1654; Zani and Nagler say 1656, and that he died in 1684.]

FAISTENBERGER, ANTHONY. This painter was born at Inspruck, in the Tyrol, in 1678. He had no abler instructor than an obscure artist, named Bouritsch, who lived at Saltzburg, or Passau. He, however, had an opportunity of studying some of the works of Gaspar Poussin, by which he formed to himself so grand a style of painting landscape, that on seeing his pictures, it would be supposed that he had visited Rome. His landscapes are of very interesting scenery, embellished with architectural ruins, and refreshed with waterfalls. The forms of his trees are grand and picturesque, and his leaving is light and spirited. He was invited to visit Vienna by the Emperor of Germany, by whom he was employed for several years, and where are his best performances; although he has given proofs of his ability at Wiemar, and other parts of the empire. As he was not successful in drawing the figure, he was assisted in that branch by Graaf and van Bredael. He had a brother, JOSEPH FAISTENBERGER, whom he instructed in the art, and who assisted him in some of his works. He died at Vienna in 1722.

FAITHORNE, WILLIAM, THE ELDER. This very eminent engraver was born in London, but in what year is not known. [Nagler says in 1620; Zani, 1629.] He was a pupil of Robert Peake, a painter and printseller, who was afterwards knighted by Charles I. He worked under Peake three or four years, until the breaking out of the civil war, when the troubles of the times extinguishing all attention to the arts, Peake took up arms for the king, and Faithorne was persuaded by his master to accompany him into the service. At the taking of Basinghouse, where Peake had the rank of lieutenant-colonel, Faithorne was made a prisoner, and was for some time confined in Aldersgate, during which interval he resumed his profession, and, among other plates, engraved a small head of Villars, Duke of Buckingham. With much difficulty the solicitation of his friends procured his liberation, on condition of his leaving the country. He retired to France, where he became acquainted with Robert Nanteuil, by whose judicious instruction he made great improvement. Soon after the year 1650, he was permitted to return to England, and established himself as an engraver and printseller, near Temple Bar, and carried on a considerable trade in Italian, Dutch, and English prints. Some time after, in 1680, Faithorne quitted his shop, and retired to a more private life in Printinghouse Yard, Blackfriars, where he continued to engrave, and painted portraits in crayons, which he had learned at Paris. The life of this able and industrious artist is said to have been shortened by vexation and uneasiness, occasioned by the indiscretion and misfortunes of his son, which brought on a lingering consumption, of which he died in 1691.

The works of this excellent engraver consist chiefly of portraits, and they are by much the best of his performances. They are executed almost entirely with the graver, in a clear, free style, admirably adapted to portraits. Previous to his journey to Paris, he had adopted the Flemish and Dutch mode of engraving; but on his return from France his style was greatly improved. In his historical prints he discovers a deficiency and incorrectness of drawing; and it is not, certainly, from them that we can form a just estimation of his great ability. Many of his portraits are of an admirable execution, clear, brilliant, and full of colour. His plates are extremely numerous, some of them exceedingly scarce, and very valuable. When he did not fix his name to them, he marked them with a cipher composed of two F's. **FF**. The following are considered as his best portraits. A more general list of his prints will be found in Lord Orford's Catalogue of Engravers.

- Sir William Paston, Bart. 1659; extremely fine.
 Lady Paston; *after Vanduyck*; same date; very fine.
 Margaret Smith, afterwards Lady Herbert; *after the same*.
 Montague Bertie, Earl of Lindsey; *after the same*.
 William Sanderson; æt. suæ 68, 1658; *after Zoust*; fine.
 Anne Bridges, Countess of Exeter; *after Vanduyck*.
 Samuel Collins, M. D. æt. 67; *W. Faithorne ad vivum del. et sculp.*
 John Kersey, mathematician; *after Zoust*. 1672.
 John La Motte, Esq. Citizen of London.
 John, Viscount Mordaunt.
 Thomas, Earl of Elgin; æt. 62. 1662.
 Mary, daughter of Sir Edward Alston, wife of Sir James Langham.
 Henry Cary, Earl of Monmouth.
 Thomas Killigrew, in a fur cap, with a Dog; *W. Sheppard, pinx.*
 Thomas Stanley; *after Lely*.
 Robert Bayfield; æt. 25, 1654, with a large hat.
 The same Person; æt. 27; without a hat.
 Francis Rous, Provost of Eton, æt. 71, 1656, with a large hat.
 Sir Henry Spelman, with a ruff, and point night-cap.
 Thomas Hobbes, æt. 76. *En quam modice habitat philosophia.*
 Samuel Leigh, æt. suæ 15, 1661. *Incipe et perfee, domine.*
 Henrietta Maria, with a Veil; in the manner of Mellan.
 Thomas Mace; prefixed to his book of music.
 Sir Orlando Bridgman, with the Puke.
 Sir John Fortescue.
 Robert Boyle; oval, with an Air-pump.
 Elias Ashmole; bust, in a niche. He paid Faithorne seven pounds for the plate, a considerable price at that time.
 William Oughtred; in the style of Hollar.
 John Wallis, S. T. D. prefixed to his *Mechanica*.
 Sir Francis Englefield, Knt. and Bart.; oval; extremely scarce.
 A large emblematical Print of Oliver Cromwell, whole length, in Armour, with various devices and mottos; very scarce.
- SUBJECTS BY FAITHORNE AFTER VARIOUS MASTERS.**
 A Holy Family; *after Simon Vouet*.
 A dead Christ; *after Vanduyck*.
 The Last Supper; without the painter's name.
 The Scourging of Christ; *after Diepenbeck*, inscribed *Faithorne, sculp. Antwerp, 1657*.
 The Marriage at Cana in Galilee.

The last four prints were engraved for Taylor's Life of Christ.

W. Faithorne, the elder, died in 1691.

FAITHORNE, WILLIAM, THE YOUNGER, the son of the preceding artist, was instructed in the elementary principles of design by his father, but practised a different branch of engraving, being chiefly engaged in scraping portraits in mezzotinto.

His merit in that line would have secured to him both profit and reputation; but neglecting his business, he became necessitated and distressed, and occasioned his father so much affliction, that it is said to have hastened his death. He did not outlive his thirtieth year. The following are esteemed his best portraits:

- Thomas Flatman, holding a Drawing of Charles II.
 Mary, Princess of Orange; *after Hanneman*.
 Sir William Read, oculist to Queen Mary.
 Queen Anne, when Princess of Denmark.
 George, Prince of Denmark.
 John Dryden.
 Frederick, Duke of Schomberg; *after Dahl*.
 Sir Richard Haddock; *after Clostermans*; one of his best prints.
 John More, Bishop of Ely.
 The Princess of Hanover.
 Charles XII. of Sweden.
 Mrs. Plowden, with a Garland.

[If the accounts that he was born in 1656, and died in 1686, be correct, it is difficult to suppose that he hastened his father's death, who survived him for five years.]

FALCIERI, BIAGIO. This painter was born at St. Ambrogio, near Verona, in 1628. He studied at Venice, under Cavaliere Pietro Liberti; and his style exhibits much of the fire and fertility that characterizes the Venetian school, of which he has given an example in a large picture in the church of the Dominicans at Verona, of the council of Trent; in the upper part he has represented St. Thomas vanquishing the Heretics. He died in 1703.

FALCINI, DOMENICO, an Italian engraver, by whom we have some wooden cuts; *after Raffaello*, and other masters. They are executed on three separate blocks, one for the outline, another for the demi-tint, and the third for the dark shadows. He marked his prints with the cipher **FF**. [Brulliot instances two prints with a different mark. Falcini flourished from 1604 till about 1630.]

FALCK, JEREMIAH, a designer and engraver, born at Dantzic in 1629. He was instructed in engraving at Paris, under Chaveau, and became a very reputable artist. On leaving France he passed some time in Holland, where he executed several plates for the celebrated cabinet of Reynst. From Holland he visited Sweden, where he passed some time. He engraved with equal success portraits and historical subjects, both of which have great merit. The following are among his best works:

PORTRAITS.

- Christina, Queen of Sweden; *after D. Beck*.
 Peter Gemhichi, Bishop of Croatia; *after the same*.
 Leonard, Count de Torstenson. 1649; *after the same*.
 Axel, Count d'Oxenstiern; *after the same*; *J. F. Stocholmia, fec.*, 1653.
 Adolphus John, Prince Palatine; *after the same*.
 Charles Gustavus, Prince of Sweden; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

- The Four Evangelists; half-lengths, oval, without the name of the painter.
 A Concert of Music; *after Guercino*; for the cabinet of Reynst.
 The Cyclops; *after M. A. Caravaggio*; for the same cabinet.
 A Man and Woman singing; *after J. Lys*; for the same.
 St. John preaching in the Wilderness; *after A. Bloemaert*; for the same cabinet; *J. Falck, Polonus, scul.* 1661; fine.

[Brulliot says he died in 1709, in which Nagler agrees; and the latter gives a list of his works, but none dated later than 1661.]

FALCKENBOURG, FREDERICK VAN. By this artist we have a few plates of portraits, and other subjects, etched in a slight, scratchy style; marked F. V. F. [He was also a landscape painter at Nuremberg, and died about 1623.]

FALCO, AGNOLO. The name of this artist is affixed to a rude, coarse etching, representing a landscape, into which is introduced the story of Apollo and Daphne. Though it is very indifferently executed, and incorrectly drawn, it appears to have been the work of a painter, and is from his own design.

FALCO, JUAN. See **CONCHILLOS.**

FALCONE, ANIELLO. This painter was born at Naples, in 1600, and was a scholar of Guiseppe Ribera, called Lo Spagnoletto. He distinguished himself as a painter of battles and skirmishes of cavalry, which he composed and designed with great fire and animation. He was equally correct in the drawing of his figures and horses, and their various movements are expressed with the most characteristic propriety. His touch is bold and free, and his colouring vigorous and effective. He was not less successful in his easel pictures than those of a larger size; and his best works were esteemed little inferior to the admirable productions of Borgognone. Aniello Falcone was one of the masters of Salvator Rosa. He died in 1665. [He is also called Angelo; in Bartsch and Nagler may be found copious lists of engravings attributed to him.]

FALCONET, PETER. This artist was a native of Paris, and the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great, at Petersburg. He visited this country, and resided some years in London, where he obtained considerable employment. He painted historical subjects and portraits. His name stands in the catalogues of the exhibitions from 1767 to 1773, soon after which he returned to France.

FALDA, GIOVANNI BATISTA, an Italian designer and engraver, born at Valdugia, in the Milanese, about the year 1640. It is not said by whom he was instructed; but his style bears a great resemblance to that of Israel Sylvester. We have by him several designs and engravings of the select views of the churches, and other public places at Rome, embellished with figures, neatly drawn, and his plates are etched in a tasteful manner. In 1676, he engraved a View of the City of Rome, in twelve sheets. The following are by him:

Two Views of the Piazza Navona.

Two Views in Rome; the Basilica of St. Peter's, and the Fountain of St. Peter's.

A large plate of St. Peter's, and the Buildings round it; *Gio. Batista Falda, del et scul. Roma, 1662; rare.*

A View of the Interior of St. Peter's, on the occasion of the beatification of St. Francis of Salis.

A View of the Castle of St. Angelo, with the Statues on the Bridge; by *Bernini.*

FALDONI, GIOVANNI ANTONIO, an Italian painter and engraver, born at Ascola, [Zani says of *Asolo*, not of *Ascola*.] in the Marca di Trevisano, about the year 1690. He first studied landscape painting, under Antonio Luciano; but his pictures are little known. He afterwards applied himself to engraving, and imitated the style of Giles Sadeler. The manner of Mellan was afterwards adopted by him, in which he was very successful; and several of his prints are deservedly admired. He engraved a set of portraits of the Doges of Venice, and the Procurators of St. Mark; beside which, we have the following prints by him:

PORTRAITS.

Marco Ricci, painter; *after Rosalba.*
Antonio Maria Zanetti, engraver; *after the same.*
Luca Carlevarius, painter and engraver.
Sebastiano Ricci, painter.

SUBJECTS AFTER VARIOUS MASTERS.

A Holy Family, with Angels; *after Seb. Ricci.*
The Conception; *after the same.*
The Nativity; *after P. da Cortona.*
David playing on the Harp before Saul; *after G. Camerata.*
David flying from the Wrath of Saul; *after the same.*
Part of the Drawings by *Farmegiano* for the collection published by Zanetti, in two volumes.

[**FALENS, CHARLES VAN,** was born at Antwerp in 1684, and died at Paris in 1733. He painted hunting-pieces, and other subjects, analogous to those of Philip Wouwerman; but only so far resembling that master's works, that they appear to be borrowed from them. Some of his pictures are very pleasing, painted with considerable spirit, and well coloured, and would be more esteemed if they had less the appearance of being imitations of Wouwerman, as it leads many to suppose them to be copies, which they are not.]

FALLER, JOHN. The name of an obscure artist, mentioned by Florent le Comte as the engraver of some plates, representing ornaments, grotesque figures, &c.

FANO, BARTOLOMEO and POMPEO DA. These painters, father and son, flourished at Fano about the year 1530. According to Lanzi, they painted, in conjunction, a picture of the Raising of Lazarus, for the church of S. Michele, in that city, dated 1534, in which he observes, that it is surprising to observe how little they had attended to the reformation and improvement which had been almost generally adopted by other artists of their time. It is painted in the Gothic style of the middle of the preceding century. Pompeo, however, after the death of his father, attempted the more modern taste, and painted some pictures which gained him considerable reputation. Pompeo da Fano was one of the instructors of Taddeo Zucchero.

FANTETTI, CESARE, a designer and engraver, born at Florence about the year 1660. He resided chiefly at Rome, where he engraved several plates, after his own designs and other masters. Conjointly with Pietro Aquila, he engraved the plates from the paintings by Raffaele, in the Vatican, called *Raffaele's Bible*, of which thirty-seven are by Fantetti, the remainder are by P. Aquila, and are superior, particularly in drawing. He also engraved the following prints:

Christ praying in the Garden; *after L. Caracci.*

A Charity, with three Children; *after Ann. Caracci.*

Latona insulted by Niobe; *after the same.*

Flora surrounded by Cupids; *after Ciro Ferri.*

The Death of St. Anne; *after Andrea Sacchi.*

Some pieces, and other subjects, from various Italian masters.

FANTUZZI, or FONTUZZI, ANTONIO, an Italian engraver, born at Viterbo about the year 1520. It is thought that he learned the principles of design under Primaticcio. The plates which we have by him are etched in a bold style; they are dated from 1540 to 1550, and are chiefly from the works of Primaticcio. He frequently marked his plates with the cipher **AF**. His prints are scarce, of which the following are the principal:

Silenus supported by two Bacchantes, and environed with several Satyrs; *after il Rosso.* 1543.

The Dispute of the Muses with the Pierides; *after Primaticcio*.
 Alexander and Roxana; *after the same*; circular.
 The Festival given by Alexander to Thalestris; *after the same*. 1543.
 Jupiter directing Minerva to dismiss Venus, Cupid, and Psyche; *after the same*. 1543; oval.
 Titan reposing in the Bosom of the Ocean; *Bologna, inventor*. 1544.
 The four Cardinal Virtues.

[There appears to be an error in the date of his birth, it must have been earlier. Several writers of credit say that he was originally a pupil of Parmegiano, and on the death of that great painter he joined Primaticcio, and went with him to Fontainebleau. It is also said that he and Antonio da Trento are one and the same engraver; this is as stoutly contested by others of equal credit. When Zani, and Bartsch, and Brulliot, and Nagler are the contesting parties, it requires some hesitation in pronouncing a decision. Zani, who opposes the supposition, seems, however, to have the best of the argument. The curious are recommended to consult each of them for his own satisfaction. Nagler gives a good list of his works.]

FANZONE, or FAENZONE, FERRAU. This painter was born at Faenza in 1562, and, according to the Ab. Titi, studied at Rome under the Cavaliere Vanni, where he painted several fresco works in St. John of Lateran, the Scala Santa, and in the church of S. Maria Maggiore. There are, however, some pictures at Ravenna, particularly a Deposition from the Cross, in the church of the Dominicans; and a Probatica, at the Confraternita di S. Giovanni, which partake so much of the fine style of Lodovico Caracci, that he has been supposed to have been educated in his academy. His design is grand and correct, with great amenity in his colouring, and a fine impasto. He died in 1645.

FARELLI, GIACOMO, a Neapolitan painter, born in 1624, and brought up under Andrea Vaccaro. In the early part of his life he gave promise of considerable talent, in a picture of S. Brigida, in the church of that saint; but he afterwards changed his style, in endeavouring to rival some of the followers of Domenichino, in which he was totally unsuccessful, and he sunk in the public estimation. He died in 1706. [Zani places his birth ten years later.]

[FARGUE, PAUL CONSTANTINE LA, a modern Dutch painter, born at the Hague. His pictures are generally small, representing views of the environs of his native city, and are of a pleasing character. His drawings are, however, more esteemed than his paintings in oil. He had considerable skill in copying the works of the older Dutch masters. It is not said in what year he was born, but he died at Leyden in 1782.]

[FARGUE, MARIA LA, sister of the preceding, also practised painting. The subjects are various, well composed, beautifully coloured, and highly finished.]

FARIAT, or FARJAT, BENOIT, a French engraver, born at Lyons in 1646. He was taught the elements of the art by William Chateau, whose style he at first adopted; but he afterwards went to Rome, and acquired a greater command of the graver, and a better taste of design, though he is not always correct. We have by him some portraits, and various subjects from the Italian masters; the following are the most esteemed:

PORTRAITS.

Cardinal Federigo Coccia; *after L. David*.
 Cardinal Cornaro; *after the same*. 1697.

Cardinal Tommaso Ferrari; *after the same*. 1695.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. John; *after Albano*.
 The Holy Family, with St. John presenting a Cross; *after P. Cortona*.
 The Marriage, or, according to others, the Crowning of St. Catherine; *after Agostino Caracci*.
 The Virgin and infant Jesus, with St. John presenting him some Fruit; *after Annibale Caracci*.
 The Temptation of St. Anthony; *after the same*.
 The Communion of St. Jerome; *after Domenichino*.
 The Death of Francis Xavier; *after Gio. Bat. Gaulti*.
 The Marriage of the Virgin and St. Joseph; *after C. Maratti*.
 The Baptism of Christ; *after the same*.
 The Race of Atalanta; *after P. Lucatelli*.

[He was living in 1718, as appears by a print after Angelo Rossi; Nagler says he died in 1720.]

FARINATO, PAOLO, DEGLI UBERTI. This distinguished painter was born at Verona in 1522. He was for some time a disciple of Niccolo Goltino, but afterwards studied at Venice the works of Titian and Giorgione. To judge from the great style of his design, it would be thought that he had been brought up in the school of Giulio Romano; and it is certain that he studied for some time, at Mantua, the works of that master. Few of the Venetian painters have equalled him in that respect. It has been said that he was not so successful in his colouring, which has been thought by some to be occasionally too brown. It is, however, the opinion of the most intelligent, that there is a solemn and quiet harmony in his tints, which retains and charms, and which quits the eye with regret. Lanzi observes, that on leaving Verona, he was dissatisfied with himself for not having visited the whole of the works of this great painter in that city, so much of grandeur and of beauty he had discovered in those he had seen. Among the principal works of Farinato, at Verona, may be ranked the following: St. Michael discomfiting Lucifer, in S. Maria, in Organo. In the same church, two large pictures representing the Mothers presenting their Children to Herod, and the Murder of the Innocents. In S. Tommaso is a S. Onofrio, in which the figure is treated from the Torso of Belvedere, and the whole design shows an acquaintance with the antique rarely found among the painters of the Venetian school. One of his finest works is the taking down from the Cross, in the church of the Cappucini. This eminent artist continued to paint with undiminished vigour and intelligence, to a very advanced age; and in his seventy-ninth year produced his celebrated work of the Multiplication of the Loaves, in the church of S. Giorgio, a grand composition, of many figures, which he signed, PAULUS FARINATUS DE UBERTIS, FECIT; ÆTATIS SUÆ LXXIX. [And prefixed A. D. 1604.]

We have several etchings by Paolo Farinato executed in a free, bold, and masterly style. He frequently marked them with his name, and sometimes with the initials P. F. or P. V. F., the V. for Verona. Among others we have the following by him, from his own designs:

St. John; marked *Paolo Farinato, f.*
 St. Jerome kneeling, leaning on a Bank; P. F.
 Mary Magdalene seated, with a Book and a Crucifix; signed *Paul Farinat, f.*
 The Virgin, with the infant Jesus and St. John.
 Angels holding the Instruments of the Passion.
 Venus caressed by Cupid. 1566.
 A Charity, with three Children.
 Venus and Cupid at the Forge of Vulcan.

P. Farinato died in 1606. [Zani places his birth rightly in 1525; Brulliot, by a misprint, in 1552.]

The latter says he marked his prints with the figure of a snail, in addition to his name or initials.]

FARINATO, ORAZIO, was the son and the disciple of the foregoing artist, and flourished about the year 1615, as appears by the date on his picture in S. Francesco da Paola. During his short career in the art, he gave proof of uncommon ability, and promised to reach an elevated rank among the artists of his country, but he died in the prime of life. His principal work was the Descent of the Holy Ghost, in the church of S. Stefano at Verona, which Lanzi says may be compared with the greatest of the Veronese painters, Paolo Veronese only excepted. He etched a few plates from the designs of his father, which are frequently confounded with those of *P. Farinato*; among which are the following:

The Finding of the Cross, with St. Francis and other figures; *P. F., in.; Ho. P. V., fec.*

The Destruction of Pharaoh's Host; *Ho. F. F., f.; Paul Fa. V. I.*

The Holy Family, with St. John.

FARINGTON, GEORGE, an English painter, born in the county of Lancaster, in 1754. He was educated under Mr. West, and obtained the prize in the Royal Academy for the best historical picture. This promising artist afterwards went to India, where he would undoubtedly have acquired both fame and fortune, but he died in the prime of life in 1788.

[**FARRER, NICOLAS**, an English portrait painter, born at Sunderland in 1750; was a pupil of Pine, and friend of Sir Joshua Reynolds and Northcote. He painted the portraits of the Duke of Richmond and family, by whom he was patronized. His portraits, without being imitations, bear a strong resemblance to Sir Joshua's manner, and have sometimes been mistaken for that master's work. His grandson, Mr. Farrer, the eminent picture dealer, has been frequently amused by having his grandfather's portraits brought to him to authenticate as the work of the great English painter. He died in 1805.]

[**FARRINGTON, JOSEPH**, an English landscape painter, born in 1742, was a scholar of R. Wilson. His works are chiefly views of the scenery of Westmoreland and Cumberland, which have been engraved by Byrne, Powney, Medland, and others. He was a member of the Royal Academy, and died in 1821.]

FASOLO, GIOVANNI ANTONIO. This painter was born at Vicenza in 1528, and first studied under Batista Zelotti, but the brilliant reputation of Paolo Veronese induced him to enter the school of that distinguished master, under whom he became a very reputable painter of history. In the church of S. Rocco at Vicenza, is a fine picture by Fasolo, representing the Pool of Bethesda; a grand composition, with various groups of diseased and crippled, conducted in a style that would not have disgraced P. Cagliari; in the church of the Padri Servi, is another fine picture by this master, of the Adoration of the Magi. Ridolfi commends three pictures by him, of subjects from Roman History, representing Mutius Scævola before Porsenna, Horatius defending the Bridge, and Marcus Curtius leaping into the Gulf. He died in 1572.

[**FASSIN, NICOLAS HENRI JOSEPH DE**, born at Liege in 1728, was a scholar of Coelers. He studied at Antwerp and in Italy, and afterwards resided for some time at Geneva. He painted a landscape for the Empress of Russia, for which he was handsomely rewarded, and many others which are

to be found at Liege. His biography has been written by the advocate Van Hult, and published with a list of his pictures. He died at his native city in 1811.]

FASSOLO, BERNARDINO. This painter was a native of Pavia, and flourished about the year 1518. That date is inscribed on a picture of the Virgin and Infant, which, according to Lanzi, was formerly in the Palazzo Braschi at Rome, but is now in the Gallery of the Louvre. This picture is so entirely in the style and character of Lionardo da Vinci, that it has been conjectured that he was his disciple. Except Bernardino Luini, no artist has so nearly approached the beauty of Lionardo. [The picture referred to is inscribed "Bernardinus Faxolus de Pavia faciebat anno 1518."]

FATOR, FRAY NICOLAS. According to Palomino, this painter was a native of Valencia, born in 1522. The early part of his life was devoted to literature, and he is said to have distinguished himself as a Latin poet, previous to his studying painting. Whilst he was yet very young, he became a Franciscan monk of the convent of S. Maria de Jesus. His pictures are almost confined to the church of his monastery, the principal of which are, St. Michael discomfiting Lucifer, the Scourging of Christ, and the Virgin and Infant. He died in 1583.

FATTORE, IL. See PENNI.

FAVA, CONTE PIETRO, a Bolognese nobleman, who distinguished himself not only as a patron of art, but as a practitioner. He was born at Bologna in 1669, and was the protector and friend of Donato Creti and Ercole Graziani. Lanzi numbers him among the scholars of Pasinelli, and among the members of the Clementine Academy. He chiefly studied the works of the Caracci, whose style he preferred to every other. In the church of S. Tommaso dal Mercato at Bologna, is an altar-piece by him of the Virgin and Infant, with S. Alberto, S. Paolo, and other saints; and Lanzi mentions two pictures at Ancona, of the Adoration of the Magi, and the Resurrection, as very extraordinary performances for a dilettante. He died in 1744.

FAUCCI, CARLO, an Italian engraver, born at Florence in 1729. He was a pupil of Carlo Gregori, and on leaving that artist, engraved several plates for the collection of the gallery of the Marquis de Gerini. He afterwards visited England, and engraved some plates for Mr. Boydell. Among others, we have the following prints by him:

The birth of the Virgin; *after P. da Cortona.*

The Adoration of the Shepherds; *after the same.*

The Martyrdom of St. Andrew; *after Carlo Dolci.*

The Crowning of the Virgin; *after Rubens.*

A Bacchanalian subject; *after the same.*

Cupid; *after Guido.*

[In Nagler will be found a more extensive list of his works, many of which are after masters of much higher rank than C. Dolci and P. da Cortona.]

FAVENNES, J. DE. This artist was a native of France, and resided at Paris about the year 1760. Basan mentions him as the engraver of a plate representing the pleasures of Summer, *after A. Watteau.*

FAYRAM, ———, an English landscape painter, who flourished about the year 1740. We have by him some slight, coarse etchings, representing views about Chelsea and Battersea, and also one of the Hermitage in Kew Gardens.

FEBRE, or FEBURE. See FEVRE.

[**FEDDES, PETER**, called VAN HARLINGEN from the place of his birth. He was born in 1588, and

painted portraits, and what are called conversation pieces, and musical parties. Some of them have been engraved; one of which represents a lady seated at a table, and a cavalier playing on the guitar. He died in 1634.]

FEHLING, HENRY CHRISTOPHER. This painter was born at Sangerhausen in 1653. He was a relative of Samuel Botschild, who instructed him in the art, and accompanied him to Italy, where he studied some years. On his return to Germany he settled at Dresden, where his talents recommended him to the protection of the Elector of Saxony, who appointed him his painter; and on the death of Botschild made him inspector and keeper of the Gallery. He painted some ceilings for the palaces of the Elector, which were much admired. He died in 1725.

FEI, ALESSANDRO, called **DEL BARBIERE**, a Florentine painter, born in 1538. He first studied under Ridolfo Ghirlandaio, afterwards under Pietro Francia, and ultimately was instructed by Tommaso Manzoli di S. Friano. According to Borghini, he was a reputable painter of history. His invention was fertile and prompt, adapted to the great works he executed in fresco, which he embellished with architecture in a grand style. He was more attentive to correctness of design, and character in expression, than to colouring. His works are to be found in the churches and public edifices at Florence, Pistoja, and Messina. One of his most esteemed pictures is the Flagellation, in the church of S. Croce at Florence.

FELICE, SIMONE, an Italian engraver, who, in conjunction with Gio. Bat. Falda, engraved a collection of prints, entitled *Le Giardini di Roma*. They are very neatly executed, with small figures, spiritedly designed, and are in no way inferior to the productions of Falda.

FELTRO. See **MORTO DA FELTRO**.

FEMINIA, GABRIEL, a Spanish painter, who flourished at the commencement of the eighteenth century. He had the reputation of being the best landscape painter of his time in Spain.]

FERABOSCO, MARTINO. This artist was a native of Italy, and resided at Rome about the year 1620. He engraved the plates for the work entitled *Architettura della Basilica di S. Pietro in Vaticano*, published at Rome in 1620. They are entirely executed with the graver, in a slight, formal style.

FERABOSCO. See **FORABOSCO**.

FERDINAND, LOUIS, a French painter of portraits, and an engraver. He was the son of Ferdinand Elle, one of the instructors of N. Poussin, whose baptismal name he adopted. He painted portraits with great reputation, and was a member of the French Academy. Independent of his talent as a painter, he etched several plates, in a spirited and tasteful style, and the prints for a book, entitled *Le Livre original de la Peinture*, printed at Paris in 1644. We have also by him the following plates:

Portrait of a Lady; after *Vandyck*.

Nicolas Poussin, pictor; *V. E. pinxit*; *L. Ferdinand, fecit*.

A set of six friezes; after *L. Testelin*.

A set of six, of groups of Children; after the same.

[And several allegorical and mythological subjects; after *Primaticcio*.]

He had a brother, Peter Ferdinand, who etched a few plates, among others, St. Potentiana; after *Coreggio*.

FERG, PAUL FRANCIS. This painter was born at Vienna in 1689, the son of an obscure artist, who placed him under the tuition of a painter, called

Baschueber, less capable, if possible, of instructing him than himself. After passing three years under that unworthy instructor, he applied himself to study the works of Callot, whose ingenious productions were of great utility to his advancement. He was afterwards instructed in the design of the figure by Hans Graaf, and in landscape by Orient, a very reputable artist in that branch. His reputation soon spread through Germany, and he was invited to the court of Dresden, where he passed some years, and his works were much admired. He visited England in 1718, where his pleasing style, and the agreeable subjects of his pictures, brought him into immediate employment. Ferg passed twenty years in this country, and might have lived in affluence and respectability, but an imprudent marriage involved him in difficulties, and kept him in continual indigence. He is reported to have been found dead in the street, near the door of his lodging, according to the Anecdotes, about the year 1738; M. Descamps, in 1740. The landscapes of Ferg are of very agreeable scenery, enriched with architectural ruins in a very picturesque style, and bear some resemblance to the works of Berghem. His small figures are correctly drawn, and very delicately touched. We have a set of eight neat and spirited etchings by Ferg, of ruins and figures, called *Capricci fatti per F. F.* [Ferg's best pictures are of small dimensions, painted generally on copper; it would be difficult to point out in what respect they resemble Berghem.]

FERGIONE, BERNARDINO, a painter of marines and sea-ports, who, according to Lanzi, flourished at Rome about the year 1718.

FERGUSON, WILLIAM. This artist was a native of Scotland. After learning the first rudiments of his art in his own country, he passed some years on the continent. On his return to his native country, he acquired some reputation in painting dead game and still-life. He died about the year 1690. [Some of his smaller pictures are so excellent that they are frequently attributed to Weenix, to whose works they bear strong resemblance.]

FERNANDEZ, ANTONIO, DE ARIAS. This painter was a native of Madrid, but in what year is not known. He was a disciple of Pedro de las Cuevas, and gave such early proof of extraordinary talent, that at the age of fourteen he painted the picture of the principal altar in the church of Carmen Calzada at Toledo. By the time he reached his twenty-fifth year, he was considered one of the most eminent artists in Spain. Among his best works are noticed, by Palomino, eleven pictures representing the Passion of our Saviour, in the Augustine convent of S. Phelippe, and the Baptism of Christ, in the church of San Gines. Fernandez possessed great facility, and was an excellent colourist. He died at Madrid in 1684.

FERNANDEZ, FRANCISCO, was born at Madrid in 1604, and brought up in the school of Bartolomeo Carducho. This painter is said by Palomino to have been one of the most ingenious artists of his time. He was employed by Philip IV. in several considerable works in the palaces at Madrid. In the convent de la Victoria is a fine picture by this master of the Death of St. Francisco de Paula. He was killed in a quarrel by Francisco de Baras in 1646. [He was a scholar of Vincencio Carducho, not of *Bartolomeo*.]

[**FERNANDEZ DE LAREDO, JUAN**, one of the best fresco painters of his time in Madrid, where he was born in 1632. He studied under Francisco

Rizi, whom he assisted in his works at the Retiro. He painted many pictures for the churches at Madrid, where he died (*desgraciadamente*) in 1692.]

FERNANDEZ, LUIS, a Spanish painter, born at Madrid in 1594. [Bermudez says in 1596.] He was a scholar of Eugenio Caxes, and was a reputable painter of history, both in oil and in fresco. Palomino mentions a chapel in the parochial church of Santa Cruz, painted in fresco by Fernandez; and several pictures in oil, representing subjects from the Life of the Virgin. He died in 1654.

FERRACUTI, GIOVANNI DOMENICO. According to Lanzi, this artist was a native of Macerata, and flourished about the middle of the seventeenth century. He chiefly painted landscapes, particularly winter-pieces, which were much esteemed in his time.

FERRADA, CRISTOBAL, a Spanish painter, born at Anieva, in the principality of the Asturias, in 1620. He had acquired some ability from the instruction of an unknown artist, when he became a monk of the order of S. Maria de las Cuevas. He continued, however, to exercise his art, and painted some pictures for the altars of his monastery, and the cloister of S. Miguel, at Seville. He died in 1678.

FERRAJUOLI, NUNZIO, called DEGLI AFFLITTI. According to Orlandi, this painter was born at Nocera de Pagani, in the Neapolitan territory, in 1661. After studying some time under Luca Giordano, he went to Bologna, where he became the scholar of Giuseppe del Sole. His first efforts were in historical painting; but his genius decidedly led him to landscape. The above-mentioned author compares and equals him with Gaspar Poussin and Claude Lorraine, an eulogium, which is rather to be attributed to the friendship that existed between them, than the real merit of the painter. His style of landscape is, however, very agreeable, resembling that of Albano.

FERRAMOLA, FIORAVANTE. This painter was a native of Brescia; and, according to Zamboni, in his Memoirs of Brescian art, was an artist of considerable reputation, when that city was stormed and sacked by Gaston de Foix in 1512. His talent recommended him to the favour and protection of the French conqueror. His works in the churches at Brescia hold a respectable rank among the artists of his country; one of the most admired is his picture of St. Jerome, in the church of S. Maria delle Grazie. He died in 1528.

FERRANTINI, GABRIELLO, called DAGLI OCCHIALI. He was a native of Bologna, and was brought up in the academy of Denis Calvert. He flourished about the year 1588, and was a respectable painter of history, both in oil and in fresco. Several of his works are in the churches at Bologna, of which the following are the most esteemed. In S. Benedetto, S. Francesco di Paola; in S. Mattia, a fine picture of S. Girolamo; in La Carità, St. Francis receiving the Stigmata; and in the church of the Padri Servi, the Descent from the Cross and the Birth of the Virgin.

FERRARA, ANTONIO DA. This painter was a native of Ferrara, and flourished about the year 1500. He was a disciple of Angiolo Gaddi; and, according to Vasari, painted history with reputation at Urbino, and Citta di Castello.

FERRARA, ERCOLE DA. See GRANDI.

FERRARESINO. See BERLINGHIERI.

FERRARI, GAUDENZIO, or GAUDENZIO MILANESE. This painter was born at Valdugia, in the Milanese, in 1484. Orlandi states him to have been a disciple of Pietro Perugino; but

Lanzi, from the authority of Lomazzo, says he first studied under Stefano Scotto, and afterwards under Bernardino Luini. His greatest improvement was, however, derived from an attentive study of the works of Lionardo da Vinci. One of his first performances was the dome of the principal church at Novara. In the early part of his life he visited Rome, and became a coadjutor of Raffaello, particularly in his pictures of the History of Cupid and Psyche, in the Palazzo Chigi, called *la Farnesina*. Lomazzo considers him as one of the most distinguished assistants of that illustrious painter, after Giulio Romano and Perino del Vaga. By his residence at Rome, and his technical connexion with Raffaello, he acquired a grandeur of design and a vagueness of colouring, unknown before to the Milanese painters. Among his principal works may be noticed the cupola of S. Maria, near Saronno, which is compared by Lomazzo to that of S. Giovanni, at Parma, by Coreggio, though confessedly inferior. He undoubtedly possessed an extraordinary fertility of invention, and a greatness of style, which resembles that of Giulio Romano, although the subjects they treated are so widely different. His works are not so distinguishable for a correct delineation of muscular anatomy, as for a choice of difficult and uncommon attitudes, which are bold and striking, where the subject admits of it. Another of his admired productions is his S. Cristoforo, in the church of that saint at Vercelli, in which, though he is not equal to the grace and beauty of Raffaello, he exhibits much of that character. In the same church are some subjects of the Life of Christ and Mary Magdalene, in which he has introduced several groups of beautiful angels. In the Conventuali, in the same city, is a fine picture of the Conversion of St. Paul, which Lanzi says approaches nearer to the sublime production of M. Angelo of the same subject, in the Cappella Paolina, than any thing he had seen. At Milan, in the Chiesa delle Grazie, are some pictures of the Passion of our Saviour, painted in competition with Titian. This eminent painter died in 1550.

FERRARI, GIOVANNI ANDREA DE. According to Soprani, this painter was born at Genoa in 1598. He was first a scholar of Bernardo Castelli, but he afterwards studied under Bernardo Strozzi. His principal historical works, are his picture of Theodosius, in the church del Gesu, at Genoa; the Nativity, in the dome of the same city; and in a church at Voltri, his most esteemed production, representing the Birth of the Virgin, a composition of many figures, extolled by Lanzi, who observes, that although this artist is little noticed or applauded by Soprani in his Lives of the Genoese Painters, he merits the rank of one of the ablest of that school. He died in 1669.

FERRARI, GREGORIO DE, a Genoese painter, born at Porto Maurizio in 1644. He was a disciple of Domenico Fiasella, called il Sarzana, whose manner was not conformable to the genius of the scholar, which aimed at a style more grand and free. He went to Parma, where he studied with attention the works of Coreggio, and made a faithful copy of the great cupola. He devoted himself entirely to the style of that admirable painter, whom he sometimes resembles in the airs of his heads, and in particular figures, although greatly inferior in composition and in his colouring, which is occasionally languid, particularly in his fresco works. His design is generally negligent and incorrect. Of his works mentioned by Cavaliere Ratti, the

most esteemed is his St. Michael, in the Madonna delle Vigne at Genoa; and there are some of his pictures in the Palazzo Balbi, in the same city. He was much employed at Turin and Marseilles. He died in 1726.

FERRARI, ABATE LORENZO. According to Ratti, this painter was the son of the preceding artist, born at Genoa in 1680. He was instructed in the art by his father, whom he surpassed in the correctness of his design, and, like him, he imitated the grace and suavity of Coreggio. In aiming at delicacy he occasionally fell into languor. This is not, however, always the case. In his works in the Doria Palace, he has emulated the vigour of the Carloni, and is little inferior to them. In the Palazzo Carega is a gallery by him of subjects from the *Æneid*, which was his last work. Lanzi observes, that he was a painter of more merit than celebrity. He died in 1744.

FERRARI, LIONARDO, called **LONARDINO.** This painter was a native of Bologna, and a scholar of Lucio Massari. Although he is chiefly noticed by Malvasia as a painter of drolleries and carnival festivals, he acquired no little reputation by his historical works, of which there are several in the churches at Bologna. In S. S. Gervasio e Protasio, is a picture of the Virgin of the Rosary, with Mary Magdalene, and other saints. In S. Francesco, the Death of St. Joseph; and in la Madonna della Neve, St. Anthony of Padua.

FERRARI, LUCA DE. This painter was born at Reggio, according to Tiraboschi, in 1605. He had the advantage of studying under Guido Reni; and in the airs of his heads, and the elegant movement of his figures, he reminds us of the graceful style of his instructor. One of his most esteemed works is his Pietà, in the church of S. Antonio, at Padua; full of character and expression, and admirably coloured. In compositions which require a multiplicity of figures he is less successful, as appears in his picture of the Plague, at the Dominicans, painted in 1630. He died in 1654.

FERRARI, ORAZIO. This painter was born at Voltri in 1606, and was a scholar of Gio. Andrea Ansaldi, under whom he became a considerable painter of history. His merit recommended him to the patronage of the Prince of Monaco, who employed him for some years. Soprani mentions with distinction his picture of the Last Supper, in the church of S. Siro at Genoa, which is alone sufficient to establish his reputation. This artist was high in the public esteem when Genoa was visited by the plague in 1657, which carried off a great number of the inhabitants, with this painter and all his family.

FERRATO, SASSO. See **SALVI.**

FERRETTI, GIOVANNI DOMENICO, DA IMOLA. This painter was called da Imola, though born at Florence in 1692. He was a scholar of Gio. Gioseffo del Sole, and painted history with considerable reputation. His works are principally in the churches of Florence, Pisa, and Bologna. He also painted the cupola of the Filippini, at Pistoja. One of his best pictures is the Martyrdom of St. Bartholomew, in the church dedicated to that apostle at Pisa.

FERRI, CIRO, was born at Rome in 1634, [or 1638,] and was the most distinguished scholar of Pietro da Cortona, whose style he imitated with a servility that renders it sometimes difficult to identify his works from those of his instructor, from which they only differ in their inferiority in elegance and effect. He was patronized and employed by Prince Borghese and Pope Alexander VII., for

whom he executed several works. The Grand Duke Cosimo III. invited him to Florence to finish the great fresco works which were left imperfect by P. da Cortona, in which he was so successful, that they appeared to be the production of the same hand. His principal works at Rome are the Conception, in the church of St. Mark; in S. Ambrogio della Massima, the principal altar-piece, representing St. Ambrose healing a sick person, one of his most esteemed pictures; in the gallery at Monte Cavallo, are two pictures by C. Ferri, of the Annunciation, and a subject from the life of Cyrus. The cupola of St. Agnes was his last work, which he did not entirely complete; it was finished by his scholar Corbellini. At Florence there are several of his works in the Palazzo Pitti, besides those he finished which had been begun by P. da Cortona. He died in 1689.

FERRONI, GIROLAMO, a painter and engraver, born at Milan about the year 1680. [Zani says 1687.] It is not said who was his first instructor in the art; but at an early period of his life he painted the Death of St. Joseph, for the church of S. Eustorgio, at Milan; and afterwards visited Rome, where he entered the school of Carlo Maratti. We have some tasteful etchings by this artist, after C. Maratti, among others the following:

Joshua stopping the Course of the Sun.
Deborah celebrating the Victory over Sisera.
Jael slaying Sisera.
The Chastity of Joseph.
Judith with the Head of Holofernes.

FERRUCCI, NICODEMO. This painter was a native of Florence, and the favourite disciple and friend of Domenico Passignano, whose spirited style and facility of execution he emulated. He accompanied that master to Rome, and assisted him in his most important undertakings. He chiefly excelled as a fresco painter; and many of his works are in the public edifices at Florence and Fiesole. He died in 1650.

FERTÉ, M. DE LA, a French amateur, who, according to Basan, for his amusement etched several small plates of landscapes, from the designs of *F. Boucher*, and other masters.

[**FESELE, MELCHIOR,** an historical painter, of whose works there are specimens preserved in the galleries at Munich, Schleisheim, and Nuremberg; they are rich in composition, with a great number of figures highly finished, and in a taste quite peculiar. He died in 1538, as appears by the inscription on his tomb in the church of the Franciscans at Ingolstadt.]

FESSARD, STEPHEN, a French engraver, born at Paris in 1714. He was a pupil of Edme Jaurat, and proved an artist of sufficient merit to be appointed one of the engravers to the king. We have by him a considerable number of plates, neatly etched, and finished with the graver, among which are the following:

PORTRAITS.

Hortensia Mancini, Duchess of Mazarin; *after Ferdinand.*
Mary Magdalene de Lavergne, Countess de la Fayette; *after the same.*
J. P. de Bougainville, of the French Academy; *after C. N. Cochin.*
The Marquis de Mirabeau; *after Vanloo.*
The Duke de Choiseul; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

Diana and Acteon; *after Giacomo Bassano*; for the Crozat collection; one of his best prints.
St. John Baptist, with other saints; *after Coreggio.*

The Holy Family, with St. Charles Boromeo; *after Scarsellino.*

The Four Liberal Arts, personified by Children; four plates; *after C. Vanloo.*

Jupiter and Antiope; *after the same.*

Jupiter and Leda; *after J. B. Pierre.*

The Birth of Venus; *after F. de Troy.*

Jupiter and Leda; *after the same.*

The Triumph of Galatea; *after Bouchardon*; etched by *Count Caylus*, and finished by *Fessard.*

The Triumph of Bacchus; *after the same*; etched and finished by *the same.*

The Nativity; *after Boucher.*

A Flemish Festival; *after Rubens.*

Psyche abandoned by Cupid; *after Le Moine.*

FETI, DOMENICO. This painter was born at Rome in 1589, and was first a scholar of Lodovico Cardi, called Cigoli; but he afterwards studied at Mantua the works of Giulio Romano. His style of colouring is vigorous, and of a powerful effect; and the characters of his heads full of expression. The works of this master, which are chiefly easel pictures, are scarce. Four of his most esteemed productions are in the Palazzo Corzini at Florence, representing Christ praying in the Garden, our Saviour presented to the people by Pontius Pilate, the Crowning with Thorns, and the Entombing. Lanzi speaks highly of a picture by Feti in the Academy at Mantua, representing the Miracle of the Loaves. He was much patronized by Cardinal Ferdinando Gonzaga, afterwards Duke of Mantua, who appointed him his principal painter. This able artist was unfortunately addicted to intemperance and excess, to which he fell a victim, at Venice, in the prime of life, in 1624.


FEVRE, CLAUDE LE, a French painter and engraver, born at Fontainebleau in 1633, and successively the scholar of Eustache le Sueur and Charles le Brun. The latter advised him to attach himself to portrait painting, in which branch of the art he was one of the most eminent artists of his country. According to M. de Watelet, he joined to the merit of resemblance that of truth, a correct design, and an excellent colour. He visited England in the reign of Charles II., but he appears to have been little known to Graham or Vertue, from whom the noble author of the Anecdotes takes his authority. [He painted portraits and landscapes. He died at London in 1675.]

FEVRE, ROLAND LE, called of Venice. According to M. D'Argenville, this artist was born at Anjou in 1608. He painted portraits and gallant subjects, and visited England in the reign of Charles II., where he was employed and patronized by Prince Rupert.

FEVRE, VALENTINE LE, a Flemish engraver, born at Brussels, who flourished about the year 1680. During a long residence at Venice he engraved a number of plates, after the works of Titian and Paolo Veronese. They are etched in a slight, feeble manner, but evince the hand of the master, and from the correctness of the design, give a faithful idea of the style of those eminent painters. These were published in Venice in 1680, in a large folio volume, entitled, *Opera selectiora quæ Titianus Vecellius Cadubriensis, et Paulus Calhiari Veronensis inveniunt et pinxerunt; quæque Valentinus le Fevre Bruxellensis delineavit et sculpsit.*

FIALETTI, ODOARDO. This painter was born at Bologna in 1573. After studying for some time under Gio. Batista Cremonini, at Bologna, he went to Venice, where he entered the school of Tintoretto. Lanzi observes, that to avoid a competition with the Caracci, he resided the remainder of his life

at Venice, and painted several pictures for the public edifices, of which he particularly notices the Crucifixion, in the Chiesa della Croce. Boschini mentions thirty-eight pictures by this painter, in the different churches at Venice. Odoardi Fialetti has etched a great number of plates from his own designs, and after other masters. They are executed in a masterly style, and his design is both graceful and correct. He usually marked his plates with

the cipher . We have the following by him :

A long frieze, with Tritons, Sirens, &c.

Four, Venus and Cupid, Diana hunting, the God Pan, and a Man holding a Vase; *after Pordenone.*

Twenty plates, called the Pastimes of Love, entitled *Scherzi d'Amore espressi da Odoardo Fialetti, pittore in Venezia.*

A set of Plates of the Costume of different nations, and of the different religious orders.

The Marriage at Cana in Galilee; *after Tintoretto.*

[And many others enumerated by Bartsch and Nagler.]

He died at Venice in 1638.

FIAMMINGO, ARRIGO. This painter was a native of Flanders. His family name is not known; but he is called by the Italians Fiammingo, on account of his country. According to Baglioni, he visited Rome in the time of Gregory XIII. and was employed by that Pontiff in the Vatican. In the church of S. Maria Maggiore, he painted for the Sistine chapel the Resurrection, which is spoken of by that author in favourable terms. In la Madonna degli Angeli, is a picture by this master of our Saviour and Mary Magdalene in the house of the Pharisee, a grand composition, of many figures; and in the same church is a fine picture of St. Michael discomfiting the rebel Angels, designed in a grand and noble style. Many other works of this painter are in the public edifices at Rome, where he died, during the pontificate of Clement VIII., at the age of 78.

FIAMMINGO, ENRICO, another Fleming, called, from indolence or conceit, by the Italians Fiammingo. He first studied under Gioseffo Ribera, called Spagnoletto; but he was afterwards a scholar of Guido. Lanzi mentions some works by this artist in the church of S. Barbaziano, at Bologna, which he considers equal to the imitations of Guido by Francesco Gessi, though darker in tint. [It is difficult to distinguish the Fiamminghi in the Italian writers, they are so numerous. Zani names no less than sixty-four.]

FIASELLA, DOMENICO, called IL SARZANA. This painter was born at Sarzana, in the Genoese state, in 1589. After passing some time in the school of Giovanni Batista Paggi, he went to Rome, where he studied attentively the works of Raffaele. During a residence of ten years at Rome he was employed in several works conjointly with Domenico Passignano, and Cavaliere d'Arpino. On his return to Genoa he painted a great number of pictures for the churches in that city. His powers were equal to the noblest compositions; and his design partakes of the grandeur of the Roman school. As a colourist he is superior to the generality of the Genoese painters. Soprani mentions with distinction many of his works, particularly a picture of S. Bernardo, in the church of S. Vincenzio, at Piacenza, in which he approaches the great style of Raffaele. In the Dome of Sarzana he painted the Murder of the Innocents, a grand composition; and in the church of S. Agostino, at Genoa, a fine picture of S. Tommaso di Villa nova. He distinguished himself also as a portrait painter. He

died in 1669. [He studied, and in some measure imitated, the works of Raphael, A. del Sarto, Guido, Carravaggio, and the Caracci. His Madonnas are prepossessing, but deficient in ideal expression.]

FICHERELLI, FELICE, called **FELICE RIPOSO**, was born at Florence in 1605, and was a scholar of Jacopo Empoli. According to Lanzi, this painter acquired the name of Felice Riposo, for his singular taciturnity; for which he was not more remarkable than for his uncommon indolence. This inertness is the more to be regretted, as the few works he has left us are distinguished by an elegance of design, a *morbidezza*, and a harmony of colour that charm. Such is his picture of Adam and Eve driven from Paradise, in the Palazzo Rinuccini, and his S. Antonio, in the church of S. Maria Nuova, at Florence. His copies after A. del Sarto have been mistaken for the works of that master. He died in 1660.

FICQUET, STEPHEN, a French engraver, born at Paris in 1731. He acquired great reputation by a set of small portraits he engraved of distinguished literary characters of France. They are executed with extraordinary neatness and delicacy, and are very correctly drawn. One of his best plates is a portrait of Madame de Maintenon, *after Mignard*, now become very scarce. He also engraved several of the plates for *La Vie des Peintres Flamands, &c.*, in four volumes, by M. Deschamps, of which those of Rubens and Vandyck are very highly finished. The following are among his best prints:

- J. de la Fontaine; *after Rigaud.*
- J. J. Rousseau; *after Aved.* 1763.
- J. F. Regnard; *after Rigaud.*
- F. A. de Voltaire; *after de la Tour.* 1762.
- P. Corneille; *after Le Brun.*
- J. de Crébillon; *after Aved.*
- J. B. P. de Moliere; *after Coppel.*
- René Descartes; *after F. Hals.*
- M. Montagne; *after Dumoustier.* 1772.
- De la Mothe le Vayer; *after Nanteuil.*
- De la Mothe Fenelon; *after Vivien.*
- J. J. Vadé; *after Richard.*

[He died in 1794.]

FIDANZA, PAOLO, an Italian engraver, born at Rome about the year 1736. We have by him a few plates after Raffaëlle and Annibale Caracci, but very indifferently executed. Among others the following:

- The Mount Parnassus; *after Raffaëlle.*
- The Miracle of the Fire extinguished, called the Mass of Bolsena; *after the same.*
- The Descent from the Cross; *after Annibale Caracci.*
- St. Peter and St. Paul appearing to St. Francis; *after the same.*

FIESOLE, FRA. GIOVANNI DA, called **ANGELICO**, an old Florentine painter, born at Fiesole in 1387. He is said by Mr. Pilkington to have been a disciple of Giotto; but that is evidently erroneous, as that painter died in 1366. According to Lanzi, his first effort in the art was illuminating Missals, and other works, in miniature, in which he appears to have been instructed by a Dominican monk, of which order he became a religious, in 1407, when he was twenty years of age. What remains of his works retains much of the Gothic style of Giotto, both in the air of his heads and in the formal foldings of his draperies. He was, nevertheless, one of the most eminent artists of his time. Lanzi mentions as one of his best productions, a picture of the Birth of St. John Baptist, in the Florentine gallery. Another of his esteemed works is Adam and Eve driven from Paradise, in S. Maria de Pazzi. He died in 1445. [The reader is advised not to be contented with the foregoing meagre, dry, and imperfect account of the

life and works of Beato Frà Angelico. It would occupy too much space in this Dictionary to give a full account of this extraordinary artist and his divine productions; but the few who may be desirous of being acquainted with particulars, will be well recompensed by referring to the pages of Lanzi, (*Storia Pittorica*, tom. i.), Rossini, (*Storia della Pittura*), the Count de Montalembert, (*Du Vandalisme et du Catholicisme dans l'Art*), and to Lord Lindsay's recently published work on *Christian Art* (Letter vi.): the last is particularly recommended as containing a full and most eloquent description of many of his pictures. It is also probable that Angelico was living in 1452.]

FIGINO, AMBROGIO. This painter was a native of Milan, and flourished about the year 1590. He was a scholar of Giovanni Paolo Lomazzo, and not only distinguished himself in portrait painting sufficiently to be celebrated in the poetry of Marino, but was eminent for his historical works. In these he is more remarkable for the correctness and elegance of his figures than for the number of them, as appears in his S. Ambrogio in S. Enstorgio; and his S. Matteo in S. Raffaele, at Milan. He approached nearer to the fine style of Gaudenzio Ferrari, than any other of the Milanese painters. His Assumption in S. Pedele, and his admired picture of the Conception in S. Antonio, are among the most estimable productions of that school. [He was one of the most successful imitators of M. Angelo in his designs, which are consequently in the highest repute.]

FILIPPI, CAMILLO. This painter was a native of Ferrara, and flourished about the middle of the sixteenth century. According to Barrotti he was a disciple of Dosso Dossi, and painted history with some reputation. In the church of S. Maria del Vado, at Ferrara, is a picture by this master representing the Annunciation; and in that of Il Gesu, another of the Trinity. Baruffaldi states his death to have happened in 1574. Soprani says in 1585.

FILIPPI, SEBASTIANO, called **BASTIANINO**, and sometimes **GRATELLA**, was the son of the preceding artist, born at Ferrara in 1532, and was first instructed in the art by his father. When he was eighteen years of age he went to Rome, where he had the advantage of being admitted into the school of M. Angelo Buonaroti, and, according to Lanzi, became one of the most assiduous and most cherished disciples of that great master. Pursuing, without relaxation, his route in the *Terribil Via*, in which his sublime instructor had been his precursor, he acquired an elevation of thought, and a grandeur of style, that approached nearer to Buonaroti than any painter of his time. This is evident in his principal work of the Last Judgment, in the cathedral at Ferrara, a prodigious performance, which he is said to have completed in three years, and in which he discovers a combination of the highest qualities of the art. Energy and originality of thought, grandeur and correctness of design, a continued variety in his groups, are the characteristics of this extraordinary production. Barotti, in his *Pitture e Sculture di Ferrara*, informs us that this surprising work was believed to be painted in oil, and that, under that supposition, some inexperienced persons had been employed to clean it; by whom it was so much injured, that the figures which originally appeared as living flesh, now seem to be of wood. There are, however, many of his works in the churches at Ferrara in a state of perfect preservation, which sufficiently prove him to have been a sober and harmo-

nious colourist, though generally in a subdued tone. He is stated by Lanzi to have acquired the name of *Gratella* from his having been the first of the Ferrarese painters who practised the squaring of large works, in order to reduce them to a smaller size, with more precision; a mode he had adopted from M. Angelo. Whether it was the effect of indolence, or the hurry occasioned by an impatience of gain, it is surprising that, with the possession of such inventive powers, he should so frequently repeat himself. In the churches at Ferrara there are no fewer than seven pictures of the Annunciation, differing little from each other in the composition. Among his best works may be noticed his Martyrdom of S. Caterina, in the church dedicated to that saint. In S. Maria de Servi, the Adoration of the Magi; and in the Certosa, a grand picture of S. Cristofano, entirely in the great style of M. Angelo; in S. Benedetto, a dead Christ supported by Angels; and at the Capuccini, the Virgin and Infant, with St. John. In the cathedral is a picture of the Circumcision, which is supposed to have been painted before he went to Rome, as it resembles the slighter style of his father, rather than the vigour that distinguishes his later works. This eminent painter died at Ferrar in 1602.

FILIPPI, CESARE, was the younger son of Camillo Filippi, born at Ferrara, and was instructed by his brother. He excelled in painting grotesques in the ornamental style; although he sometimes attempted historical subjects, which are very feeble imitations of the style of his brother. Such is his picture of the Crucifixion in the church della Morte.

FILICUS, JOHN, a Dutch painter, born at Boisle-Duc in 1660. He was a scholar of Peter van Slingelandt, and painted in the very highly finished manner of his master. His pictures, like those of Slingelandt, represent conversations, or subjects taken from private life, and small portraits. His works, without possessing the extreme polish of those of his instructor, have great merit, and are found in the best collections in Holland. [Balkema calls him *Filius*, and says he died in 1719; Zani says his name was *Fielius*, not *Filius*; or properly *Jan Fil.*]

FILLEUL, GILBERT, a French engraver, mentioned by Basan. He flourished about the end of the seventeenth century. We have by him some plates after le Brun, Simpol, &c.

FILLEUL, PETER, was the son of the preceding artist. He engraved some plates for the Fables of La Fontaine; and a middle-sized print of the Carriers, after Wowermans.

FILLIAN, JOHN, an English engraver, who flourished about the year 1676. He was a pupil of the elder Faithorne; and it is conjectured that he died young, as so few plates by him exist. He worked in the style of his instructor. We have by him the following:

The Portrait of Thomas Cromwell, Earl of Essex.

That of William Faithorne his master; after a print by him.

The Head of Paracelsus.

The Frontispiece to *Heylen's Cosmography*.

FILOCAMO, ANTONIO and PAOLO. These brothers were natives of Messina, and are noticed by Hakert in the *Memorie de Pittori Messinesi*. They were educated in the school of Carlo Maratti, at Rome; and, on their return to Messina, established an academy, which was much frequented. They executed conjointly several works, both in oil and

in fresco, in the former of which Antonio was very superior to Paolo. Their principal works are in the churches of S. Caterina di Valverde, and S. Gregorio, at Messina, where they both died of the plague in 1743.

FINIGUERRA, MASO. The invention of taking off impressions on paper from engraved plates has long been the subject of dispute between the Italians and the Germans, who both lay claim to it. Vasari decidedly attributes this discovery to Maso Finiguerra, a Florentine goldsmith and enameller, who flourished about the year 1460, and accounts for the invention in the following manner. Having engraved some figures on a silver plate, which he intended to enamel, in order to try the effect of his engraving, he cast upon the plate some liquid sulphur, when the dirt, or black, which had lodged in the traces of the graver, adhered to the sulphur, and produced the effect of a print or pen-drawing. He afterwards succeeded in taking off a complete impression, by filling the strokes with a black composition, and passing a roller over the plate placed on damp paper. The Germans rest their pretensions to an earlier invention of this art, on the existence of plates by their artists, bearing dates prior to the time of Finiguerra. Sandrart mentions a print with the date 1455, and marked with the cipher

N. On this obscure topic, perhaps the most authentic and rational opinion is that of the ingenious and laborious Baron Heineken, who, on the subject of this disputed pretension, observes that, "According to Vasari, and others, his countrymen, it was the goldsmith Finiguerra who invented this art, about the year 1460; and perhaps he was not mistaken, if he speaks of Italy alone. It is very possible that the art of engraving should have been long practised in Germany, and unknown in Italy. The Italians, those of Venice excepted, had very little correspondence with the Germans. For this reason, Finiguerra might discover this art, without knowing that it had already been discovered in Germany. All merchandises of Germany were sent to the Italians by way of Antwerp to Venice, who were better acquainted with the people of the Low Countries than the other provinces. For this reason Vasari supposed that Martin Schoen, who was born at Culmbach, in Germany, was a Fleming, and always styles him Martin of Antwerp."

Maso Finiguerra is said to have communicated his discovery to Baccio Baldini, from whom it passed to Sandro Boticelli. Of the works of Finiguerra little is known with certainty. M. Huber gives a particular description of twenty-four prints in the possession of M. Otto, at Leipsic; certainly of the earliest productions of the Italian engraving, which have been judged by M. Heineken to be original; and that opinion is strengthened by the circumstance of their having been formerly in the collection of the celebrated Baron de Stosch, who met with them during a long residence at Florence. They chiefly represent subjects of the fable, and are well preserved. [The priority of the discovery of taking off impressions on paper from engraved plates is now conceded to the Italians. Zani and Ottley have fully established the claim of *Maso Finiguerra*, and Bartsch admits it. Zani, who had the honour of first bringing into notice the print of "The Coronation of the Virgin," taken from a Pax executed by Maso Finiguerra in 1452, conjectures that he was born in 1418; Ottley supposes that he was born in 1410, and that a print in his possession was ex-

ecuted in 1445. For a description of this print see his *History of Engraving*, vol. i. p. 304. Zani describes another which he found in the cabinet of M. Borduge, of "The Virgin and infant Jesus seated on a throne, surrounded by Angels and Saints." Among the prints of the *Cavalier Seratti*, sold at London in 1816, by Mr. Stanley, were two by Maso Finiguerra, "The Epiphany," and "The Crucifixion:" the latter of a large size, measuring twelve inches and one-eighth high, and eight inches and three-quarters wide. This is now in the British Museum. The Epiphany is in the collection of the Duke of Buckingham. The sulphur of the Coronation of the Virgin is in the British Museum, to which it was bequeathed by the late Mr. Thomas Grenville. This also belonged to Seratti, and was purchased by Mr. Grenville of Mr. Stewart, the gentleman who brought it with the prints from Malta, for the sum of £300. It should be recorded that SERATTI died in obscurity at Malta.]

FINLAYSON, J., an English engraver, born about the year 1730. He engraved in mezzotint several portraits, and a few plates of historical subjects. Among others we have the following by him :

PORTRAITS.

The Duchess of Gloucester; *after Reynolds*.
 Lady Charles Spencer; *after the same*.
 Lady Elizabeth Melbourne; *after the same*.
 The Earl of Buchan; *after the same*.
 Miss Wynyard; *after the same*.
 Lady Broughton; *after Cotes*.
 Duke of Northumberland; *after Hamilton*.
 Miss Metcalfe; *after Home*.
 Signora Zamperini, in la buona Figliuola; *after the same*.
 William Drummond, Scotch historian; *after C. Jansen*.
 Shooter, Beard, and Dunstall, in Love in a Village; *after Zaffany*.

SUBJECTS.

Candaules, King of Lydia, showing his Queen coming out of the Bath to his favourite Gyges; *after his own design*.
 A Collier, with his Pipe; *after J. Weeninix*.

FINOGLIA, PAOLO DOMENICO. This painter was a native of Orta, in the kingdom of Naples, and flourished about the year 1640. He was brought up in the academy of Cavaliere Massimo Stanzione; and is commended by Dominici as a correct and expressive designer, and possessed of great fecundity of invention. His principal works were the Vault of the chapel of S. Genarro, in the Certosa at Naples, and some pictures in the Capitol. He died in 1656.

FIORAVANTI, an Italian painter of still-life and inanimate objects. He excelled in painting vases, fruit and flowers, and musical instruments, which he represented with great exactness and fidelity.

FIÒRE, COLANTONIO DEL. According to Dominici, this old Neapolitan painter was born in 1354. He was a disciple of Francesco Simone, the son of Maestro Simone, and painted several altarpieces for the churches at Naples; some of which were still preserved at the time of the above-mentioned author. One of his earliest productions is in the church of S. Antonio; it is signed with his name, and is dated 1375. The centre of the picture represents the Coronation of the Virgin, after her Assumption, on one of the laterals is the Ascension, and on the other the Descent of the Holy Ghost. His most esteemed work is his picture of St. Jerome extracting a thorn from the Lion's foot, in the

church of S. Lorenzo; painted when he was near eighty years of age, in 1436. He died in 1444.

[FIÒRE, JACOBELO DEL, a Venetian painter, who flourished from 1401 to 1436. His father, Francesco, was very eminent in the art, but he surpassed him, and rose to a high degree of celebrity. He made himself known in 1401 by producing an altar-piece at San Cassiano di Pesaro, and another in 1409, both bearing his name, which he wrote *Jacometto de Flor*. He afterwards painted a much nobler work, the Coronation of the Virgin, in the cathedral of Ceneda, extremely rich in figures; in-somuch as to have deserved the name of the "Painting of Paradise," in a MS. of the lives of the Bishops of that place, which is preserved in the episcopal residence, and declares the work to have been executed *ab eximio illius temporis pictore Jacobello de Flore*, 1432, at the expense of the bishop Ant. Correr. Few artists of the time equalled him in his power of conferring a certain grace and dignity on his figures, as large as the life, and a vigour and ease rarely to be met with. He would appear to more advantage in modern times if his figures had been less loaded with ornaments, and in particular the draperies glowing with gold lace, according to the custom of his age.]

FIorentino. See STEFANO.

FIORI, MARIO DA. See NUZZI.

FIORINI, GIOVANNI BATISTA. This painter was a native of Bologna, and flourished about the year 1588. He is chiefly known as a coadjutor of Cesare Aretusi; in conjunction with whom he painted several pictures at Bologna and Brescia. In the church of S. Afra, at Brescia, is a picture by him of the Birth of the Virgin. At the Padri Servi, at Bologna, is a picture of the Mass of S. Gregorio, painted in conjunction with C. Aretusi.

FIRENS, PETER, an indifferent French engraver, who, according to Basan, resided at Paris about the year 1640. He engraved some portraits; among others, that of Henry the Fourth of France. He copied, in a stiff, clumsy manner, the Hermits, after Sadeler. There are some other prints by him, after S. Vouet, C. Vignon, and others, very poorly executed.

FISCHER, A., a modern engraver, who, Basan says, executed a print of the Carriers, after Wowermans. It is the same subject that is engraved by Fillen.

[FISCHER, ANNE CATHERINE, a German lady, who excelled in painting flowers in distemper and in oil. She was married to Benjamin Blok in 1664.]

FISCHER, JOHN. To this artist, who, in Sandrart's Academia, is mentioned as an engraver on wood, are attributed the cuts for the Bible printed at Strasburg in 1606.

FISHER, EDWARD, an English mezzotint engraver, who flourished about 1765. We have by him a number of portraits, chiefly after Sir Joshua Reynolds, which possess great merit. Among others are the following:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Earl of Bute, when Lord Cardiff.
 Lady Eliza Keppel; full length; very fine.
 Lady Sarah Bunbury; the same; very fine.
 The Marquis of Rockingham.
 Hugh, Earl of Northumberland.
 Elizabeth, Countess of Northumberland.
 Granville Leveson Gower, Earl Gower. 1765.
 George, Lord Edgcumbe, Vice Admiral. 1773.
 Viscount Downe.
 Lady Elizabeth Lee; full length.
 John, Viscount Ligonier, on horseback.

Augustus Keppel, afterwards Lord Keppel. 1759.
 Augustus Hervey, afterwards Earl of Bristol.
 Lady A. and Lady Jemima Yorke, Daughters of Earl
 Hardwicke.
 The Hon. George Seymour Conway. 1771.
 Lawrence Sterne, Prebendary of York.
 Doctor Armstrong.

PORTRAITS AFTER VARIOUS MASTERS.

Frederick, Archbishop of Canterbury; *after N. Dance.*
 Richard, Lord Bishop of London; *after the same.*
 William, Earl of Chatham; *after Brompton.*
 Doctor Franklin; *after Chamberlin.*

[Some of his engravings are dated as late as 1777.]

[FITTLER, JAMES, an eminent English engraver, was born in 1758, at London. He distinguished himself by numerous works after native and foreign masters, of different subjects and character; and book illustrations by him abound. His best engravings are considered to be Lord Howe's Victory, and the Battle of the Nile, both after *Loutherbourg*; the portrait of B. West; the plates in Forster's British Gallery; and others in Dr. Dibden's *Aedes Althorpianæ*. The last work was published in 1822; and it does not appear that he has published any of importance since.]

FLAMEN, ALBERT, a Flemish painter and engraver, who flourished about the year 1660. He painted landscapes, fishes, birds, &c., but his pictures are little known in this country. We have by this artist some charming etchings of the above-mentioned subjects, executed in a spirited and masterly style. He sometimes marked his plates with his name, and sometimes with the cipher **AB**.

We have by him,

Two sets, of twelve each, of Fresh-water Fishes, with back-grounds of landscapes, &c.

Two sets, of twelve each, of Sea Fishes, with marine back-grounds.

A set of seven Landscapes, with small figures.

A View of Port à l'Anglois, near Charenton.

A View of Conflans, on the side of Jureilly.

A View of Pernay, on the side of Corbeil.

A View of Marcoussi, on the side of Mont Cheri.

An Encampment at the end of the Fauxbourg St. Victor, near the Horse-market; very fine.

[Rigal gives a catalogue of 322 pieces by him; Bartsch mentions only 152.]

FLAMEN, F. This artist was probably of the same family with Albert Flamen. He was a native of Flanders, but resided at Paris about the year 1660. Among other prints, he etched a set of four plates of Views on the River Seine, after the designs of *Israel Silvestre*.

[FLAMENCO, JUAN, (that is, *John the Fleming*), mentioned by Bermudez as a painter, who resided in the Monastery Certosa di Miraflores from 1496 to 1499, and painted the altar-pieces there. He was paid for his labours the sum of 53,545 maravedis, besides his maintenance for the three years. On the right-hand, or gospel side of the altar, he represented various passages in the life of "John the Baptist," which were well treated, with good colouring, and much expression, in the style of Lucas Van Leyden; that on the left, or Epistle side, is much deteriorated, and it can only be seen that it represented "The adoration of Kings." To this account may be added,

FLANDES, JUAN DE, mentioned also by Bermudez, who painted eleven pictures in the cathedral of Palencia, which he began in the year 1509, under an engagement to complete them in three years, for the sum of 500 gold ducats. There is great probability that the admirable JOHN HEMLING is the

painter intended by these two appellations. Zani, under the name *Fiammingo*, notices "*Maestro Giovanni, detto Giovanni de Flandes*;" he marks him *BB.*, and says that he was working in 1496 and 1509. Now, this corresponds with both of the foregoing accounts. It was to the Monastery Certosa di Miraflores that John II., in 1445, presented the celebrated portable chapel painted by Roger de Bruges, known as the travelling chapel of the emperor Charles V., and now in the king of Holland's possession. This, until the right master was pointed out by Mr. C. I. Nienwenhuys, was attributed to John Hemling; no doubt the circumstance of his having painted in the monastery so long, assisted the belief that it was by him. It may be observed, that the subjects of the pictures painted at the monastery are precisely those on which John Hemling exercised his pencil. See the article JOHN HEMLING.]

[FLAMENCO, MIGUEL EL, (*Michael the Fleming*), another Flemish painter mentioned by Bermudez, said to have been first a scholar of Rubens, afterwards of G. A. Ferrari at Genoa, and lastly to have studied under Cornelius Wael. From the styles of these three masters he formed one peculiarly his own, and painted pictures that entitled him to consideration, and portraits in the manner of Van Dyck. From Genoa he passed into Spain, where he was much esteemed for his ability and merit. It is added that he died there about the middle of the 17th century, and that his pictures have been attributed to masters better known. It may be suspected that this *Miguel Flamenco* means *Michael Cozzie*, who was a scholar of Bernard Van Orley, and painted much in Spain; notwithstanding the statement that he studied under Rubens, Ferrari, and Wael; as writers, when they name artists after their country instead of their family, fall into strange errors, and create much confusion.—The error, in this case, commences with Soprani, and is perpetuated by Bermudez. There are about seventy artists enumerated by Zani under the general head "*Fiamminghi*," but known by other names in Flanders and in Holland. No wonder there is much confusion when they are noticed by Italian and Spanish writers.]

FLATMAN, THOMAS, was born in Aldersgate Street, in 1633, and was educated at Winchester school. From thence he went to New College, Oxford; but leaving the university without a degree, he removed to the Inner Temple, where, in due time, he became a barrister. It does not appear that he ever followed the profession of the law, but having a turn for the fine arts, he indulged his inclination, and gained some reputation as a poet and a painter in miniature. We are informed by the noble author of the *Anecdotes*, that Mr. Tooke, master of the Charter-house, had a head of his father by Flatman, which was so well painted, that Vertue took it for Cooper's; and Lord Oxford had another portrait by him, marked with his initial F., which was so masterly, that Vertue pronounced Flatman to be equal to Hoskins and next to Cooper. It is certain, that he excelled more as a painter than a poet. And Grainger asserts, that one of his heads is worth a ream of his Pindarics. He died in 1688.

[FLEGEL, GEORGE, a painter of subjects of still-life, was born at Olmutz in Mbravia about 1563; he resided at Francfort, where he died in 1638. He painted fruit, flowers, fish, vases, glasses, and other inanimate objects, which, taken severally, had merit,

but with little taste in their arrangement as compositions.]

FLEISCHMANN, A. C., an obscure German engraver, who was employed by the booksellers at Nuremberg. He engraved some portraits for a book entitled *Icones Bibliopolarum et Typographorum*, published in 1626.

FLEISHBERGER, T. F., a German engraver, who, like the preceding artist, worked for the booksellers. He engraved an ornamental frontispiece for a book called *Gregorii Horsti opera Medica*, printed at Nuremberg in 1660; and a portrait of G. Horstius, the author.

FLEMAEL, BERTHOET. This painter was born at Liege in 1614. His parents, who were very poor, placed him, when a boy, under the care of a musician; and he had made considerable progress in that art when he turned his thoughts to painting. He received some lessons in design from an obscure artist, but was afterwards instructed by Gerard Douffleit, an historical painter, who had studied at Rome. Under this master he acquired sufficient ability to venture on visiting Italy on the produce of his talent. On his arrival at Rome, he was unremitting in his studies after the works of the best masters; and it was not long before he was noticed for the readiness of his invention and the freedom of his hand. The Grand Duke of Tuscany invited him to Florence, and employed him in ornamenting one of the galleries of his palace. After passing some years in the service of that prince, he visited Paris, where he was patronized by the Chancellor Seguier, who employed him in some of the apartments at Versailles. He also painted the cupola of the Carmelites at Paris, where he represented Elijah taken up into Heaven, and Elisha receiving the Mantle of the Prophet. In the sacristy of the Augustines he painted the Adoration of the Magi. Notwithstanding this flattering encouragement he quitted Paris, and returned to Liege in 1647, after an absence of nine years. His first work after his return to his native city was a grand composition of the Crucifixion, painted for one of the chapels of the collegiate church of St. John. This performance gained him great reputation; and he was employed in several considerable works for the churches at Liege. In 1670 he was invited to return to Paris, and painted the ceiling of the king's chamber of audience, in the palace of the Thuilleries, representing an emblematical subject of religion. He was made a member, and afterwards professor, of the Royal Academy at Paris, and was high in the estimation of the public. The love of his native country induced him, however, to return to Liege, where he continued to exercise his talents, under the protection of Henry Maximilian, Prince Bishop of Liege, until his death, in 1675. Bertholet Flemael possessed an inventive genius, and had acquired by his studies in Italy a great style of composition, and a correctness of design that partake of the grandeur of the Roman school. He was an excellent colourist; and in his historical subjects was a strict observer of the propriety of costume. He excelled in architecture, with which he embellished the back-grounds of his pictures with taste and intelligence. The principal works of this painter at Liege are the Elevation of the Cross, and the Assumption of the Virgin, in the church of the Dominicans; the Crucifixion, in the Convent of the Nuns of the Sepulchre; the raising of Lazarus, in the Cathedral; and the Conversion of St. Paul, in the church dedicated to that apostle.

FLESHIER, B. This artist is mentioned by Lord Orford as a painter of sea-pieces, landscapes, and fruit. His pictures may be supposed to have possessed considerable merit, as some of them were thought worthy of being placed in the Collection of King Charles the First, and in that of Sir Peter Lely.

FLETCHER, A. This artist is mentioned by Basan as the engraver of some views of Rome, after *Canaletti*.

FLETCHER, HENRY, an English engraver, who flourished about the year 1729. He engraved a print of Bathsheba and her Attendants at the Bath; after *Seb^m. Conca*, and some portraits, among which is that of Ebenezer Pemberton, minister of Boston, prefixed to his sermons.

FLEUNER, PETER. There is a wooden cut, executed in a very bold, spirited style, representing an emblematical subject, apparently the Procession of Gluttony, with the name of this artist at length, and dated 1549.

FLEUR, NICHOLAS WILLIAM DE LA. According to Florent le Comte, this artist was a native of Lorraine, and flourished about the year 1639. He chiefly resided at Rome, where, among other prints, he engraved a book of flowers, consisting of twelve plates, with a title, representing his portrait, surrounded with flowers.

FLINK, GOVAERT. This painter was born at Cleves in 1614, of which city his father was treasurer. It was the wish of his parents to bring him up to mercantile pursuits, and with that view he was placed with a merchant at Amsterdam; but his desire of becoming a painter induced him to seek every opportunity of becoming acquainted with the artists, and he was more frequently to be found in their painting-rooms than in the counting-house. He heard the remonstrances of his master with silent respect, but they were of little avail in extinguishing his love for the art; and his father, finding it impracticable to control so marked a disposition, was at length persuaded to allow him to follow a profession for which he had shown so decided a propensity. He was first a scholar of Lambert Jacobs, a painter of little celebrity, under whom he remained some time; but he afterwards entered the school of Rembrandt, and with the advantage of that master's instruction, became one of the ablest disciples of that distinguished colourist.

G. Flink painted historical subjects and portraits; and in both he was one of the most successful and most employed artists of his country. The magistrates of Amsterdam engaged him in many considerable works for the Stadthouse; and he painted the portraits of some of the most illustrious personages of his time, particularly the Elector of Brandenburg and the Duke of Cleves. Prince Maurice of Nassau, Stadtholder, favoured him with his protection, and employed him in many important works. The pictures of this master, without equalling Rembrandt in the richness and harmony of his tint, or the magical conduct of his light and shadow, are to be admired for a sobriety and purity of colour, and the studied and judicious arrangement of his compositions. One of his best works is Solomon praying for the Gift of Wisdom, in the council-chamber at Amsterdam; and in that of the Burgomasters is another fine picture of Marcus Curius refusing the Treasures of the Samnites. It is said by Descamps, that on seeing some of the portraits of Vandyck, he renounced that branch of the art, and confined himself to historical painting. The burgomasters of Amsterdam had commissioned him to paint twelve

large pictures for the town-house, of which he had finished the sketches, when he died in 1660.

FLIPART, JEAN CHARLES, a French engraver, born at Paris about the year 1700. He engraved some plates, which are executed entirely with the graver, in a neat, finished style, but without much effect. We have by him :

The Portrait of René Choppin ; *after Jamnet.*

The Virgin and Infant ; *after Raffaele* ; for the Crozat collection.

Christ praying on the Mount of Olives ; *after the same* ; for the same collection.

Mary Magdalene, penitent ; *after Le Brun.*

Apollo and Daphne ; *after R. Houasse.*

FLIPART, JEAN JACQUES, was the son of the preceding artist, born at Paris in 1723, and was instructed in the art of engraving by his father, whom he greatly surpassed. His plates are partly etched, and finished with the graver, and possess great merit. We have by this estimable artist, among others, the following :

The Portrait of J. B. Greuze, painter ; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family ; *after Giulio Romano* ; in the Dresden collection.

Adam and Eve, after their fall ; *after C. Natoire.*

Venus presenting the Arms to Æneas ; *after C. Natoire.*

A Sick Man surrounded by his Children ; *after Greuze.*

Twelfth-Night ; *after the same.*

A Sea-storm at night ; *after Vermet.*

A Sea-storm by day ; *after the same.*

Christ curing the Paralytic ; *after Dietricy.*

A Bear-hunting ; *after C. Vanloo.*

A Tiger-hunting ; *after F. Boucher.*

The Combat of the Centaurs and Lapithæ.

FLODING, PETER, a Swedish engraver, who resided chiefly at Paris. He engraved several plates, both with the graver and in aquatinta. Among others, we have the following by him :

The Portrait of Alexander Roslin, painter ; *after himself.*

Apollo and Daphne ; *after F. Boucher.*

Soldiers guarding a Prison ; *after the same.*

A Girl sleeping, with a Dog by her ; *after J. B. Deshais.*

FLORIANO, FLAMINIO, a Venetian painter, who imitated the style and copied the works of Tintoretto with success. One of his best performances is a picture of S. Lorenzo, in the church of that Saint.

FLORIGORIO, BASTIANO. According to Ridolfi, this painter was a native of Udine, and flourished about the year 1533. He was a disciple of Pelegrino da S. Daniello, and painted history with reputation. His fresco works at Udine are almost entirely perished, but of his oil-paintings, remain a picture of St. George and the Dragon, in the church of S. Giorgio ; and in the refectory of the Padri di S. Pietro Martyre, our Saviour at table with his Disciples.

FLORIMUS, JOHN, an obscure engraver, mentioned by Florent le Comte. His works consist principally of portraits. We have also a frontispiece to a collection of antique heads by him. It is a composition of several figures, and is executed with the graver, in a neat, stiff style.

FLORIS, FRANCIS. The family name of this eminent Flemish painter was de Vriendt ; he was born at Antwerp in 1520, and, until he was twenty years of age, studied sculpture under his uncle Claude de Vriendt. His love of painting induced him to change the chisel for the pallet, and he became a scholar of Lambert Lombard, from whose instruction he derived great advantage. He afterwards visited Italy, where he studied attentively the

works of Michael Angelo and the antique. After passing some years at Rome, he returned to Flanders, with an ample collection of drawings he had made from the objects most worthy of admiration. His first productions exhibited a grander and more correct design, and a superior style of composition to what had before been witnessed by his countrymen, and he was styled by the honourable appellation of the Raffaele of Flanders. He was particularly patronized by the Counts of Hoorn and Egmont, and was received into the Academy at Antwerp in 1559. With the possession of such powers, and favoured with the public esteem and encouragement, the exertion of his talents insured to him the road to fortune and fame, which he lost by an unfortunate propensity to intemperance and excess ; and it is surprising, that under such a derangement of conduct, he was able to produce the many important works which are mentioned by van Mander. He possessed an uncommon facility of invention, and a surprising freedom of hand, of which the author above mentioned gives a striking example. When the Emperor Charles V. made his entry into Antwerp, Floris was engaged to paint the triumphal arches ; and he is said to have finished seven figures as large as life, with different attributes, in one day. And on a similar occasion, when Philip II. visited the Low Countries, he painted in a few hours a large picture representing Victory, with several figures of Slaves, and the attributes of War and Peace. Of this subject he etched a plate, which is dated in 1552. His design is bold, though not always correct ; his colouring is clear and brilliant, and he gave great roundness and relief to his figures. Among the principal works of Francis Floris, are the Last Judgment, in the church of Notre Dame, at Brussels ; in the cathedral at Antwerp, a fine picture of the Assumption ; and in the chapel of St. Michael, was formerly his most esteemed work of the Fall of the Rebel Angels. It is now in the gallery of the Louvre. He died in 1570.

FLOS, DU. See DUFLOS.

FO, [G. R.] This artist was a native of Switzerland, and flourished about the year 1551. Papillon speaks of him as an excellent engraver on wood, and a contemporary of Hans Holbein. He executed the cuts for the *History of Animals*, by Conrad Gesner, published at Zurich in 1551. He also engraved the coins and medals of the Roman Emperors, by the same author, published in 1559.

[FOGOLINO, MARCELLO], an artist of the Florentine school, who practised chiefly at Vicenza. But little that is authentic is known of him ; even his name has been corrupted, through negligence, by the few writers who have noticed his works. He was an historical painter and engraver, and flourished in the fifteenth century. For a long time he was supposed to be the engraver who marked his plates R. B. T. A., or **ROBETTA** : Zani has exploded that supposition. It may be conjectured that Heineken was unacquainted with his works, as he writes the name *Fogellino*, although three of his prints, the Statues, signed **MARCELLO FOGOLINO** in Roman capitals, were in the Royal collection at Dresden. Bartsch honestly confesses that he had not seen them ; and mentions another in which there is a female seated caressing an infant, and a piece of beautiful architecture. In the collection of Richard Cosway, which, after his death, was sold by auction by Mr. Stanley, there was a small print representing a *riposo* of the Virgin and Child, in a landscape with

architectural ruins, and Joseph drawing water from a well, with the name in full, MARCELLO FOGOLINO; it was purchased by Messrs. Woodburn, and is now in the British Museum. Mr. Otley says, that he once possessed a small print, bearing his name, representing the Nativity: and these seem to be all at present known. Fogolino must, however, have been an artist of high repute in his day. Boschini speaks of the picture of the Adoration of the Magi, at Vicenza, by Marcello *Fogolino*, which he says was painted before the time of Gian. Bellini, (*prima che vivesse Gio. Bellini*,) and he calls it a most precious work. It still exists in that city, in the church of San Bartholomew, as Reichard mentions it in his *Guide des Voyageurs en Italie*. Lanzi, referring to it, after mentioning the works of Jacopo Tintoretto at Vicenza, says, "It is yet more highly honoured by an Epiphany painted in San Bartholomew by *Marcello Fogolino*, an artist commemorated by Ridolfi under the name of *Giovanni Batista Fogolino*, who flourished at the period of the two Montagna. He must, however, at that time, have been far advanced in years, if it be true that the era of his birth preceded that of Gian. Bellini." He adds, "His manner is undoubtedly original, so much so that I find nothing resembling it either in Venice or elsewhere; it embraces great diversity of countenance and costume, skillful gradations of light and shade, with landscape and perspective, and is remarkable for ornament, and the finish and smoothness in every part. It was fully entitled to render its author the father of a new epoch in the history of art; if, indeed, we are to believe him to be, which does not sufficiently appear, as ancient as has been affirmed." Lanzi thinks that he was a pupil of Mantegna. In Rosini there is an engraving (plate 97) of a Chorus of Monks, after a picture by *Fogolino*, which is excellent in design, arrangement, and expression.]

FOKKE, SIMON, a Dutch engraver, who resided at Amsterdam about the year 1744. He was a pupil of J. C. Philips, and was chiefly employed for the booksellers in small portraits and vignettes, which he executed with neatness, and was more successful than in his larger plates of historical subjects. He engraved part of the portraits for a work entitled, *Portraits Historiques des Hommes Illustres de Danemarck*, published in 1746. We have also by him, among others, the following:

The Portrait of Simon Fokke; *after his own design*.

A View of the Port of Leghorn; *after Vernet*.

A View near Narni, in Lombardy; *after the same*.

A Landscape, Winter; *after P. Breughel*.

A View of the Y, near Amsterdam.

Two small plates of Animals.

The Prodigal Son; *after Spagnoletto*; in the Dresden collection.

Jacob keeping the Flocks of Laban; *after the same*; same collection.

The Death of Dido, a burlesque; *after C. Troost*.

FOLER, ANTONIO. This painter was born at Venice in 1526. He was a contemporary and friend of Paolo Veronese, whose splendid style he followed with some success in his colouring, though very deficient in his design, particularly in his large works. In his easel pictures, this inferiority is less discernible, and they possess considerable merit. Among other works by this master, Ridolfi notices the following; in the church of the Abbey of S. Gregorio, three pictures of the Assumption of the Virgin, the Scourging of Christ, and the Crucifixion; in S. Barnaba, the Birth of the Virgin; and

in S. Caterina, Christ praying in the Garden, and the Resurrection. He died in 1616. [According to the foregoing dates, he would have been 90 years old when he died. Zani says he was born in 1530, and died in 1626, so that he would have been 96.]

FOLKEMA, JACOB, a Dutch engraver, born at Dockum, in Friesland, in 1692. He engraved several plates after the designs of Picart, and many portraits and vignettes for the booksellers. He also executed some plates of historical subjects, which are not equal to his other works. He had a sister, ANNA FOLKEMA, who painted miniature, and engraved some few plates, about 1715. By Jacob Folkema we have, among others, the following:

An Emblematical Subject on the Death of the Prince of Orange.

Time discovering the Bust of F. Rabelais, with figures and satirical and emblematical attributes: a curious print.

The Martyrdom of St. Peter and St. Paul; *after N. del Abate*.

PORTRAITS.

Michael Cervantes de Saavedra; *after C. Kori*.

John Ens, Professor of Theology at Utrecht; *after Colla*.

Petrus de Mastricht, Professor of Theology at Frankfort; *after the same*.

Humphrey Prideaux, Dean of Norwich; *after Seeman*.

Suethlagins, Pastor at Amsterdam; *after Anna Folkema*.

[According to Zani he died in 1767.]

FOLLI, SEBASTIANO. According to the posthumous work of Baldinucci, this painter was a native of Siena, and flourished about the year 1608. He was a scholar of Alessandro Casolani, and distinguished himself by several fresco works in the churches at Siena, particularly the cupola of S. Marta, and some pictures of subjects from the Life of S. Sebastiano, in the church of that saint, painted in competition with Rutilio Manetti, to whom they are in no way inferior. He visited Rome, and was employed in some considerable works for the Cardinal de Medici, afterwards Leo XI.

[FOLO, GIOVANNI. This very eminent engraver was born at Bassano in 1764, and died at Rome in 1836. He studied in Volpato's school at Rome, but subsequently he chose Raphael Morghen as his model. In his earlier productions there appears something of hardness and dryness of style, from which even his beautiful engraving of the "Madonna de' Candelabri," after Raphael, is not altogether free; but this defect is wholly avoided in the "Mater dolorosa," after *Sassoferato*. Here the engraver has succeeded in expressing the character of the original picture, and diffused over the copy the same harmony of light and shade, and delicate colouring, that are the pleasing characteristics of the master. Folo merits the name of a great artist; he seeks rather to preserve grandeur of character than to produce a work that is merely pleasing to the eye by elaborate execution. His strokes throughout are powerful and firm; yet in subjects requiring amenity of treatment, he varies his manner so as to give a corresponding delicacy, as may be instanced in his Adam and Eve. The Saint Andrew, *after Domenichino*, is considered, by many, as his masterpiece; it is a very valuable engraving, delicately and forcibly executed. Folo's style was not suitable for small subjects, as may be conjectured from the medallion of Pius VII.; his productions are for the most part of a large size. He was a member of the academy of St. Luke at Rome. Nagler gives a good list of his works, which are after paintings and sculptures of the most eminent masters, such as Raphael, M. Angelo, Titian, N. Poussin, Guido,

Rubens, Caracci, Thorwaldsen, Canova, and others of celebrity.]

FONBONE, a French engraver, of little celebrity. Among other subjects he engraved some of the plates for the large set of the Views of Versailles in 1715.

FONTAINE, E., a French engraver on wood, who flourished about the year 1681. Among other cuts, we have a print by him representing the figure of Christ, standing upon a pillar. It is a very indifferent performance, and is inscribed *E. Fontaine, sculptsit. Anno 1681.*

[FONTAINE, PIERRE LA, born at Courtrai in 1758, painted interiors of churches in the manner of Steenwyck and Peter Neefs. His imitations of those masters were so exact that they passed, with many, for originals. To the profession of an artist he joined that of a dealer in pictures, and found the latter the more profitable. He brought many fine pictures to England, for which he obtained large prices. His own works are much esteemed by those that know them; and also by those who think them to be by Steenwyck or Neefs. He died at Paris in 1835.]

FONTANA, ALBERTO. This painter was a native of Modena, and flourished about the year 1540. He was a fellow student with Niccolo del Abate, under Antonio Begarelli, and in conjunction with his co-disciple, painted the pannels of the Butchers' Hall at Modena; a work which Scannelli, in his *Microcosmo della Pittura*, says appears to have been the production of Raffaello, though he erroneously ascribes it entirely to N. Abate. There is certainly a great similarity in their style; but, although Alberto Fontana resembles Niccolo in the airs of his heads, he is always unequal to him in his design, and there is something red and heavy in his colouring. He died in 1558.

FONTANA, CESARE. This artist was a native of Italy, and flourished about the year 1620. He engraved several plates representing funeral processions and cavalcaades. [Zani says he was living in 1660.]

FONTANA, DOMENICO MARIA, was born at Parma about the year 1540, and learned the art of engraving at Bologna, and engraved several plates from his own designs, as well as after other masters. We have by him:

The Flight into Egypt, with a mountainous Landscape. The Sabine Women making Peace between the Romans and the Sabines.

St. John preaching in the Wilderness.

Mount Calvary, with a Latin inscription.

Christ going to Calvary. 1584.

[There must be error in the foregoing dates, as applied to D. M. Fontana, who was living in 1651, as appears by an engraving with his name and that date. There was a painter of the name *Sebastian Fontana*, a son of the Cavalier Domenico Fontano, who flourished about 1590; but it does not appear that he ever engraved, nor have his works, as a painter, been much noticed.]

FONTANA, VERONICA. This lady was the daughter of the preceding artist, and was instructed in design by her father and Elizabeth Sirani. She executed some neat wooden cuts, principally small portraits. [She was born in 1596, and was living in 1675, according to Zani. Brulliot mentions the portrait of Andreini, the poet, by her, published in 1620.]

FONTANA, GIOVANNI BATISTA. This artist was born at Verona about the year 1524. He was a designer as well as an engraver, and etched several plates from his own designs, in a free, masterly style; among other prints we have the following by him:

A set of middle-sized plates, of subjects from the *Æneid*. St. Peter Martyr; after *Titian*.

The Battle of Cadore, between the Imperialists and the Venetians; after the same.

The Crucifixion.

Twenty-eight subjects from the Life of Romulus; dedicated to Ferdinand, Archduke of Austria. 1573.

FONTANA, PROSPERO. This painter was born at Bologna in 1512, and was a scholar of Innocenzio Francucci, called da Imola. He attached himself, however, more to the style of Giorgio Vasari, preferring his expedition and facility to the diligent and careful finishing of Francucci. He is more incorrect and negligent than Vasari, and to him Lanzi attributes the principal cause of the decadence that took place in the Bolognese school at his time, until it was reformed by the Caracci, who were, notwithstanding, educated in his academy. He possessed fecundity of invention, boldness of design, a cultivated mind, and every requisite to form a great machinist; but his love of luxury and expense induced him to gratify those propensities, so fatal to the reputation of an artist, by despatch and hurry, for the sake of gain. At Citta di Castello he painted a saloon in the Palazzo Vitelli, representing the principal achievements of that noble family, which he finished, according to Malvasia, in a few weeks. Similar hasty productions by him are at Rome, in the Villa Giulia, and in the Palazzo di Toscana, in Campo Marzio. His best work at Bologna is the Adoration of the Magi, in S. Maria delle Grazie, which exhibits a grandeur, a facility, and a splendour, that approaches the style of Paolo Veronese. This is one of his best works, which he has signed with his name in golden letters. In the same church is a fine picture of the Annunciation; in la Morte, a Deposition from the Cross; and in S. Giovanni Batista, a picture of the Virgin and Infant, with S. Catarina, S. Paolo, and S. Agostino, one of his most copious compositions. He was also an eminent portrait painter, and distinguished himself at Rome in that branch in the pontificate of Julius III. and three of his successors. He died at the advanced age of 85, in 1597. [The Deposition from the Cross is said by Rosini to be in the Academy of Bologna; an engraving from it is in his *Storia della Pittura*, plate 156.]

FONTANA, LAVINIA. This eminent paintress was the daughter of the preceding artist, born at Bologna in 1552, and was instructed in the art by her father. In the churches at Bologna there are some pictures by this lady, painted in the style of Prospero Fontana, of which the most worthy of notice are the Crucifixion, in La Madonna del Soccorso; the Miracle of the Loaves, in il Mendicanti; S. Francis da Paolo resuscitating a dead Person, in la Morte; and the Annunciation at the Cappuccini. Her greatest merit was, however, in portrait painting, which she practised at Rome with the greatest success. She first visited that capital, according to Baglioni, during the pontificate of Gregoria XIII., whom she painted, and the portraits of many persons of distinction; and was considered one of the ablest artists of her time. Lanzi says she possessed a suavity of pencil (particularly after having seen the works of the Caracci) which is admirable; and some of her portraits might have passed for the works of Guido. She died at Rome in 1614.

FONTANIEU, M. DE, a French amateur engraver, who etched for his amusement a few small plates of animals, &c., some of them are dated 1760.

FONTEBASSO, FRANCESCO, a Venetian painter and engraver, born at Venice in 1709. He

received his first instruction in the art at Rome, but he afterwards studied at Venice, under Sebastiano Ricci. His works as a painter are little known. As an engraver, we have by him :

The Virgin appearing to St. Gregory, who is praying for the Delivery of the Souls in Purgatory; *after Sebastiano Ricci.*

A set of seven fantastical subjects; *from his own designs.* [He died in 1769.]

FONTEBUONI, ANASTAGIO. This painter was a native of Florence, and was educated in the school of Domenico Passignano. According to Baglioni, he visited Rome in the pontificate of Paul V., where he painted some pictures for the churches, which Lanzi observes should not remain unnoticed. In S. Giovanni de Fiorentini, are two admired pictures of the Birth and the Death of the Virgin, which are considered his best works; in S. Maria, in Selci, the Annunciation. The Vault of S. Giacomo de Spagnuoli is painted by Anastagio. This promising artist died young. [He flourished from 1600 to 1620.]

FONTENAY, JOHN BAPTIST BLAIN DE, a French flower painter, born at Caen, in Normandy, in 1654. He was a scholar of John Baptist Monnoyer, and had some merit in painting flowers and fruits, with vases, ornamented with bas-relief. Louis XIV. employed him for some time at the Gobelins. He died at Paris in 1715.

FONTUZZI. See FANTUZZI.

[FONTYN, PIERRE, born near Dort in 1773, was instructed in his art by Pierre Hofman and Guillaume Van Leen. He painted portraits and interiors with figures, scenes of joviality and domestic enjoyments. He died in 1839.]

FOPPA, VINCENZIO. This old painter was a native of Brescia; and is regarded as the founder of the Milanese school. He is said, by Ridolfi, to have flourished about the year 1407; but Lanzi disputes his having lived at so early a period, as he had found a picture of the Crucifixion by this master in the Cararra gallery at Bergamo, inscribed *Vincentius Brixiensis, fecit, 1455.* And he is stated by Zamboni, in his *Memorie di Breseia*, to have died in 1492, as appears by the inscription on his tomb in the church of S. Barnaba, at Brescia. Lomazzo states him, erroneously, to have been born at Milan; and bestows on him the absurd and extravagant eulogium, "that he traced his figures from the sculpture of Lysippus; that from his writings Bramante learned perspective; that his book was of great utility to Raffaelle, Polidoro, and Gaudenzio, and that Albert Durer was a plagiarist of his inventions.

The works of V. Foppa evince a correct design of the nude, an excellent colour, with great truth and character in the expression of his heads. His best productions are his pictures of the Trinity, and S. Orsola, in S. Pietro Oliveto, at Brescia; and the Martyrdom of St. Sebastian, in S. Maria di Brera, at Milan. [The curious inquirer who is desirous to reconcile the discrepancies in the accounts of this old master, is recommended to peruse note 84, parte i. Tom. IX. of Zani.]

FORABOSCO, or FERABOSCO, GIROLAMO. This painter is said, by Orlandi, to have been a native of Venice, though claimed by the Padouese as one of their citizens. He was a contemporary of Boschini, who gives to this master, and to the Cavaliere Liberti, the first rank among the Venetian painters of the time. He was more employed for private collections than for the churches, and was

much engaged in portrait painting, in which he particularly excelled. Zanetti, in his *Pittura Veneziana*, says that Forabosco possessed a noble and penetrating genius, that he united suavity with finish, and elegance with force; that his works were studied in every part, particularly his heads, which appeared speaking. He was living in 1660.

FORD, M., an English engraver in mezzotinto, who flourished about the year 1760. He engraved several portraits: among others,

William Stanhope, Earl of Harrington; *after Du Pin.*
Henry Singleton, Chief Justice of the Common Pleas in Ireland.

FORE, LE, an obscure French engraver, who was chiefly employed in engraving portraits for the booksellers. Among others are the following: Henry de Mausses and Nicolaus de Netz, Episc. Aurelianensis, &c.

FOREST, JOHN, a French landscape painter, born at Paris in 1636. He was instructed in the first rudiments of the art by his father, an artist little known. He went afterwards to Italy, and at Rome became the scholar of Pietro Francesco Mola. After studying the works of that master for some time, he applied himself to an imitation of the grand landscapes of Titian and Giorgione. On his return to France, he was esteemed one of the ablest landscape painters of his country, and was received into the Academy at Paris in 1674. From an unfortunate process he made use of in the preparation of his colours, some of his pictures have since become dark, but his touch is spirited, and the scenery of his landscapes is grand and picturesque. He died at Paris in 1712. [His name was Jean Baptiste Forest.]

FORLI. See MELOZZO.

FORMELLO, DONATO DA. This painter was a native of Formello, in the Duchy of Bracciano. He was a disciple of Giorgio Vasari, and, according to Baglioni, visited Rome early in the pontificate of Gregory XIII. He greatly surpassed the style of his instructor, as is evident in his fresco works in a staircase in the Vatican, of subjects from the Life of St. Peter. This artist gave promise of extraordinary ability, but he died young.

FORNAVERT, J. P., an obscure engraver, who was chiefly employed by the booksellers. Mr. Strutt mentions a frontispiece to a book of devotion by this artist, representing Moses and Aaron, with the Four Evangelists. It is neatly executed with the graver, in a stiff, formal style.

FORNAZERIS, JACOB DE, a French engraver, who flourished about the year 1615. He resided at Lyons, and appears to have been principally employed for the booksellers, though his plates are executed in a style very superior to the generality of artists of that class. He engraved several frontispieces, which he generally embellished with small historical figures, correctly drawn. His plates are very neatly executed with the graver, though in a formal style. We have the following frontispieces, among others, by him:

To the *Biblia Sacra Lugduni.* 1606; in quarto.

————— *Tabula Chronographica; Lugduni.* 1609; in folio.

————— *folio.*

To the *Praxis Fori Pœnitentialis Lugduni.* 1616; the same.

To the *Commentaries of J. Fernandus.* 1622; the same.

[He is probably the same as Fornazori, who engraved portraits in the manner of Grandhomme.]

FORRESTER, J., an English engraver, who flourished about the year 1760. He resided some years in Italy, where he etched several plates of landscapes, which are executed in a neat, pleasing style.

FOSSATO, DAVID ANTONIO, a Venetian painter and engraver, who flourished about the year 1620. His works as a painter are little known; but he etched several plates of landscapes and historical subjects, after various masters, of which the following are the most worthy of notice:

Diana and Calisto; *after Solimene.*

The Family of Darius before Alexander; *after P. Veronese.*

Jupiter fulminating the Vices; *after the same.*

Rebecca and the Servant of Abraham; *after A. Bellucci.*

The Vocation of St. Peter to the Apostleship; *after the same.*

A set of twenty-four Views of Venice, and landscapes; *after Marco Ricci.*

He sometimes marked his plates with the cipher

AD. [Brulliot says he flourished about 1743, and quotes the twenty-four landscapes after Marco Ricci, who died in 1729.]

FOSSE, CHARLES DE LA, an eminent French painter, born at Paris in 1640. He was educated under Charles le Brun, and having gained the prize at the Academy, he was sent to Italy to study, with the pension of the King. He appears to have been less sensible of the sublime beauties of the Roman school, than the seductive colouring of the Venetian, and by studying the works of Titian and P. Veronese, he returned to Paris one of the most accomplished colourists of the French school. He was immediately taken into the service of Louis XIV., and was first employed in painting four pictures for the apartments in the Thuilleries. His next work was the chapel of St. Eustache, where he painted in fresco Adam and Eve, and the Marriage of the Virgin. He painted at Versailles the Sacrifice of Iphigenia; the infant Moses saved from the Nile; and in the chapel the Resurrection. At Marly, a picture of Bacchus and Ariadne; and at Trianon, Apollo and Thetis. These works brought him into great repute; and he was received into the Academy at Paris in 1693. His picture of reception was the Rape of Proserpine. La Fosse visited England in the reign of James II., and was employed in ornamenting the mansions of some of the nobility, particularly the Duke of Montague, for whom he painted two ceilings, of the Apotheosis of Isis, and an Assembly of the Gods. His principal work at Paris is the Cupola of the Invalids, which is fifty-six feet diameter, representing St. Louis before the Virgin, and Christ with a glory of Angels, and in the angles, the Four Evangelists. In the choir of Notre Dame he painted the Nativity and the Adoration of the Magi. Although the genius of La Fosse was equal to great and copious compositions, his design is neither elegant nor correct; and though he is considered as one of the best colourists among his countrymen, he is very distant from the verity and clearness of Titian or Vandyck. He died at Paris in 1716.

FOSSE, JOHN BAPTIST DE LA, a French engraver, born at Paris in 1721. He was a pupil of Stephen Fessard, and was employed by the booksellers, for whom he engraved several book plates, particularly for an edition of Ovid's Metamorphoses, and for Fontaine's Fables. We have also several portraits by him after the designs of Carmontel, among which are the following:

The Duke of Orleans on horseback.
The same, with his Son, the Duke de Chartres.
M. Rameau.
The Abbé de Chauvelin, 1757.
The unfortunate Calas Family.

FOUCHIER, BERTRAM DE, a Dutch painter, born at Bergen-op-Zoom in 1609. He was sent to Antwerp when very young, where he became a scholar of A. Vandyck. When that master left Antwerp to visit England, Fouchier returned to Holland, where he studied under John Bylart, at Utrecht. He afterwards went to Rome, where he met with encouragement during the pontificate of Urban VIII. He remained at Rome three years; and would probably have acquired a distinguished reputation in that capital, if he had not been implicated in a quarrel, which obliged him to quit Rome. The fame of the Venetian painters drew him to Venice, where he particularly attached himself to study the works of Tintoretto. After an absence of eight years he returned to Holland, where he soon found that neither the style he had acquired in Italy, nor the subjects of his pictures, were agreeable to the taste of his countrymen. He therefore abandoned historical painting, and applied himself to paint similar subjects to those of Ostade and Brower, representing assemblies of peasants and drunken frolics, which were admired in his time, and are still to be found in the collections in Holland. He died in 1674.

FOUQUIERES, JAMES. This painter was born at Antwerp in 1580, where he received some instruction from Josse Momper, and afterwards studied under John Brèughel, though he adopted a style of landscape painting different, and very superior to either of those masters. In this branch of the art he arrived at an excellence that induced Rubens occasionally to employ him to paint the back-grounds of his pictures. He afterwards visited Italy, where he greatly improved his style, by studying the works of Titian, whose fine landscapes were the particular objects of his admiration. On his return to Flanders, he was invited to the court of the Elector Palatine, whose palace he ornamented with some considerable works. In 1621 he went to Paris, and was employed by Louis XIII., in the great gallery of the Louvre. His pictures were so much admired by that monarch, that he conferred on him the honour of knighthood. This mark of distinction is said by M. D'Argenville to have rendered him so vain and ridiculous, that he afterwards never painted without his sword by his side. He became so proud and overbearing, that his insolent conduct to Nicholas Poussin, who was employed by the King at the same time in the Louvre, was the means of depriving France of the talents of that admirable painter, who left Paris in disgust, and resided at Rome for the remainder of his life. Fouquieres was, notwithstanding these foibles, a distinguished painter of landscapes; his pencil is free and firm, and his colour, both in oil and in fresco, is clear and fresh, though occasionally cold, and partaking too much of the green. The figures with which he embellished his landscapes are correctly drawn, and touched with great spirit. He died at Paris in 1659.

FOUR, N. DU. This artist was a native of France, and flourished about the year 1760. Among other prints, he engraved several small plates, after Weiotter, and other masters.

FOURDRINIÈRE, PETER, a French engraver, who flourished about the year 1730. He chiefly resided in London, and engraved several plates for

the embellishment of books, plays, and pamphlets. He also executed some large plates of architectural views, which are his best performances, some of which were for a large folio volume of the *Villas of the Antients*, published by Robert Castell in 1723. He also engraved some of the plans and elevations of Houghton Hall.

FOURNIER, ———, a French engraver, of little note, who executed part of the plates for a small folio volume, entitled *Les Tableaux de la Pénitence*.

[**FOURNIER**, (ISAAC?) a native of France, and scholar of De Troy, who passed the greater part of his artistic life in Holland. He painted the portraits of many distinguished persons of his time; among others, those of the Duke of Cumberland and Admiral Anson. He died in 1754.]

FOURNIER, ISABE. According to Florent le Comte, this artist was painter to Henry IV. of France. He is also called Fornaceriis, and is said to have engraved some plates, but the subjects are not specified. He flourished about the year 1590.

FOUTIN, J. This engraver was probably a goldsmith, as the only prints known by him are some plates of ornamental foliage, with grotesque heads, figures, &c. They are signed *J. Foutin, a Chasteaudun*, and dated 1619.

FRAGONARD, HONORE, a modern French painter and engraver, born at Nice in 1733. He studied at Rome under the pension of the king, and soon after his return to Paris was received into the Academy, in 1765. He painted historical subjects and bacchanals with some reputation. By this artist we have several etchings from his own designs, and after various masters, among which are the following:

- The Circumcision; *after Tiepolo.*
- The same subject; *after Seb^a. Ricci.*
- Christ with the Disciples at Emmaus; *after the same.*
- The Last Supper; *after the same.*
- St. Roch; *after Tintoretto.*
- The Conception; *after the same.*
- Four Bacchanalian subjects; *after his own designs.*

[He also painted conversations, and subjects of French manners, of a small size. He died in 1806.]

FRAISINGER, CASPAR, an engraver of Ingolstadt in Bavaria, who flourished about 1600. Bartsch gives his mark (P. Gr. t. ix. p. 584) among the anonymous engravers, and describes two prints by him, with the date 1591; Brulliot has discovered three others with the names in full, *Caspar fraisinger*, and *Caspar fraisinger Ingolstaty*, 1599. Malpé (t. i. p. 265) mentions several other pieces which, according to Brulliot, are by this artist, and ascribes them to *George Frenzel*: this is a double error, as the artist he means was called *Gregory Fentzel*, and his manner of engraving, and signature, are quite different.]

FRANCESCA, PIETRO DELLA, DA BORGO S. SEPOLCRO. This old painter, sometimes called Pietro Borghese, was born at Borgo S. Sepolcro, in the province of Umbria, in 1398. At the age of fifteen he had made great proficiency in the mathematics and other studies, when he turned his thoughts to painting. He was taught the incipient principles of design by some obscure artist; but he was principally indebted to the genius with which nature had endowed him for his attainments in the art. He first distinguished himself at the court of the Duke of Urbino, where he only painted some small pictures, which, Lanzi observes, are not the usual commencements of a great master. He visited

Rome in the pontificate of Nicholas V., by whom he was employed in the Vatican, where a large picture by him still remains, representing that pontiff, with several cardinals and bishops; in which there is a truth of character in the heads that is superior to the artists of his time. At Arezzo are shown some of his works, in the choir of the Conventuali, which prove how much the art had advanced from its infancy in the time of Giotto. If he had possessed the grace of Masaccio, he would nearly have equalled that master. At Borgo S. Sepolcro, in the public palace, is a picture of S. Lodovico by this master; and in the church of S. Chiara the Assumption, with the Apostles, in which, though there remains some degree of Gothicity and stiffness in the design, yet, in the colouring and in the airs of the heads, it evinces the dawning of that great style which was afterwards improved by his scholar Pietro Perugino, and was perfected by Raffaello. According to Vasari, he became blind in his sixtieth year, in 1458, though he lived to the age of 86, and died in 1484.

FRANCESCHI, PAOLO, called PAOLO FIAMMINGO. This painter was born in Flanders in 1540, but went young to Venice, where he became a scholar of Tintoretto, and resided in that city the remainder of his life. He principally excelled in painting landscapes, although he sometimes painted historical subjects. In the church of S. Niccolo de Frari, at Venice, are two pictures by this master, of the Descent from the Cross, and St. John preaching in the Wilderness, which are commended by Ridolfi. He was employed by the Emperor Rodolphus II., for whom he painted several landscapes, and other subjects. He died at Venice in 1596.

FRANCESCHIELLO. See DE MURA.

FRANCESCHINI, BALDASSARE, called IL VOLTERRANO. According to Baldinucci, this painter was born at Volterra in 1611. He was called Il Volterrano Giuniore, to distinguish him from Daniele Ricciarelli da Volterra, and first studied under Matteo Rosselli, but he afterwards became a scholar of Giovanni de S. Giovanni. He is said to have excited the jealousy of that master, who, having engaged him as his coadjutor in some works in the Palazzo Pitti, after witnessing his capacity, thought it prudent to dismiss him. He was one of the most distinguished fresco painters of his time, in which he was more employed than in easel pictures. The fire of an ardent genius was tempered by reflection and decorum, and his natural taste of design was strengthened and varied by his study of the best works of the schools of Parma and Bologna. The praise bestowed on this eminent artist by his biographers, is considered by Lanzi rather parsimonious than extravagant, as will be evident to whoever considers his ingenious invention; the correctness of his design, so rare in machinists; his perfect knowledge of foreshortening; the spirited movement of his figures; and the quiet harmony of his colouring. The cupola of the Capella Niccolini, in the church of S. Croce, at Florence, surprises even the admirers of Lanfranco. That of the Nunziata is equally admirable; and the vault of a chapel in S. Maria Maggiore, representing Elias, is so finely foreshortened, that it reminds the spectator of the celebrated S. Rocco, of Tintoretto. Proportionate qualities shine in his oil pictures; such is his S. Filippo Benizzi, in the Nunziata at Florence; his S. Giovanni Evangelista, in the church of S. Chiara at Volterra; and his S. Carlo Borromeo, communicating the Pestiferous, in the Nun-

ziata at Pescia. He is highly respectable in his easel pictures, of which there are many at Florence and Volterra, particularly in the Palazzi Maffei and Sermolli. He died in 1689.

FRANCESCHINI, CAVALIERE MARC ANTONIO. This eminent painter, whom Lanzi styles one of the heads of the new Bolognese school, was born at Bologna in 1648. From the academy of Gio. Batista Galli he passed into that of Carlo Cignani, of whom he became the most assiduous assistant, and the most particular friend; and this attachment was increased by his marrying him to his cousin, the sister of Quaini. Cignani distinguished him above all his scholars, keeping him apart from his fellow students, furnishing him with select models for the design of the nude, and directing him in the use to be made of them in his compositions. By a constant study of the best productions of art, under the eye of Cignani, he acquired the tasteful choice and grandeur of his instructor, to which he added a certain *vaghezza* of colour, and a novelty of style entirely his own. Rich in ideas, facile and prompt in his operation, his powers were peculiarly adapted to the functions of a great machinist. His colouring is clear, without coldness, and his compositions are copious, without confusion. The principal works of M. A. Franceschini, at Bologna, are a ceiling in the Palazzo Ranuzzi; a fine picture of the Annunciation at the Institute; the Death of St. Joseph, in the church of Corpus Domini; St. John in the Isle of Patmos, in la Carità; and St. Francis di Sales kneeling before the Virgin and Infant, in la Madonna di Galeria. At Rimini, in the church of the Augustines, is a fine picture of S. Tommaso da Villanova giving Alms to the Poor. This eminent artist continued the exercise of his talents with little apparent diminution of his powers, until he reached the advanced age of eighty-one. His picture of the Founders of the Order, at the Padri Servi at Bologna; and his Pietà, at the Agostini at Imola, painted when he was near eighty, have no appearance of feebleness or senility. He died in 1729.

FRANCESCHINI, GIACOMO, was the son and scholar of the foregoing artist, born at Bologna in 1672. He painted history in the style of his father; and there are some of his pictures in the churches at Bologna. In S. Maria Inconronata, is a picture of S. Usualdo, St. Margherita, S. Lucia, and S. Cecilia; in S. Simone, the Crucifixion; and in S. Martino, S. Anna. He died in 1745.

FRANCESCHINI, DOMENICO, an indifferent modern Italian engraver, by whom we have a slight etching of the Amphitheatre of Flavius; dated 1725.

FRANCESCHINI, VINCENZIO. This artist was probably a relation of the preceding engraver. He executed part of the plates for the Museo Fiorentino; published in 1748. They are usually marked with the initials of his name, V. F.

FRANCESCHINO. See CARACCI FRANCESCO.

FRANCESCHITTO, [or FRANCISQUITO.] Lanzi states this painter to have been a native of Spain, and a scholar of Luca Giordano, who was accustomed to assert that the disciple would surpass his master. He accompanied that painter to Italy, on his leaving Madrid; and at Naples gave proof of the prediction of Luca, in a picture he painted for the church of S. Maria del Monte, representing S. Pasquale, with a beautiful choir of Angels, and a grand landscape. This promising artist died young at Naples.

FRANCHI, ANTONIO. This painter was born at Lucca in 1634, though domiciliated at Florence.

He was a scholar of Baldassare Franceschini, called Il Volterrano, and was a reputable painter of history. His picture of S. Giuseppe di Calassanzio, in the church of the Padri Scolopi, is admired for the correctness of its design, and the vigour of its effect. In the parochial church of Caporgnano at Lucca, is his most capital work of Christ giving the Keys to S. Peter. He was employed by the Grand Duke of Tuscany, for whom, as well as for private collections, he painted several easel pictures. He wrote a book on art, entitled *La Teorica della Pittura*, printed, after his death, in 1739. He died in 1709.

[**FRANCHI, LORENZO,** the younger, was born at Bologna about 1563, and was instructed by Camillo Procaccini; after leaving that master he attached him to the manner of the Caracci, whose works he copied, or imitated in small. He became eminent in this way; but the masters he chose for his models have the reputation of the performance, and the name of Lorenzo is scarcely recognised out of his own country. He died about 1630.]

FRANCIA. See RAIBOLINI.

FRANCISQUE. See MILE.

FRANCK, CONSTANTINE. This painter was born at Antwerp about the year 1660. He excelled in painting battles and sieges; and though his pictures of those subjects may not be equal to the works of Vandermeulen, they possess great merit. His most capital performance was a picture representing the Siege of Namur by King William, in which he had introduced the portrait of that monarch, and of the principal generals that attended him. The town was seen in the distance, and the encampment was between the principal group of figures and the city. This picture was much superior to his usual productions, which are sometimes rather dry and hard.

[**FRANCK, HANS,** one of the early engravers on wood, and who assisted in the work of the Triumph of the Emperor Maximilien, after Hans Burgknaier. He is supposed to be the same *Jan Franck* who lived at Nuremberg, and worked for Albert Durer.]

FRANCK, or FRANCKEN, JEROME. This Flemish painter was born at Herenthals, near Antwerp, about the year 1544, and was a disciple of Francis Floris. He afterwards visited France in his way to Italy, and passed some time at Paris, where he was employed by Henry III., whose portrait he painted, and was appointed painter to the King. He afterwards went to Rome, where he studied for some time. On his return to Flanders, he established an academy, and after the death of Francis Floris, the scholars of that master placed themselves under the tuition of Jerome Franck. In the cathedral at Antwerp is a picture by this master representing one of the miracles of St. Gomer, signed H. F. F. 1607. The principal altar-piece in the church of the Cordeliers at Paris, representing the Nativity, is by Jerome Franck. It was painted in 1585. [Brulliot says he was born in 1542; and Zani, that he died in 1620.]

FRANCK, or FRANCKEN, FRANCIS, called THE ELDER. This painter was the younger brother of the preceding artist, born at Antwerp about the year 1546, and was also instructed in the art by Francis Floris. He painted history with considerable reputation, and was received into the Academy at Antwerp in 1581. His most esteemed work was an altar-piece in the cathedral at Antwerp; the principal picture representing Christ amidst the Doctors; and the two folding-doors, the Baptism of St. Augustine, and the Miracle of the Widow of

Sarepta. His easel pictures are preferable to his larger works; they are well coloured, and touched with great freedom and effect. He died at Antwerp in 1616.

FRANCK, or FRANCKEN, AMBROSE, was the youngest brother of Jerome Franck, born at Antwerp about the year 1549, and, as well as his brothers, studied under Francis Floris. He painted history, and some of his pictures are in the churches of the Low Countries. In the cathedral at Antwerp there is an altar-piece representing the Martyrdom of St. Crispin, and a picture of St. Luke painting the Portrait of the Virgin. [The majority of writers on the subject place his birth in 1544.]

FRANCK, or FRANCKEN, SEBASTIAN. This painter was the elder son of Francis Frank, called the Old, born at Antwerp in 1573. He was a disciple of Adam van Oort, and at first distinguished himself in painting battles and skirmishes of cavalry. He afterwards painted landscapes, into which he introduced subjects from sacred history. In these he was one of the most esteemed artists of his time. Some of his best works are in the collection of the Elector Palatine, one of which is highly valued, representing the works of Mercy.

FRANCK, or FRANCKEN, FRANCIS, called THE YOUNGER, was the younger son of Francis Franck the elder, born at Antwerp in 1580. He was instructed in the art by his father, whose style he followed for some time. He afterwards visited Italy, and resided chiefly at Venice, where he studied the works of the great colourists of that school. After an absence of three years he returned to Antwerp, and was received into the Academy there in 1605. He painted several pictures for the churches at Antwerp; one of the most esteemed of his works is our Saviour disputing with the Doctors in the cathedral. Cornelius de Bie dates his death in 1642.

FRANCK, or FRANCKEN, JOHN BAPTISTE, was the son of Sebastian Franck, born at Antwerp in 1600. He received his first instruction from his father, and for some time followed his style, which he afterwards improved, by an attentive study of the works of Rubens. His first efforts were historical subjects; but he adopted a mode of representing the interiors of saloons and galleries, embellished with pictures and statues, &c., with gallant assemblies of figures and conversations. His works of that description were painted with great beauty of colouring, and a very spirited touch. They were greatly sought after, and were placed in the choicest collections. He possessed a talent of imitating the peculiar touch and style of each master in the small pictures he introduced into his galleries, so exactly, that it was easy to point out the original painter. [It was the possession of this talent that induced so many contemporary artists to solicit his assistance to decorate their pictures with small figures, both in landscapes and interiors. Many of Peter Neef's are so ornamented.]

FRANCK, JOHN ULRICH, a German designer and engraver, born at Kaufbeuren, in Suabia, in 1603. He resided chiefly at Augsburg, where he etched several plates, after his own designs; among others, we have the following by him:

A set of four Battles of Cavalry; *Hans Ulrich Franck*,
1643.
The Meeting of David and Abigail.
Alexander and the dying Darius. 1644.

FRANCK, JOHN. This engraver was the son of the preceding artist, and engraved several portraits

for the booksellers, of which are some of those in the *Priorata Hist. Leop.* In conjunction with Susanna Sandrart and J. Meyer, he engraved a set of the gardens and fountains in the vicinity of Rome.

[FRANCK, FRANCIS FREDERIC, another son of John Ulrich, was a portrait painter, as would appear by several engraved by Kilian bearing his monogram, three FFF interlaced, and the date 1683.]

FRANCKALLS, BAPTIST, an obscure engraver, mentioned by Florent le Comte, who says he excelled in engraving tournaments, theatrical scenes, and magnificent decorations.

FRANCO, BATISTA, called IL SEMELEI. This eminent painter and engraver was born at Venice in 1498, where he was instructed in the first rudiments of the art. He went to Rome when he was young, and attached himself to an attentive study of the works of Michael Angelo Buonaroti. He also copied at Florence every production of that great master, in pictures, sculpture, and drawings. By his constant contemplation of these admirable objects, he became one of the ablest designers of his time, although he was less successful in colouring. Vasari considers, as some of his best works, the frescos he painted for a chapel alla Minerva at Rome, of some subjects from the Evangelist. He painted in fresco the choir of the Metropolitan church at Urbino, and a picture in oil representing the Virgin and Infant between St. Peter and St. Paul, painted, according to Lanzi, in the best style of Florentine art, though there is something of stiffness in the figure of St. Paul. In the sacristy of the cathedral at Osimo, are several easel pictures of the life of our Saviour, which are regarded as rarities, as he seldom painted in small. As an engraver, Batista Franco is deserving of particular attention. It is not certainly known from whom he learned the use of the graver; but it has been supposed that he was instructed by Marc Antonio Raimondi; and this conjecture is strengthened by a near resemblance between the style of B. Franco and that of Giulio Bonasone, who was unquestionably a disciple of Marc Antonio. His plates are worked entirely with the graver, though some of them have the appearance of being assisted with the point. They are executed in a free, bold, but agreeable style. His masses of light and shadow are broad and masterly; and his design exhibits the grandeur and correctness of the great model from which he formed himself. He generally marked his plates B. F. V. F. for *Batista Franco Venetus, fecit.* The following are his principal plates:

Moses striking the Rock.
Abraham meeting Melchisedeck.
Abraham sacrificing Isaac.
The Israelites gathering Manna in the Desert.
The Captive Kings brought before Solomon.
The Adoration of the Shepherds, with Angels in the Clouds.
The Virgin and Infant, with St. John.
St. John the Baptist.
St. Jerome holding a Skull.
Christ disputing with the Doctors.
The Entombing of Christ by the Disciples.
Simon the Magician before the Apostles.
The Cyclops at their Forge.
Hercules and Dejanira.
The Donation made to the Church by the Emperor Constantine; *after Raffaele.*
A Bacchanalian subject; *after Giulio Romano.*
The Triumph of Bacchus; *after the same.*
The Deluge; *after Polidoro da Caravaggio.*

This artist died in 1561. [Bartsch enumerates above 100 pieces by him, among which is one with

the date 1563. Zani says he was living in 1566; and Vasari says he died in 1580. It is also a question whether he was born at Venice or Udine, in 1498 or 1510: he calls himself of Venice.]

FRANCO, GIACOMO, an Italian designer and engraver, who was probably a relation of the artist mentioned in the preceding article. He was born at Venice about the year 1560. His style of engraving resembles that of Agostino Caracci; it is free and masterly; his design is correct, and there is a fine expression in his heads. The following prints are the most worthy of notice:

Part of the plates for an Edition of Tasso's Jerusalem, published at Genoa in 1590; after the designs of *Bernardo Castelli*; the rest were engraved by *Agostino Caracci*.

Habiti delle Donne Venetiane; published in 1626.

A collection of portraits of the Great Men; dated 1596.

St. Jerome; *J. Franco Roma, sc.*

The Crucifixion; signed *Giacomo Franco, fec.*

Hercules between Virtue and Pleasure; from an antique basso relievo.

FRANÇOIS, LUCAS. This painter was born at Mechlin in 1574. It is not mentioned by whom he was instructed in the art; but he painted history with considerable reputation, and was also much employed as a portrait painter. He passed the early part of his life at the courts of France and Spain, and was appointed painter to both those monarchs. After an absence of six years he returned to Flanders, where he painted several altar-pieces for the churches, which are deservedly admired. At Tournay, in the abbey of St. Martin, is a fine picture by this master of St. Placido and St. Maurice; and in the church of St. Catherine, at Mechlin, the Martyrdom of St. Lawrence. He died at Mechlin in 1643.

FRANÇOIS, PETER. This painter is miscalled, by Mr. Pilkington, Lucas François the Young. He was the son of the foregoing artist, born at Mechlin in 1606. For some time he studied under his father, and followed his style in his large historical works; but he afterwards entered the school of Gerard Segers, whose academy was then in great repute, and adopted a mode of painting history and portraits of a size smaller than life, which were greatly admired for the beauty of the colouring, and the neatness of his pencil. The Archduke Leopold invited him to his court, where he was favoured with the esteem and patronage of that prince. He was also solicited to visit Paris, and met with the most flattering encouragement. He rendered himself extremely acceptable to the Parisians, by his accomplishments as a man of the world, and his knowledge of music. After passing four years in France he returned to Flanders, where he continued to exercise his talents with great success. Peter François was ingenious in his compositions, a firm and correct designer, and his colouring is clear and seductive. In the church of the Nuns of Bethenian, at Mechlin, are two pictures by this master of subjects taken from the history of their order. He died in 1654. [He had a younger brother called *Lucas*, born at Malines in 1615, who painted history and portraits, and resided a considerable time in France: the remarks on the one will apply to the other.]

FRANÇOIS, SIMON, a French painter, born at Tours in 1606. Without the help of a master, he had made some progress in the art, when he went to Italy, where he studied some years. At Bologna he became acquainted with Guido Reni, whose portrait he painted. On his return to France he settled at Paris, where he painted the portrait of the

young Dauphin so much to the satisfaction of the court, that he looked forward with confidence to the acquisition of fortune and fame. In these flattering expectations he was however disappointed, and died in obscurity at Paris in 1671.

FRANÇOIS, JOHN JAMES, a modern French engraver, born at Nancy in 1717. He is said to have been the first that engraved at Paris in the style representing drawings made in crayons, for which he received a pension of 600 livres from the king. He also executed some small plates of portraits with the graver. The plates for the *History of the Modern Philosophers*, by Saverien, were engraved by this artist. Among others, we have by him the following prints:

Louis XV., King of France.

His Queen.

Peter Bayle; after *Carle Vanloo*.

Desiderius Erasmus; after *Holbein*.

Thomas Hobbes; after *Picrre*.

John Locke; after *Vien*.

Nicholas Malebranche; after *Bachelier*.

The Dancers; after *F. Boucher*.

A March of Cavalry; after *Parocel*.

He died at Paris in 1786. [Brulliot and Zani say that he died in 1769, and both call him *John Charles*. Zani maintains that he was the original inventor of the manner of engraving to imitate chalk drawings, and quotes a letter, addressed to M. Severin in 1740, in proof.]

FRANCUCCI. See IMOLA.

FRANGIPANE, NICCOLO. This painter is believed by some to have been a native of Padua, by others of Udine. He flourished from the year 1565 till 1593; and though his works are not mentioned by Ridolfi, his talents are highly worthy of notice, from the proofs he has left of his ability. At Padua, in the church of S. Bartolomeo, is a fine picture by him of S. Francesco, painted in 1588; and at Pesaro, an altar-piece of S. Stefano. But his most admired work is his Assumption, in the church of the Conventuali, at Rimini, of which Lanzi speaks in the highest terms. [Some of his works are dated 1597.]

FRANQUAERT, JAMES, a Flemish painter, born at Brussels in 1596. He received a liberal education from his parents, who were of great respectability, and having shown an early inclination for the art, he was sent to Italy to study painting and architecture, where he remained some years. On his return to Flanders he was appointed principal painter and architect to Albert and Isabella, then governors of the Low Countries. He was greatly esteemed by those illustrious personages, who employed him in several public works, both in painting and architecture. The church of the Jesuits, at Brussels, was built on his plan, which he ornamented with some of his pictures. He died at Brussels at an advanced age. [Balkema says he was born in 1577, and died in 1652.]

FRANS, NICHOLAS. This painter was born at Mechlin in 1539. It is not said under whom he studied; but he was a respectable painter of history. In the collegiate church of Our Lady at Mechlin, is an altar-piece by this master, representing the Flight into Egypt; and in the church of Hanswyck, near Mechlin, are two pictures by him of the Visitation and the Annunciation. His drawing is correct, and he was an excellent colourist.

FRANSSIÈRES, J. DE, a modern French engraver of little celebrity. He engraved part of the plates for a set of Turkish habits, published at Paris in 1714, by M. de Ferriol.

FRARI, FRANCESCO. See BIANCHI.

FRATE, IL. See PORTA.

FRATELLINI, GIOVANNA. This celebrated paintress was born at Florence in 1666. The early disposition she showed for the art recommended her to the notice of the Grand Duchess Victoria, who took her under her protection, and had her instructed in drawing and music, by the best masters. She was afterwards taught miniature painting by Ippolito Galantini, and finished her studies under Ant^o. Domenico Gabbiani. She painted historical subjects and portraits in oil, miniature, and in crayons, but chiefly excelled in the latter, in which she is no way inferior to the celebrated Rosalba. Her reputation soon spread throughout Italy. She painted the portraits of Cosmo III.; that of his grand duchess, her patroness; the principal nobility of the court; and the most illustrious personages of Italy. One of her best works is in the Ducal gallery at Florence. It represents her painting the portrait of her son. This distinguished lady died at Florence in 1731.

FRATELLINI, LORENZO MARIA. This painter was born at Florence in 1690. He was the son of the lady mentioned in the preceding article, by whom he was instructed in the elementary principles of design. He afterwards studied under A. Domenico Gabbiani, who had been the instructor of his mother. Under that master he acquired a ready and correct manner of designing, and became a promising painter, both in history and portraits; but he died in the prime of life, in 1729.

[FREEBAIRN, ROBERT, an English landscape painter, was born in 1765; he was for a short time with Richard Wilson, who died before his education was completed. He afterwards went to Italy, where he remained about ten years. But where nature has denied the gift, neither master nor country will supply the deficiency. He never rose above mediocrity. His pictures are simply pleasing, never striking. On his return to England he met with several patrons, and as he was slow in performance, it is probable they were the chief purchasers of his works. He died in 1808. There are about forty prints of Italian and English Scenery published by him.]

[FREEZEN, JEAN GEORGE, a painter of fruit and flowers, was born at Palts, near to Heidelberg, in 1701. He first studied under Jean Van Nikkelen, and afterwards under Philip Van Dyck, of whom he became one of the best scholars. He was patronized by the Duke of Hesse, and was appointed historical and portrait painter to the court of Cassel.]

FREMINET, MARTIN. This artist was born at Paris in 1567. He was the son of an obscure painter, who taught him the rudiment of the art, and without any better instruction he acquired sufficient ability to produce his picture of St. Sebastian, in the church of S. Josse, at Paris. He afterwards went to Italy, and arrived at Rome at the time when the artists were so divided between the styles of Michael Angelo Caravaggio, and Cavaliere Giuseppe Cesari. He formed an intimacy with the latter, without preferring his style. The works of M. Angelo Buonaroti were the particular objects of his admiration. Freminet visited Florence, and afterwards Parma, where he studied some time the works of Parmegiano. After passing fifteen years in Italy he returned to Paris, in the reign of Henry IV., who appointed him his painter, and employed him in the chapel at Fontainebleau. He had scarcely commenced that undertaking when the King was assassinated. His successor, Louis XIII., continued

him in his employment, and conferred on him the Order of St. Michael. Freminet possessed a ready invention, was a bold, rather than an elegant designer, and was perfectly acquainted with anatomy and perspective. In attempting to imitate the great style of Buonaroti, he fell into the *outré* and extravagant; and the movement of his figures is strained and violent. The ceiling of the chapel of Fontainebleau is his most considerable work; it represents subjects from the Old and New Testament, among which are Noah and his Family entering the Ark, and the Annunciation. In the angles he has represented the Sibyls, designed in the tasteful style of Parmegiano. He did not long survive the finishing of the chapel, and died at Paris in 1619.

FRERES, THEODORE, a Dutch painter, born at Enkhuysen in 1643. He was of an ancient and opulent family, who gave him an education suited to his birth, and, among other accomplishments, he was taught drawing, for which he showed so strong a predilection, that his parents acceded to his desire of visiting Italy, and he passed several years at Rome, studying after the antique, and the best productions of modern art. He returned to Holland with a large collection of drawings he had made in Italy, and distinguished himself by several historical works; among which were the ceiling of a public hall at Amsterdam, and some pictures in one of the palaces of the Prince of Orange. In his studies in Italy he appears to have been more attentive to the purity and correctness of design than to the blandishments of colouring, in which he is less successful. His compositions are ingenious and tasteful. He is said by his Dutch biographer to have been invited to England by Sir Peter Lely, who promised to introduce him to the King, but finding on his arrival that the situation he expected was filled by Antonio Verrio, he returned to Holland. He is not, however, mentioned in the Anecdotes. He had just finished some considerable works in the Town-house at Enkhuysen when he died, in 1693.

FRESNE, CHARLES DU, a French amateur engraver, who, according to Basan, engraved a few plates for his amusement; among which is,

The Interview between S. Nil and the Emperor Otho III.; after *Domenichino*.

He lived about the year 1680.

FRESNOY, CHARLES ALPHONSE DU. This distinguished personage is perhaps more celebrated for his poem on the art, than for his merit as a painter. He is, however, from both, entitled to particular notice in a publication of this nature. He was the son of a respectable apothecary, born at Paris in 1611, and was destined by his father to the study of physic, who, with that intention, gave him the best education in his power. His progress in his studies was more than usually promising; he soon became well versed in the classics, and at an early period of his life showed a marked genius for poetry. His love of painting was not less conspicuous; and when he was eighteen years of age, he ventured to express his desire of adopting it as a profession, though he was aware of the opposition that would be made to his wishes, from the known predilection of his parents in favour of a medical life. Finding it impossible to vanquish prejudices so deeply rooted, he determined to pursue the bent of his inclination, though at the risk of incurring the utmost displeasure of his parents. He accordingly placed himself under the tuition of Francis

Perrier, and afterwards entered the more reputable school of Simon Vouet. After studying under those masters about three years, he formed the project of visiting Italy, although without any other resources than what he could derive from the exercise of his talent. On his arrival at Rome, his first attempts were views of the buildings and architectural ruins, in the vicinity of that city; which, though not without merit, he had great difficulty in introducing to public notice. A stranger in that great metropolis, young and destitute, deprived of all assistance from his family, he found it difficult to subsist. He languished at Rome for two years, in that state of indigence and obscurity, when Peter Mignard, who had been his fellow student under Vouet, arrived for the purpose of study. The meeting of the young friends, in a foreign country, was most cordial, and from that moment they formed the bonds of a constant attachment, which existed during the remainder of their lives. Mignard, who was more successful, divided with his friend the earnings of his art; and although he possessed a greater facility than du Fresnoy, he was frequently assisted by the profound reflections of his friend, and his perfect acquaintance with the theory of the art, of which he has given ample proof in his excellent poem. The Cardinal of Lyons employed them in copying the select works of Annibale Caracci, in the Farnese gallery; and they were most assiduous in their studies after Raffaele and the antique. Felibien has given a particular account of his works at Rome, of which the following are the principal: the Ruins of Campo Vaccino; a young Athenian visiting the Tomb of her Lover; the filial Piety of Æneas; Mars finding Lavinia sleeping on the Banks of the Tyber, one of his best pictures; the Birth of Venus, and that of Cupid. In 1753 he left Rome, to return to France, by way of Venice, and was so struck with the works of Titian, that he wrote to his friend to rejoin him in that city, where he remained eighteen months. During his residence at Venice, he painted some pictures, in which his improvement in colouring showed how much he had profited by his studies after Titian. In 1656, he returned to Paris, where he painted, among other works, a picture of St. Margaret, for the church dedicated to that saint, and four landscapes in the Hotel d'Amenonville, in which the figures were painted by his friend Mignard. The remainder of his life was employed in preparing his poem for publication, which, however, did not appear till three years after his death. He died at Paris in 1665.

FREY, JAMES. This eminent engraver was born at Lucerne, in Switzerland, in 1681. After learning the principles of design he went to Rome, when he was twenty-two years of age, where he received some instruction from Arnold van Westerhout, and had afterwards the advantage of studying in the school of Carlo Maratti, at the same time with Robert van Audenarde. His progress was rapid; and he was soon regarded as one of the ablest artists at Rome. His drawing is correct and tasteful; and he was a perfect master of harmony and effect. He etched his plates with spirit, and worked over the etching in a firm and masterly style. Few artists have approached nearer to the style of the painters from whom they engraved than Frey. The number of his prints is considerable, of which the following are the principal:

PORTRAITS.

Carolus Eques Maratti; *after a picture by himself.*

s 2

Pope Innocent XIII.; *Aug. Massucius, inv.*
 Pope Benedict XIII.; *after the same.*
 Pope Gregory XIII.; *after the marble by Camillo Rusconi.*
 Hieronymus Picco de Mirandole; *P. Nelly, pinx.*
 Clementina M. Britan. Franc. et Hib. Regina; *J. Frey.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; copied from Edelinck's print *after Raffaele.*
 A Charity, with three Children; *after Albano.*
 The Death of St. Petronilla; *after Guercino.*
 The Crowning of the Virgin; *after Caracci.*
 The Virgin giving the Scapular to St. Simon Stock; *after Seb. Conca.*
 St. Francis de Paula restoring a Child to life; *after B. Lambertini.*
 The Archangel Michael; *after Guido.*
 The Four Fathers of the Church; *after the same.*
 The Death of St. Anne; *after A. Sacchi.*
 St. Romuald; *after the same.*
 The Martyrdom of St. Sebastian; *after Domenichino.*
 The Communion of St. Jerome; *after the same.*
 The Four Angels of St. Carlo Catenari at Rome, representing Justice, Temperance, Fortitude, and Prudence; *after the same.*
 The Rape of Europa; *after Albano.*
 Aurora, with the Hours dancing before the Chariot of the Sun; *after Guido*; in two sheets.
 Bacchus consoling Ariadne after the Departure of Theseus; *after the same*; in two sheets.
 An allegorical subject of Clemency; *after Carlo Maratti.*
 St. Bernard; *after the same.*
 The Adoration of the Shepherds; *after Seb. Conca.*
 St. Charles Borromeo interceding for the stopping of the Plague; *after P. da Cortana.*
 A Reposo, where St. Joseph is presenting Cherries to the infant Christ; *after Carlo Maratti.*
 Augustus shutting the Temple of Janus; *after the same.*
 St. Andrew kneeling before the Cross; *after the same.*

James Frey died at Rome in 1752. [He is better known by his Italian name *Giacomo Frey*; though there is another engraver of the same name, but of inferior talent.]

[FREY, JOHN PETER DE, an engraver of distinction, was born at Amsterdam in 1770, and was instructed in the art by Lauwers. Deprived by nature of the use of his right hand, he had the courage to pursue the art with his left, and by industrious application surmounted every difficulty. He became distinguished in his profession as an able designer, and for the boldness of his graver. He every where exhibits fine and well exercised talent. He settled at Paris. Joubert, writing in 1821, says, in his *Manuel de l'Amateur d'estampes*, that the portrait of Dr. Du Bois, which is dated 1818, was his last work; this is not correct, as there is a print of the Count de Hauterive with the date 1827, and he was employed in 1830. It is not ascertained whether he is still living; but no doubt his artistic pursuits have terminated. He engraved many prints *after Rembrandt, Plink, G. Dow*, and other masters of that school, which are held in estimation; particularly the Anatomical Demonstration, the Family of Tobias, the Presentation in the Temple, and the Ship-builder and his Wife; all *after Rembrandt.*]

FREZZA, GIOVANNI GIROLAMO, an Italian engraver, born near Tivoli in 1660. He was instructed in engraving at Rome by Arnold van Westerhout. His plates are etched with care, and very neatly finished with the graver, but without much force or effect. We have, among others, the following by him.

The Gallery of the Verospi Palace; seventeen plates; *after the frescoes by F. Albano.*
 A set of ten plates, including the title; after the nine pictures by *Niccolo Beretoni*, in the church of la Madonna in Monte Sauto, at Rome.

The Twelve Months; *after Carlo Maratti*. The same subjects are engraved by *Poilly*.

The Virgin suckling the Infant; *after L. Caracci*.

The Holy Family; *after Carlo Maratti*.

The Assumption of the Virgin; *after the same*.

The Judgment of Paris; *after the same*.

The Riposo, called the Zingara; *after Coreggio*.

The Descent of the Holy Ghost; *after Guido*; scarce.

Polyphemus on a Rock, and Galatea and her Nymphs on the Sea; *after Sisto Badalocchi*.

Polyphemus hurling a Rock at Acis and Galatea; *after the same*.

Venus; *after an antique painting*; for the Crozat collection.

Pallas; *after the same*; for the same collection.

FRIANO, TOMMASO DI SAN. See MANZUOLI.

FRIDERICH, JAMES ANDREW, a modern German engraver, who lived about the year 1760. He engraved some plates of Hussars, and other horsemen; *after Rugendas*. [He died in 1751, at the age of 68.]

[FRIES, ERNEST, born at Heidelberg in 1801, died in 1833. He studied at Munich, and is reckoned among the best of the modern German landscape painters. Several of his most beautiful landscapes are in possession of the senator Jenisch at Hamburg, and one in the collection of M. de Mitchels at Heidelberg.]

FRIQUET, DE VAUROSE. Basan mentions this artist as a painter, and a scholar of Sebastian Bourdon. He engraved several plates after the works of his master.

FRISIUS, JOHN VREDEMAN, an old Dutch engraver, born at Leuwarde, in Friesland, in 1527. He was also an eminent architect, and was employed to erect the triumphal arch for the entry of Charles V. into Antwerp. We have a book of monuments by him, entitled *Cenotaphiorum, tumulorum et mortuorum Monumentorum*, published at Antwerp in 1563, by Jerome Cock. The plates are etched and finished with the graver, with considerable intelligence.

FRISIUS, JOHN EILLART. This artist was probably related to the preceding engraver. He was chiefly employed by the booksellers, for whom he engraved some plates of portraits. Among others,

Henry IV., King of France; scarce.

Henry of Nassau, Prince of Orange; scarce.

FRISIUS, SIMON, an eminent Dutch engraver, who was apparently of the same family as the two preceding artists. He was born at Leuwarde, in Friesland, about the year 1590, and is regarded as one of the first that brought etching to perfection. Abraham Bosse, in his treatise on the art of engraving, &c., observes, that the first artist to whom he was indebted for intelligence, was Simon Frisius, whom he thinks entitled to great credit, as being one of the first that handled the point with freedom and facility. His etchings are bold and masterly; and in his hatchings he approaches the neatness and strength of the graver. The prints of Frisius are scarce, and are much esteemed. The small figures which he occasionally introduces into his landscapes, are correctly drawn. He frequently marked his plates with the initials S. F. *fecit*, and sometimes with the word *fecit* only. The following are his principal works:

A set of twelve small heads of female Saints and Sibyls; marked *fecit*; *after his own designs*.

A set of portraits; *after Henry Hondius*.

A set of twelve plates of Birds and Butterflies; *after Mark Gerard*.

Twenty-five Views and Landscapes; *after Matt^r Brill*, entitled, *Typographia Variorum Regionum, aeri incisa a Simone Frisio, ab J. Vischerio excusa*. 1651.

A mountainous Landscape on the Sea-coast, with figures; marked *Henry Goltzius, inv. Simon Frisius, fec.*

A Landscape, with a Tower. 1608; *Henry Goltzius, inv.*

A Landscape, with the story of Tobit and the Angel; *P. Lastman, inv. S. Frisius, fec. aqua fort.*

A Landscape, with the Flight into Egypt; *Hondius, inv. S. Frisius, fec.*

A Landscape, with two pastoral figures; marked *S. Frisius*; highly finished, and very scarce.

FRITS, or FRITZ, PETER, a Dutch painter, born at Delft in 1635. He painted incantations, spectres, and other eccentric absurdities, in the style of Jerome Bos. [He died in 1682.]

[FRITSCH, DANIEL, a German painter, who lived at the latter part of the 16th century. He copied, or imitated, the works of Lucas Cranach, as appears by a picture in the church at Tempelhof, near Berlin, mentioned by Dr. Kugler, supposed to be by that master, but which, on cleaning, was discovered to be the work of Fritsch, and painted in the year 1596. Kugler describes it as the work of Cranach, and says its date is 1506, and observes, that in power of colouring it is inferior to the later works of the master, but is distinguished by the excellence and individual truth of the heads. He corrects the mistake in a note.]

FRITZSCH, CHRISTIAN. This engraver was a native of Hamburg. He was chiefly employed by the booksellers, for whom he engraved some portraits, among which are,

Pope Benedict XIV.

John Churchill, Duke of Marlborough.

[FROMANTIQU, HENRI DE, a painter who, it is said, excelled in flowers, birds, and objects of still-life. He was born at Nimeguen in 1630, and was living in 1680. In the gallery at Saltshal is a beautiful flower-piece by him. It is also said that he painted in the manner of Rembrandt; and that Wouwerman gave him his daughter in marriage, with a large portion. This last circumstance, if authentic, would be confirmatory of his artistic talent; but the fact may be doubted, as Wouwerman never became rich by his profession, and died of chagrin at finding his works so much neglected.]

FROSNE, JOHN, a French engraver, born at Paris about the year 1630. He was principally employed in engraving portraits, of which the Abbé de Marolles had collected forty-three. He also engraved part of the large ornamental plates for the collection of Views, &c., by S. de Beaulieu. We have, among others, the following portraits by him:

Claude Baudry, Abbé de la Croix; *after Le Bon*. 1657.

Louis de Lorraine, Duc de Joyeuse.

Henry d'Orleans, Duc de Langueville.

Nicholas Dauvet, Comte de Desmarez; *after Stresor*.

Nicholas Potier, President of the Parliament.

M. Dreux d'Aubray.

FROYEN, ———, the name of an obscure and very indifferent engraver, which is affixed to a print representing the head of our Saviour. It is executed entirely with the graver.

FRUTET, FRANCISCO. This painter was a native of Flanders, though he principally resided at Seville. He flourished about the year 1548. It is not known by whom he was instructed in the art. His style of design bears little resemblance to that of his country, and exhibits a grandeur of form, and an elevation of character, that partake of the Roman school. His most admired performance is in the chapel of the Hospital of St. Cosmo and St. Damian at Seville. In the centre picture he has represented the Crucifixion; on the inside of the

folding-doors Christ bearing his Cross, and the Entombing; on the outside, the Virgin and Infant, with St. Bernard.

FRUYTIERS, PHILIP. This painter was born at Antwerp in 1620. He first painted historical subjects in oil, and had given proof of considerable ability in an altar-piece, representing the Virgin and Infant seated on a Globe, with a Choir of Angels, painted for the cathedral, when he quitted oil painting for distemper and miniature, and was the most celebrated artist of his time in those branches. His colouring is excellent, and his compositions evince a ready invention. His works were greatly esteemed by Rubens; and it is no slender proof of his merit, that he was employed to paint the portraits of that great master and his family, which he executed entirely to his satisfaction. Fruytiers etched some plates in a very masterly style; they are principally portraits. [Balkema says he was born in 1625, and died in 1677.]

FRYE, THOMAS, an English portrait painter and engraver in mezzotinto, born about the year 1724. He was a respectable artist, and painted portraits with success, both in oil and in miniature. He also scraped several plates of portraits in mezzotinto, most of which are as large as life. Among others, are the following:

- His Majesty George III.
- The Queen.
- His own Portrait.
- That of his Wife.
- The celebrated Miss Pond.

[**FUENTE, JUAN LEANDRO DE LA,** a Spanish painter, who flourished at Granada from 1630 to 1640. Although not mentioned by Palomino nor Pons, he was an artist of distinguished merit. He followed the manner of the Bassans both in subject and treatment, and his colouring is quite of the Venetian school. His pictures are to be found at Granada, Seville, and Madrid.]

FUESSLI, JOHN CASPAR. This painter was born at Zurich in 1706. He studied for some time at Vienna, under John Kupetsky, and became an eminent painter, particularly in portraits. After residing some years at Rastadt, in the quality of painter to the court, he returned to his native city, and practised his art with reputation. He painted a series of magisterial portraits, which have been engraved in mezzotinto by Valentine Daniel Preisler and others. To this estimable artist we are indebted for the lives of the Swiss painters, in three volumes, with portraits and vignettes, designed and engraved by himself. He died in 1781.

FUESSLI, MATTHIAS, a Swiss painter, born at Zurich in 1598. He was a scholar of Gothard Ringgli, and afterwards studied in Italy. He painted battles, the plundering of towns, and conflagrations. He died in 1665.

[**FÜGER, HENRI,** born at Heilbronn in 1751, died at Vienna in 1818. He painted historical subjects and portraits, in which he followed the principles of Raphael Mengs. He was appointed director of the Imperial Gallery in 1806, and under his superintendance the Academy of Vienna became so attractive that it was frequented by a majority of the artists of Germany. Some of his works exhibit elegance of form and an agreeable colour; but he is very unequal, as may be seen by those at the Imperial Gallery, which are not his best. He is, however, considered, by German writers, among the most eminent artists of his time. Brulliot calls him *Frederic Henri*, and mentions two prints en-

graved by him; one representing Moses and Aaron, and the other Jupiter and Juno.]

FULCARUS, or FURCK, SEBASTIAN, a German engraver, who, according to Professor Christ, was a native of Goslar, as the name of that town is inscribed on several of his prints. In the early part of his life he resided at Rome, where he engraved some plates, as early as 1612. From 1620 to 1630 he was established at Frankfort on the Maine. He engraved many portraits, chiefly for the booksellers, among which are those of the Columna family. He worked principally with the graver, though we have a few etchings by him. When he did not sign his plates with his name, he marked them with the cipher *S*. We have, among others, the following prints by him:

The Last Judgment; *after M. Angelo Buonarroti.* On the tombstone, at the left-hand corner, his cipher is marked, in the first impressions of the print; and when he had retouched the plate he added the inscription, *Sebastian. Fulcarus reinciditque.*

St. Sebastian; a half figure.

An ornamental Frontispiece to the works of Gul. Fabricius, dated 1646. It is etched in a very spirited style, and is signed *S. Furck, f.*

He also engraved some plates from Titian, and other masters.

FULCO, GIOVANNI. This painter was born at Messina in 1615. After having learned the first principles of design in his native city, he went to Naples, where he entered the school of Cavaliere Massino Stanzione. He is said by Hakert, in his *Memorie de Pittori Messinese*, to have been a firm and correct designer, and to have excelled particularly in the representation of children. Many of his pictures have been destroyed by the earthquakes, to which his country is subject. Of those that remain are his fresco works, and a picture in oil of the Birth of the Virgin, in the chapel of the Crucifixion, at the Nunziata de Teatini, at Messina. He died about the year 1680.

FULLER, ISAAC, an English painter, who flourished in the reign of Charles II. Of his family, or instructor in his own country, nothing is known; but he studied some years under Francis Perrier, at Paris. He wanted invention and imagination to succeed in historical painting; and his works of that description have little claim to notice. This will be readily admitted by whoever has seen his miserable performance at Magdalene and All Souls colleges, at Oxford, though Mr. Addison wrote a Latin poem in praise of the former. He had, however, a correct delineation of the model before him, which enabled him to succeed better in portrait painting; many of which, independent of a strong resemblance, are bold and masterly. His own portrait, which is in the gallery at Oxford, though eccentric, is touched with great force, and full of character. Fuller etched some plates for a drawing-book, called *Libro da disegnare*; and in conjunction with Tempesta and Henry Cooke, etched the plates for the Moral Emblems, by Cæsar Ripa; they are very indifferently executed. Mr. Strutt miscalls this artist *John*. He died in London in 1672.

FUMACCINI. See SAMACCHINI.

FUMIANI, GIOVANNI ANTONIO. This painter was born at Venice in 1643, though he was educated at Bologna. After acquiring an excellent style of design and composition in that distinguished school, he returned to Venice, where he studied for some time the splendid and ornamental principles of Paolo Veronese. With such advantages, it was

expected that he would have distinguished himself; but in his best works there is a coldness and languor in his colouring, a feeble arrangement of light and shadow, and a want of expression, unusual in the school in which he was brought up. Lanzi considers his picture of Christ disputing with the Doctors, in the church of La Carita, as his best performance. He died in 1710.

FUMICELLI, LODOVICO. This painter was a native of Treviso, and flourished about the year 1536. It is not certainly known whether he was a scholar of Titian or not; but Lanzi regards him as one of the ablest and most memorable of his imitators. In 1536 he painted the principal altarpiece of the Padri Eremitani at Padua, representing the Virgin and Infant seated in the clouds, with S. Agostino, S. Jacopo, and Santa Marina below; which, according to Ridolfi, is designed and coloured in a style worthy of the greatest masters. In the church of the Padri Serviti, at Treviso, he painted a picture of S. Liberale and S. Caterina, with two laterals, representing S. Sebastiano and S. Filippo, the founder of their order. It is to be regretted, that the offer of an advantageous situation in the engineers tempted him to abandon painting.

FUNGAI, BERNARDINO. This painter was born at Siena, and flourished about the year 1512. His style retains something of the dry, stiff manner which preceded him, though not more than many of his contemporaries. Among the works of this master which remain, are the Virgin and Infant, with several Saints, at the Carmine at Siena, painted in 1512, and the Crowning of the Virgin, at Fonte Giusta.

FURINI, FRANCESCO. This eminent painter is styled by Lanzi the Guido and Albano of the Florentine school. He was the son of a respectable portrait painter, born at Florence in 1604, and was first instructed by his father. He afterwards studied under Passignano and Roselli; and on leaving their schools, visited Rome, where the works of Guido were so much the objects of his admiration, that he attached himself to an attentive study of them, rather as a rival than an imitator. Of his large works in the churches, the most admired are at Borgo S. Lorenzo, near Florence, representing St. Francis receiving the Stigmata and the Conception of the Virgin. But he acquired the high reputation in which he is held, by his admirable easel pictures, which are found in the first collections in Florence, and are in the highest estimation. He drew with elegance and correctness, particularly the delicate forms of women and children, and he generally made choice of those subjects in which they could be introduced with the happiest effect. Such is his picture of the Three Graces, in the Palazzo Strozzi; and that of Nymphs carried off by Satyrs, in the Casa Galli. Lanzi observes, that he sometimes painted Magdalenes, which were not much more veiled than his Nymphs. This elegant artist died in the prime of life, in 1646. [Zani places his death in 1649.]

FURNIUS, PETER, a Flemish designer and engraver, who resided at Antwerp about the year 1570. He was a contemporary of the Galles and the Sadeliers, who engraved some plates from his designs. His style of engraving bears a near resemblance to that of those artists. Though he drew the figure correctly, in attempting to imitate the great style of Michael Angelo Buonarroti, he fell into affectation and extravagance. He worked en-

tirely with the graver in a slight, feeble manner. His plates are sometimes marked with the cipher **P.** Among other prints we have the following by him:

A set of six plates of the Parable of the good Samaritan. The Martyrdom of St. Felicia; *P. Furnius, in. et fec.*
The Escape of Clelia, with other subjects from the Roman History; marked *P. Furnius, fecit.*

[**FUSELI, HENRY,** for so he chose to write his name after he arrived in England, was the son of John Caspar Füessli of Zurich in Switzerland, and born in 1745. He came to England at an early age, with the intention of making literature, and not art, his pursuit; but having shown some of his drawings to Sir Joshua Reynolds, who spoke very favourably of them, he decided thenceforth to devote himself to painting. In 1798 he exhibited his illustrations of Milton, and made the full extent of his genius known to the public. His other performances are numerous, and are subjects from the higher order of poets, or writers of wild and wonderful fictions; though he could represent the pathetic or ludicrous with equal felicity. His lofty imaginings were set down by matter-of-fact people as extravagancies; but such critics may be left to admire Dutch boors, and the other commonplaces of mechanic artisans, and indulge their taste in the surprising truth of pictures of still-life; the poetry of art is not for them. His knowledge of anatomy was extensive, but it must be admitted that, in some instances, it was too ostentatiously displayed. For twenty years he worthily filled the offices of professor of painting and keeper of the Royal Academy. Fuseli was a scholar, and enjoyed the friendship of his most eminent literary contemporaries; and his domestic character was truly estimable. He died in 1825. John Knowles, his executor, has published an account of his life and works, and of many other matters, in 3 vols.: he says that Fuseli was born in 1741, though Fuseli had altered that date, in a former publication, to 1745; others say that he was 87 when he died, which would place his birth in 1738. As an artist Fuseli was truly original, he had no precursor, nor is it likely that he will soon have a follower, with the same stamp of genius: a mere imitator would be contemptible.]

FYT, JOHN, an eminent Flemish painter, born at Antwerp in 1625. He excelled in the representation of every species of animals; but in dogs he is perhaps without a rival. It is impossible for art to approach nearer to nature than in the pictures of Fyt of that description. His touch is without manner, or the formality of practice; it is loose, spirited, and playful, but peculiarly characteristic, and full of energy. Such was his extraordinary merit, that he was courted by the greatest painters of his time to embellish their works, with the additional attraction of his admirable animals. Rubens, Jansens, Crayer, and Jordaens, employed him in that way, which is the more flattering to his talent, as the great painter first mentioned particularly excelled in painting animals of every description. His works are placed in the choicest collections. We have by Fyt some admirable etchings, executed in the bold and spirited style of his pictures; they are as follow:

A set of eight of Dogs and other Animals; marked *Jo. Fyt. 1640.*

A set of seven of Dogs, of different species, with backgrounds of landscapes; dated 1642; inscribed *Johannes Fyt, pinx. et fecit.*

A set of eight small plates of a Cart, a Horse, a Dog, Foxes, Goats, and three of Cows. These are very scarce.

[Lanzi mentions a *Gio. Fyft di Anversa*, who resided for some time at Venice, and was employed in the *Caso Sagredo*, and in that of *Contarini*: this is a mistake as regards *Jan Fyt*, as will be shown in a subsequent article. Fyt died in 1671.]

G

GAAL, BARENT, a Dutch painter, born at Haerlem in 1650. He was a scholar of Philip Wowermans, until the death of that master in 1668, when he found himself capable of dispensing with further instruction. He painted hunting parties, battles, horse-fairs, and similar subjects to those of his instructor. Though very inferior to Wowermans in correctness of drawing, and the sweetness and polish of his pencil, the works of Gaal are not without considerable merit in the truth of his colouring, and his intelligent management of light and shadow. He frequently painted the figures, &c. in the landscapes of Isaac Koeke, a scholar of Jacob Ruysdael. [He died in 1703.]

[GAAL, PETER, was born at Middelbourg in 1770, and received his first instructions from his father, under whom he made some progress; he afterwards became a pupil of Schwieckhardt, at the Hague. After visiting London, Paris, and several places in Germany, he settled in his native city, where he painted portraits, landscapes, animals, live and dead game, and subjects of ordinary life. His compositions are distinguished by a superior mode of treatment and lightness of pencilling. Some of his pictures are of large dimensions; two of that description were exhibited at Amsterdam in 1808, one representing General Monnet, with several Officers of his Staff, in full uniforms; and the other, Cattle and Sheep of the natural size. He died at Middelbourg in 1819.]

[GAAL, THOMAS, born at Termonde in 1739, fixed his residence at Middelbourg, and was one of the founders and directors of the Academy there. He painted portraits, birds, and flowers. J. Perkois, J. H. Koekkoek, and S. de Koster were his pupils. He died in 1817.]

[GAAST, MICHEL DE, was born at Antwerp in 1510, and became a member of the body of painters in 1558. All his pictures represent the ruins of ancient Rome, ornamented with animals and figures.]

GABBIANI, ANTONIO DOMENICO. This painter was born at Florence in 1652, and after studying some time under Justus Subtermans and Vincenzo Dandini, the Grand Duke Cosimo III., having been made acquainted with his promising talent, took him under his protection, and sent him to the Florentine Academy at Rome, where he frequented the school of *Ciro Ferri*. After passing three years at Rome he visited Venice, and improved his style of colouring, by the example of the great painters of that school. Pascoli is not deserving of credit, who, in his life of *Benedetto Luti*, ranks this artist among the ordinary painters of his time. Lanzi regards him as one of the most correct designers of the age in which he lived; and Mengs mentions with distinction some of his drawings he had seen in the possession of *Signor Pacini*, which he commends for their elegance and facility. His colouring is occasionally languid; but this is not often the case; and his carnations are generally tender and true. His greatest deficiency is in the choice

and folding of his draperies, which are frequently formal and heavy. He was invited to the court of Vienna, where he painted the portraits of the Emperor and the King of the Romans; and some historical subjects for the Imperial gallery. On his return to Florence he painted several altarpieces for the churches, particularly a fine picture of the Assumption, and a *Repose in Egypt*; and his celebrated picture of *S. Filippo*, in the church of the *Padri dell' Oratorio*. In his easel pictures he generally selected subjects in which he could introduce children, in which he excelled; and in his works of that description he is little inferior to those of *Gio Batista Gaulli*. They are placed with distinction in the Florentine gallery, and in the principal palaces of that city. He continued to paint until he was seventy-four years of age, and was killed by a fall from a scaffold in 1726.

GABBUGIANI, BALDASSARE, a modern Italian engraver, who engraved some of the plates for the *Museo Fiorentino*, published at Florence, in ten volumes.

GABRIELLI, CAMILLO. This painter was a native of Pisa, and was a scholar of *Ciro Ferri*. Lanzi states him to have been the first that introduced the style of *P. da Cortona* among his countrymen. He painted some oil pictures at the Carmelites, and for private collections; but he was more distinguished for his fresco paintings, which were much esteemed. His principal work was the great saloon in the *Palazzo Allicata*.

GABRIELLO, ONOFRIO. This painter was born at Messina in 1616. After studying six years in his native city, under *Antonio Ricci*, called *Barbalunga*, he went to Rome, and entered the school of *Pietro da Cortona*. He afterwards visited Venice, in company with his countryman *Domenico Maroli*. On his return to Messina, he was much employed for the churches, for private collections, and in portraits. He was in great repute when the Revolution, which took place in 1674, obliged him to quit Sicily, and he settled at Padua, where he resided several years, and was usually called *Onofrio da Messina*. Some of his best works are in the church of *S. Francesco di Paola* at Messina, and in the *Guida di Padoua* are mentioned several of his pictures in the public edifices and in private collections, particularly in the *Palazzo Borromeo*. He died in 1706.

[GABRON, WILLIAM, a native of Antwerp in 1625. He was a good painter of fruit and flowers, and excelled in the representation of gold and silver vases, porcelain, and ornaments of a like kind. He died at Antwerp in 1679.]

GADDI, GADDO. This old Florentine painter was born in 1239. He was the contemporary and the particular friend of *Cimabue* and of *Andrea Taffi*; and from this intimacy may be traced the first dawn of excellence in the Mosaic art. In his works as a painter he at first retained something of the Greek style, united with that of *Cimabue*; but he afterwards went to Rome, where he improved his manner, and was employed in the Mosaic works in the Façade of *S. Maria Maggiore*. He also painted some pictures, of which Lanzi mentions one in the Florentine gallery, of the Crucifixion, which is a respectable performance for the time. He died in 1312.

GADDI, TADDEO, was the son of the foregoing painter, born at Florence in 1300, and was first instructed in the art by his father; but he afterwards became the favourite disciple of *Giotto*. *Vasari*, who had seen his works at Florence, when they were in a state of more perfect preservation, states

him to have surpassed his master in the expression of the heads, and in the delicacy of his colouring; an opinion, which the ravages of time render it impossible now to approve or contradict; although several of his works yet remain, particularly in the church of S. Croce, which appear entirely in the style of Giotto. More originality and a better taste are discernible in his works in the *Capitolo degli Spagnuoli*, where he painted in competition with Lippo Memmi. In the vault are some subjects from the life of our Saviour, and in the refectory the Descent of the Holy Ghost. According to Baldinucci, he was living in 1352. [According to Zani, he was living in 1365. Two subjects by Taddeo Gaddi are given in Rosini's work, "*Storia della Pittura Italiana*," which exhibit a beautiful simplicity in their compositions, and gracefulness in forms and attitudes. One represents the Birth of the Virgin; the other, Religion, Arts, and Sciences, in the persons of the most eminent in each department. The first is in the church of S. Croce, and the other of S. Maria, at Florence. See also, Lord Lindsay, letter iv., "*History of Christian Art*."] GADDI, ANGILO, was the son of Taddeo Gaddi, born at Florence, according to Baldinucci, in 1324. He was instructed in the art by his father, whose style he followed without alteration or improvement. In the church of the monastery of S. Pancrazio, at Florence, is a picture of the Virgin and Infant, with several saints, which was well composed and coloured for the time; and in the church of the Conventual, the finding of the true Cross. He died in 1387. [Zani places his birth in 1314, which, if he was the son of Taddeo, must be an error, and he says that he was living in 1394. Il Padre Finesco says that Angiolo was the son of Zanobio, and not of Taddeo, and that he died in 1378, at the age of 63.]

GAELEN, ALEXANDER VAN, a Dutch painter, born at Haerlem in 1670. He was a scholar of John van Huchtenburg, and, like his master, painted battles and subjects of the chase, which he treated with great fire and spirit. Whilst he was a pupil of Huchtenburg, he had an opportunity of improving his touch, by copying the works of Wowermans, Berchem, and other eminent masters, as his instructor was a dealer in pictures as well as a painter; and he was perhaps more indebted to this circumstance, than to the lessons of Huchtenburg. He soon found himself able to dispense with further instruction, and he resolved on visiting other countries in search of improvement. He went to Germany, where he passed some time at Cologne, in the employment of the Elector. After a few years passed in Germany he returned to Holland, and not meeting with the encouragement he expected, he did not long remain there, but determined to visit England, whither some of his pictures preceded him. He accordingly came to this country in the reign of Queen Anne, and he is said, by Van Gool, to have painted a picture of her Majesty in a coach drawn by eight horses, and attended by several of the nobility. He is also stated to have painted for a nobleman three pictures, representing two of the principal battles between the Royal Army and that of the Commonwealth in the time of Charles I., and the Battle of the Boyne. No mention is however made of this artist in the *Anecdotes*. He died in 1728. [Balkema says he died in 1723.]

GAETA, DA. See PULZONE.

GAGLIARDI, CAVALIERE BERNARDINO. This painter was born at Citta di Castello, in 1609. Al-

though he was a scholar of Avanzino Nucci, he pursued a different path after he had made a journey to Rome, where he was particularly struck with the works of the Caracci and Guido. In the dome at Castello, he painted the Martyrdom of S. Crescenziano, a work of considerable merit in effect, but deficient in other respects. He appears to more advantage in his two pictures of the history of the young Tobit. But his best performance is his picture of S. Pellegrino, with two laterals, in the church of S. Marcello at Rome. He died in 1660. [Zani places his birth nine years earlier.]

GAGLIARDI, BAROLOMEO. According to Orlandi, this artist was born at Genoa in 1555, and is said to have been a painter of some reputation. We have several plates by him, both etched and finished with the graver, among which is a large print representing an emblematical subject. It is executed in a style resembling that of Cherubino Alberti, though very inferior.

GAGNIERES. See GANIERES.

GAILLARD, ROBERT, a French engraver, born at Paris in 1722. We have by this artist a considerable number of plates of portraits, historical and other subjects. He also engraved landscapes in a style that does him great credit. The following are his best prints.

PORTRAITS.

Cardinal Etienne Ren e Potier de Gesvres; *after P. Battoni*.

Christophe de Beaumont, Archbishop of Paris; *after Chevalier*.

Jean Joseph Languet, Archbishop of Sens; *after the same*.

The Queen of Sweden; *after Latinville*.

SUBJECTS AFTER VARIOUS MASTERS.

Venus and Cupid; *after Boucher*.

Jupiter and Calisto; *after the same*.

Bacchants sleeping; *after the same*.

Sylvia delivered by Amyntas; *after the same*.

Villagers fishing; *after the same*.

The Cabaret; *after J. B. le Prince*.

The Russian Concert; *after the same*.

The Father's Malediction; *after J. B. Greuze*.

The Son's Punishment; *after the same*.

The Lace-maker; *after Schenau*.

A Girl spinning; *after the same*.

GAILLARD, DE LONJUMEAU, P. I., a French amateur engraver, who etched several small plates for his amusement. Among others, a set of views of the Antiquities of Aix. They are dated 1750.

GAINSBOROUGH, THOMAS. This eminent English painter was born at Sudbury, in Suffolk, in 1727. Endowed with an intuitive disposition for the art, without the help of technical instruction, he reached an excellence which has seldom been equalled by those who have had the advantage of a regular graphical education. It has been aptly observed of him, "that nature was his teacher, and the woods of Suffolk his academy." He was little more than thirteen years of age when he left his native place; and before he was sixteen he established himself in London as a portrait painter. His success was commensurate with his merit; and though his genuine and rational admirers will not be disposed to accede to the inflated and inconsiderate eulogium of a zealous, but imprudent biographer, who asserts, "that his portraits will pass to futurity with those of Vandyck," they will ever be admired for a striking resemblance, expressed perhaps with less of effort than any other painter, and evincing a dexterity of handling, and an intelligence of colour and effect, that may be said to be peculiar to himself. But it is well known to those who had the advan-

tage of his acquaintance, and have survived him, that he never wished to rest his reputation on his works of that description. It is in his chaste and picturesque delineation of English landscape, so exquisitely exhibited in his admirable pictures of our domestic scenery; the bewitching embellishments with which he has decorated them, of groups of cottage children; the charming rusticity of his husbandmen, their horses and their cattle; and the characteristic simplicity of the whole, that the transcendent merit of our interesting countryman is peculiarly conspicuous. It will not be unacceptable to the lovers of art, to be made acquainted with the remarks of Sir Joshua Reynolds on these extraordinary faculties of Mr. Gainsborough. "This excellence (says that enlightened critic) was his own, the result of his particular observation and taste; for this he was not indebted to the Flemish school, nor indeed to any school; for his grace was not academical or antique, but selected by himself from the great school of nature." It has been observed, "that his landscapes approach nearer to those of Rubens than to any other master; and that his trees, fore-grounds, and figures, have more force." Mr. Gainsborough's claim to originality renders nugatory the first part of this ill-judged compliment, which degrades him into an imitator; and it would not have been consonant with his feelings, that his title to distinction should have been founded on the artificial basis of his superiority to Rubens. The same mistaken zeal and untutored judgment has led his indiscreet advocate to equal his skies with the "brilliancy of Claude." A more judicious panegyrist would have steered clear of this uncouth comparison, which is as inapplicable to his style, as the atmospheres they painted were foreign to each other. The private worth of Mr. Gainsborough is so faithfully and so amiably described by the author alluded to above, that it is with heartfelt satisfaction that it is here inserted. "While we lament him as an artist, let us not pass over those virtues that were an honour to human nature; that generous heart, whose strongest propensities were to relieve the genuine claims of poverty. If he selected, for the exercise of his pencil, an infant from the cottage, the tenants of the humble roof generally participated the benevolence of the painter." Of Mr. Gainsborough it may be truly said, "he had a tear for pity, and a hand open as day to melting charity." He died in 1788. [Gainsborough's earlier landscapes are imitations of the manner of Wynants; they have the same clayey and sandy grounds, and a similar arrangement of objects to that which is seen in the smaller pictures of that eminent master. He had a second manner, more original and more English, but rather heavy. His last manner may be seen in the picture at the National Gallery.]

GALANINO, BALDASSARE ALLOISI, called. This painter was born at Bologna in 1578, and was brought up in the school of the Caracci, to whom he was related. He was little inferior to the ablest of his fellow students; of this he has given proof in several of his works in the churches at Bologna, particularly his admired picture of the Visitation in la Carità, so highly commended by Malvasia; and the Virgin and Infant, with St. John and St. Francis, at the Osservanza. He visited Rome in the pontificate of Urban VIII., where, according to Baglioni, he was much employed in painting portraits of the most illustrious personages of his time, which were admired for the force and truth of their colouring,

and for their extraordinary relief. He also painted some works for the churches at Rome, of which the principal was the great altar-piece in the church of Gesu e Maria, representing the Coronation of the Virgin. He died at Rome in 1638.

GALANTINI, IPPOLITO, called **IL CAPPUCINO**, and sometimes **IL PRETE GENOESE**. He was born at Genoa in 1627, and was for some time a scholar of Giovanni Batista Stefaneschi. Early in his life he became a monk of the order of the Capuchins, on which account he was called **Il Cappucino**, and also **Il Prete Genoese**. He was sent as a missionary to India, where he passed several years, and on his return to Europe painted several pictures for the churches of his order. One of his best works is the picture of the Tribute Money, in the Florentine gallery. He died in 1706.

GALASSI, GALASSO. This painter was born at Ferrara about the year 1380. It is not known by whom he was instructed, and but few of his works have survived the ravages of time. At Bologna, in the church of la Madonna di Mezza Ratta, are preserved some pictures of the Passion of our Saviour, with the date 1404. The design is stiff and Gothic, though minutely finished, and not ill coloured. In the sacristy of la Madonna delle Rondini, is a small picture of the Virgin and Infant, with several saints; and in the Palazzo Malvezzi, the Annunciation.

GALEOTTI, SEBASTIANO. This painter was born at Florence about the year 1676. He first studied under Alessandro Gherardini, but went afterwards to Bologna, where he became a scholar of Giovanni Gioseffo dal Sole. He possessed a ready invention, and was a good designer; and his powers were well adapted to fresco painting, in which, according to Ratti, he executed some considerable works in the Chiesa della Madalena, at Genoa. Few of his works are to be found in his native city; from which it appears that he was not held in so much reputation there, as in Upper Italy. There are several of his works at Piacenza and Parma, and particularly at Turin, where he was made Director of the Academy, in which capacity he died, in 1746.

GALESTRUZZI, GIOVANNI BATISTA. This artist was born at Florence in 1618. He studied painting under Francesco Furini, and afterwards went to Rome, where he was received into the Academy of St. Luke, in 1652. Of his works as a painter little is known, but he acquired considerable celebrity as an engraver. He was the friend of Stefano della Bella, whose style he imitated, and, according to Huber, finished some of the plates left imperfect at his death. He etched a great number of plates, of which there is a catalogue by Giacomo Rossi. The following are among his principal works:

Paris receiving the Golden Apple from Mercury; *after An. Caracci.*

St. John the Baptist in Prison; *after Batista Ricci.*

The Apotheosis of the Emperor Claudius. 1657; rare.

Several sets of Friezes and Bas-reliefs; *after Polidoro da Caravaggio.*

A set of Antique Gems, with explanations by Leonardo Agostino; published at Rome in 1657 and 1659.

Six plates, representing the Mausoleum of Cardinal de Mazarin; from the designs of the *Abbé Elpidius Benedictus*. 1661.

GALIMARD, CLAUDE, a French engraver, born at Troyes, in Champagne, in 1729. He passed some time at Rome; and on his return to France became a member of the Academy at Paris. We have by him several plates after de Troy, Subleyras, and

Sebastian Bourdon. He has also engraved a number of ornaments for books, of which fourteen frontispieces and vignettes, after Cochin the younger, are particularly described by M. de Heineken. The following are also by this artist :

The Bust of Nicholas Vleughel; *after M. A. Slotz; Claudius Galimard, Parisinus, incidit. 1744.*
The Queen of Sheba before Solomon; *after J. F. de Troy.*

GALIZIA, FEDE. This lady was a native of Trento, in the Milanese, and flourished about the year 1616. She was the daughter of Annunzio Galizia, a miniature painter, resident at Milan, from whom she received her instruction in the art. She painted history and landscapes, in a pleasing and finished style, resembling that of the Bolognese school, anterior to the Caracci. One of her best historical pictures is Christ appearing to Mary Magdalene, in the form of a Gardener, in the Chiesa della Maddalena at Milan.

[**GALLARDO, MATEO**, a Spanish painter, who resided at Madrid in 1657, had the reputation of being a good professor. There is a figure of Christ, signed with his name, and several of the Virgin, of the size of life, which for suavity of colour, and fine *impasto*, entitle him to notice.]

GALLE, PHILIP, an eminent engraver, born at Haerlem in 1537. He was the origin of a family of artists, who became conspicuous in the art of engraving. Philip Galle established himself at Antwerp as an engraver and printseller. He possessed considerable capacity; his design was not incorrect, and his command of the graver shows considerable facility, though, like the other engravers of his time, there is a want of harmony and effect in his plates. The number of his prints is considerable. He generally marked them with one of the ciphers **PG** or **RP**. The following are his principal plates :

PORTRAITS.

Joannes Calvinus.
Martinus Lutherus.
Hulrius Swinglius.
Billilaldus Pirehmeyer.
Thomas Morus.
Dantes Aligerus, Florentinus.

These are part of a set of portraits of celebrated persons of the fifteenth and sixteenth centuries.

The Pedestrian Statue of the Duke of Alba. 1571.
Martin Hemskerck, painter.
William Philander, architect.

VARIOUS SUBJECTS.

A set of thirty-four plates, including the title, inscribed *D. Catherina Senensis. Vita ac miracula selectiora, &c., apud Philip. Gallaeum. 1603.*
A set of prints of subjects from the Old and New Testament; *after M. Hemskerck, Martin de Vos, A. Blocklandt, the elder Breughel, &c.*
A set of ten plates of the Sibyls, inscribed *Jesu Christi dignitatis virtutis et efficientia praeventus Sibyllis X.; after Blocklandt.*
The Seven Wonders of the World, and the Ruins of the Amphitheatre of Vespasian at Rome; eight plates; *after Martin Hemskerck.*
A set of prints of the Triumph of Death, Fame, and Honour; *after the same.*
A set of twenty-eight plates; entitled *Divinarum nuptiarum conventa et acta*; dated 1580.
Christ with the two Disciples at Emmaus; *after the elder Breughel.*
The Death of St. Anne; *after the same.*
The Trinity; a large plate; *after M. De Vos*; his best print.
Solomon directing the building of the Temple; *after F. Floris.*

Abraham sacrificing Isaac; *after the same.*
Mutius Scaevola in the Tent of Porsenna; *after the same.*
1563.

GALLE, THEODORE, was the elder son of the foregoing artist, born at Antwerp about the year 1560, and was instructed in the use of the graver by his father. He afterwards went to Rome, where he improved his style of drawing by studying the antique, and engraved several plates after the great masters. His plates are more neatly finished than those of his father, but there is still a degree of stiffness, and a want of effect in the management of the light and shadow. The following are his principal works :

The Portrait of Justus Lipsius; oval, in a frame ornamented with allegorical figures; with six Latin verses. St. Jerome kneeling, in a Grot.
A set of emblematical subjects; entitled *Litis abusus, &c.*; scarce.
A set of plates of the Life of St. Norbert; published at Antwerp.
Twenty-eight plates of the Life of the Virgin and St. Joseph.
A set of thirteen figures, each with a title and explanation; entitled *Typus occasionis, in quo recepta commodo, &c. Theodorus Gallaeus M. D. C.*
The infant Jesus regarding the Instruments of the Passion. St. John the Evangelist.
St. Jerome.
Count Ugolino and his Children in the Tower of Famine; *after J. Stradan*; scarce.
Coriolanus entreated by the Roman Women; *after the same.*
Cornelia, the Mother of the Gracchi; *after the same.*
A Frontispiece; *after a design by Rubens*; entitled *Aug. Mascardi, silvarum lib. iv. Antv. 1622.*
Another Frontispiece; *after the same*; entitled *Las Obras en Verso de Don Francisco de Boria.*

GALLE, CORNELIUS, THE ELDER. This artist was the younger son of Philip Galle, born at Antwerp about the year 1570, and was also taught engraving by his father: He followed the example of his brother in visiting Rome, where he resided several years, and acquired a correctness of design, and a freedom and facility of execution, which are discernible in his plates, in which he greatly surpassed his father and brother. After engraving several plates at Rome, from the Italian masters, he returned to Antwerp, where he carried on the business of a printseller, and engraved many plates, after the works of his countrymen and his own designs. Previous to his going to Italy, he engraved some plates in the dry, stiff style of his father, viz.,

A part of the plates of the Life of Christ; *after Martin de Vos*; published by Collaert.
A set of plates of the Life of the Virgin Mary; *after Stradan.*
A set of plates of the Life of St. John Baptist; *after the same.*

The following are his most esteemed prints :

PORTRAITS.

St. Charles Borromeus, Cardinal and Archbishop of Milan; in an octagonal border.
Philip Rubens, the brother of Peter Paul Rubens.
John van Havre; *after Rubens.*
Charles I. King of England; in an allegorical border; *after N. van Horst.*
Henrietta Maria, Queen of Charles I., with a border of flowers and figures; *after the same.*
Leopold William, Archduke of Austria; *after A. Vandevelde.*
Artus Wolfart, painter; *after Vandyck.*

SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve; *after Giov. Bat. Paggi.*
The Holy Family returning from Egypt, with a Choir of Angels; *after the same.*
Venus caressing Cupid; *after the same.*

Christ at Table in the House of Simon the Pharisee; *after L. Civali.*
 St. Peter baptizing St. Priscia; *after the same.*
 The Virgin and Infant, to whom St. Bernard is offering a Book, with a Branch of Laurel; *after Francesco Vanni.*
 The Crucifixion, with the Virgin, St. Francis, and St. Theresa; *after the same.*
 Venus bound to a Tree, and Minerva chastising Cupid; *after Agostino Caracci.*
 The Virgin caressing the infant Jesus; *after Raffaele.*
 The Entombment of Christ; *after the same.*
 The Virgin Mary, under an arch, ornamented with flowers by angels; *after Rubens.*
 Judith cutting off the Head of Holophernes; *after the same; fine.*
 The Four Fathers of the Church; *after the same.* The first impressions are before the work was enlarged, which is discovered by a black stroke on each side of the print.
 Progne showing the Head of her Son to her Husband; *after the same.*
 Seueca in the Bath; *after the same.*
 A naked Woman grinding colours; *after Rubens.* The best impressions are before the French verses.
 A Banquet, with Musicians; without the name of the painter.

GALLE, CORNELIUS, THE YOUNGER, was the son of the preceding artist, born at Antwerp about the year 1600, and was instructed in the art by his father. It does not appear that he had the advantage of studying in Italy, which may account for his drawing being less correct than that of his father or his uncle. He worked entirely with the graver; and though he did not equal Cornelius Galle the Elder, in the freedom and clearness of his style, his plates possess considerable merit, particularly his portraits, which are, perhaps, the best of his works. The following are his most esteemed prints:

PORTRAITS.

The Emperor Ferdinand III., *after Vandyck.* 1649.
 Mary of Austria, his Empress; *after the same.* 1649.
 Henrietta of Lorraine; *after the same.*
 John Meyssens, painter and engraver; *after the same.*
 Jodocus Christophorus de Kressenstiens, Senator of Hamburg; *after Anselm van Hulle.*
 Octavio Piccolomini de Aragona, in a border of fruit and flowers; *after the same; fine.*

SUBJECTS AFTER VARIOUS MASTERS.

Job and his wife; *after A. Diepenbeck.*
 St. Dominick receiving the Rosary from the Virgin; *after the same.*
 The Crucifixion; *after J. vanden Hoeck.*
 Jupiter and Mercury, with Baucis and Philemon; *after the same.*
 The Nativity, with the Angels appearing to the Shepherds; *after David Teniers the Old.*
 The Resurrection; *after Gasper de Crayer.*
 Venus sucking the Loves; *after Rubens.*

[GALLEGOS, FERNANDO, a Spanish painter, born at Salamanca about the middle of the 15th century, according to Bermudez, but if, as that author says, he died in 1550, it is probable that his birth was, as stated by others, in 1475. It is said that he studied under Albert Durer, but it is more likely that Berruguete was his master; and he only followed the taste which then prevailed in Europe. Some of his pictures bear so strong a resemblance to those of Albert Durer, that acknowledged connoisseurs have mistaken them. His best picture is an altar-piece in the chapel of St. Clement at Salamanca. The Count A. Razinski, in his work on "The Arts in Portugal," says there are many of Gallegos's pictures there, and repeats that he imitated Albert Durer. Neither Palomino nor Bermudez mention the circumstance of his having painted in Portugal.]

GALLENDORFER, SEBALD, an old German

engraver on wood, who flourished about the year 1494. He executed some small wooden cuts for a book, entitled *Archetypus-triumpantis Romæ*, published in 1494, at Nuremberg.

GALLI, GIOVANNI MARIA, called BIBIENA. This painter was born at Bibiena, in the Bolognese state, in 1625. He was called Bibiena from the place of his nativity, which surname was continued to his numerous offspring, who distinguished themselves in the art. Giovanni Maria Galli was a scholar of Francesco Albano, whose graceful style he followed with considerable success. Malvasia mentions him in very favourable terms. Of his large works, in the churches at Bologna, the following are the most esteemed. The Ascencion, in the Certosa; St. Anne, in la Carità; S. Andrea, in S. Biaggio; and S. Francesco di Sales, at the Padri Servi. He died in 1665. [Zani places his birth in 1620.]

GALLI, FERDINANDO, called BIBIENA, was the son of the preceding artist, born at Bologna in 1657. His father dying when he was only eight years of age, he was placed in the school of Carlo Cignani, who, finding the genius of his pupil led him to architecture and perspective, rather than the design of the figure, recommended him to devote himself to that particular department, in which he was eminently successful, and became the most distinguished master of his time in the ornamental and decorative branches of the art. There was scarcely a sovereign in Europe that did not invite him to his court; and it was only in the employment of princes that the splendour and grandeur of his ideas could have found scope for their development. He was much engaged for the Dukes of Parma and Milan, and was invited to Vienna by the Emperor Charles VI. The public festivals on all occasions of victories, the triumphal entries of princes, &c., were celebrated under the direction of Bibiena, and were more sumptuous and magnificent than had before been witnessed in Europe. To him the theatre is indebted for the best improvements in its scenery, and the illusive enchantment of its decorations. But his talents were not confined to theatrical ornaments; he painted many admirable pictures of architectural and perspective views, which are placed in the principal galleries in Italy, and are highly esteemed for the grandeur of their ordonnance, and his perfect intelligence in the conduct of the light and shadow. In these, the figures are usually painted by his brother Francesco. He published a book on civil architecture, entitled *Direzione a giovane studenti della Architettura Civile Bologna.* 1725. According to Crespi, he died in 1743.

GALLI, FRANCESCO, called BIBIENA, was the younger brother of Ferdinando Galli, born at Bologna in 1659, and was first a scholar of Lorenzo Pasinelli; but he was afterwards instructed in the school of Carlo Cignani, under whom he became a correct designer, and generally painted the figures in the pictures of his brother. He was also well acquainted with the principles of architecture and perspective; and painted similar subjects to those of Ferdinando, though inferior to him in the elevation of his ideas and the facility of his execution. He passed three years at Rome, and was employed at Genoa, Naples, Mantua, and Verona. He was invited to Madrid by Philip V., who appointed him his principal architect. He died in 1739.

GALLI, ALESSANDRO, ANTONIO, and GIUSEPPE, the sons of Ferdinando Galli, distinguished themselves at several of the courts of Europe in the decorative style of their father.

GALLINARI, PIETRO, called **PIETRO DEL SIGNOR GUIDO**. This painter was a native of Bologna, and a favourite scholar of Guido Rheni. He acquired the above title from his master's partiality to him. He painted a few historical pictures, which are said to have been touched on by Guido. He died young in 1664.

[**GALLIS, PETER**, an amateur painter of flowers, fruit, and objects of still-life. He was born in 1633, and lived at Enkhuysen, where he died in 1697.]

GALLO, BERNARDO, an Italian engraver, who, according to Orlandi, in the *Abecedarium Pittorico*, engraved a set of plates for the Old Testament, another for the New Testament, and a set for an edition of Ovid's *Metamorphoses*, published at Lyons in 1559. He generally marked his prints B. G.

GALLOCHE, LOUIS, a French painter, mentioned by M. Watelet. He was born at Paris in 1670, and was a scholar of Louis Boullogne, but afterwards studied in Italy. He painted history with some reputation. In the church of Notre Dame at Paris, is a picture by him of the Departure of St. Paul for Jerusalem; and at the Royal Academy, Hercules restoring Alceste to her Husband. He died in 1761.

GALVAN, DON JUAN, a Spanish painter, born at Loesia, in the kingdom of Arragon, in 1598. According to Palomino, he went to Rome for improvement, where he remained some time, and on his return to Spain resided chiefly at Saragossa. Several of his works are in the churches of that city. He painted the cupola of Santa Justa y Rufina, and a picture of the Trinity for the bare-footed Carmelites; but his principal work was the Birth of the Virgin, in the cathedral at Loesia. He died at Saragossa in 1658.

GAMBARA, LATTANZIO. This painter was born at Brescia, according to Ridolfi, in 1541. Zamboni says, in 1542. He was the son of a tailor, who, driven by necessity from his native city, had taken refuge at Cremona, and supported himself and son in a scanty subsistence, by the exercise of his trade, which he destined him to follow. The disposition of the boy inclined him to a different pursuit, and he employed all his leisure moments in sketching, for which he was not unfrequently severely chastised by his father. These quarrels, and their cause, came to the knowledge of Antonio Campi, a painter of Cremona, who interested himself in favour of the youth; and, on examining his drawings, found they discovered a lively and decided genius, and prevailed on his father to intrust him to his care. He studied in the school of the Campi for six years; and when he was eighteen years of age, he was placed under the tuition of Girolamo Romanino, and became his favourite disciple. He entertained a high opinion of his talents, and ultimately gave him his daughter in marriage. He surpassed his father-in-law both in the correctness of his design, and in the grandeur of his compositions. To the great principles he had acquired under the Campi, he added the charm of Venetian colouring, in which he approached the rich tones of Pordenone. Select in his choice of the most beautiful forms, they are always gracefully varied, according to his subject. His attitudes are spirited and appropriate, even in the most arduous difficulties of foreshortening, and the relief of his figures deludes the eye. Such are the characteristics attributed by Lanzi to this distinguished painter. In the Corso de Ramai at Brescia, are three fine fresco paintings by him of subjects from the fable; but these are less surprising than his ad-

mirable works in the cloisters of the Benedictine Fathers of S. Eufemia at Brescia. They represent Moses and the Brazen Serpent; Cain slaying Abel; Samson and Dalilah; Judith with the Head of Holofernes; Jael and Sisera; and a Deposition from the Cross. The most studied of his works are his fresco in the dome at Parma, representing subjects from the Life of our Saviour, which captivate even in the neighbourhood of Coreggio. Of his oil pictures, the most admired are the Birth of the Virgin, in the church of S. Faustino and S. Giovita at Brescia; and a Pieta, in S. Pietro at Cremona. It is painful to state, that the art was deprived of this great painter at the age of 32, by a fall from a ladder, in 1574. [Zani places his birth about 1534.]

GAMBARINI, GIOSEFFO. This painter was born at Bologna in 1680, and was a scholar of Lorenzo Pasinelli, until the death of that master, when he entered the school of Cesare Gennari. He followed the style of that master in his colouring and his facility of hand, and copied some of his works. Finding himself unequal to the dignity of historical painting, he abandoned it, and applied himself to subjects taken from ordinary life, in which he was more successful. There are, however, some of his works in the churches at Bologna; in S. Maria Egiziaca, is a picture of that saint; and at the Osservanza, S. Caterina Vigri's Entrance into Bologna.

GAMBERUCCI, COSIMO, a Florentine painter, who flourished about the year 1610, and was a scholar of Batista Naldini. He did not arrive at great celebrity in the art, although respectable in some of his works in the churches at Florence, particularly his picture of St. Peter curing the lame Man, in S. Pietro Maggiore, which has something of the taste of the school of Caracci. He also painted easel pictures, which are found in the collections at Florence.

GAMMON, JAMES, an English engraver of no great reputation, by whom we have a few portraits, executed in a stiff, formal style, which, from their mean and tasteless attitudes, were probably from his own designs. Among others, we have the following by him:

Richard Cromwell.
Sir Toby Matthews.
Catherine de Braganza.
Edward Mascal, the painter.

GAMPERLIN, an old engraver on wood, who flourished about the year 1510, and chiefly resided at Strasburg. He executed a set of twenty-two wooden cuts for the *Life of our Saviour*, printed by John Knobnouch in 1507. They are neatly cut, but very incorrectly drawn. He has written the names of the different figures over their heads, as was not unusual at the time. [Nagler says this is the same artist as **URSUS GRAF**, and gives a copious list of his works. Bartsch and Brulliot differ respecting him, but are both worth consulting on the subject. The book with the wood cuts was printed by *Knoblauch* (not Knobnouch) of Strasburg.]

[**GANDIA, JUAN DE**, a Spanish painter, celebrated for his pictures of architecture and perspective views. He lived about 1720.]

GANDINI, GIORGIO, called **DEL GRANO**. This painter was a native of Parma, and flourished about the year 1535. He was sometimes called *del Grano*, the family name of his mother. Orlandi not only states him to have been a disciple of Coreggio, but asserts that his pictures were occasionally touched on by that master. The Padre

Zapata, in his description of the churches of Parma, ascribes to this painter the great altar-piece of S. Michele, which had erroneously been attributed by Rota, in his *Guida di Parma*, to Lelio Orsi. This picture, according to Lanzi, is distinguished by a beauty of colouring, a relief, and a sweetness of pencil, that would do honour to the ablest artist of that school. Coreggio had been engaged to paint the tribune of the dome of that church, but died before it was commenced; and the commission was offered to Gandini, who also was prevented by death from executing it. He died young, in 1533.

GANDINI, ANTONIO, was a native of Brescia, and had the advantage of being educated under Paolo Veronese, whose style he followed, together with something of the manner of Palma. He possessed a fertile invention, and was a correct designer, as is apparent in his principal work of the Crucifixion, in the old dome at Brescia. He died in 1613. [Zani and Lanzi place his death in 1630; and the latter says that he also imitated Vanni, and that he was vast, varied, and ornate in his compositions.]

GANDOLFI, GAETANO, a modern Italian painter, born at S. Matteo della Decima, in the Bolognese, in 1734. He painted several pictures for the churches at Bologna, and other cities in Italy, of which the most esteemed are, the Assumption, in the ceiling of S. Maria della Vita; and the Marriage at Cana, in the refectory of S. Salvatore, at Bologna; and the Martyrdom of S. Pantaleone, in the church of the Girolimini at Naples. We have by this artist an etching of the Nativity, after the picture by Niccolò del Abati, in the Palazzo Leoni at Bologna; it is signed *Niccol. del Abati, pinx. Gajet Gandolfi, fec.*, and is executed in so masterly a style, that we regret he did not oftener exercise the point. He died in 1802.

GANDY, JAMES, an English portrait painter, mentioned by Mr. Pilkington. He was born in 1619, and is said to have been instructed by Vandyck. He went to Ireland, under the protection of the Duke of Ormond, and painted many portraits of the nobility and gentry, which are said, by the above author, to have been very little inferior to Vandyck, either for expression, colouring, or dignity. He died in 1689.

GANIERES, JOHN, a French engraver, who flourished at Paris about the year 1650. He engraved a few plates after Blanchard, Valentine, &c., but was more employed in portraits. His plates are executed with the graver in a stiff and tasteless style. Among others, we have the following by him:

PORTRAITS.

Louis XIII. of France; an oval, with ornaments. 1640.
Cardinal Flavio Chigi.
M. de la Melleraye. 1679.

SUBJECTS.

Magdalene, penitent; after J. Blanchard.
A Boy sleeping, with a Skull near him. 1640.

GANTREL, STEPHEN, a French engraver born at Paris about the year 1626. We have by this artist several plates of portraits and historical subjects, executed in a neat style, and which possess considerable merit. The following are his best prints:

PORTRAITS.

Louis XIV. of France; as large as life; *Stef. Gantrel, fec.*
Sebastiano Pisani, Bishop of Verona; same mark.
A. Bruneau, President de la Tournelle; after la Dam.

J. L. de la Bourdonnaye, Bishop of Lyons; after Fontaine.

M. Poncet de la Riviere. 1682.

Louis Berrier, Counsellor to the King. 1674.

SUBJECTS AFTER VARIOUS MASTERS.

The Rod of Moses, changed into a Serpent, devouring the Rods of the Magicians of Pharaoh; after N. Poussin.

The Israelites passing the Red Sea; after the same.
The Israelites dancing round the Golden Calf; after the same.

The Descent from the Cross; after the same.

St. Francis Xavier restoring an Indian to life; after the same.

St. Gervais and St. Protas before the Pro-Consul; after le Sueur.

St. Benedict kneeling; after Phil. de Champagne.

St. Francis supported by an Angel; after Caracci.

The Head of Christ; after le Brun.

GARBIERI, LORENZO, called IL NIPOTE. According to Malvasia, this painter was born at Bologna in 1580, and was brought up in the school of Lodovico Caracci, of whose great style he was one of the most successful imitators. Less expressive in his heads, but grand in his choice of forms; correct in his attitudes, and studied in his compositions. Naturally of a dark and gloomy turn of mind, he selected the most austere and melancholy subjects; and his pictures generally represent the most tragical and terrible events, massacres, martyrdoms, pestilence, and death. To the style of the Caracci, he added something of the vigorous light and shadow of Caravaggio. Such are his pictures in the church of S. Antonio at Milan, which Santagostini, in his *Guida di Milano*, has attributed to the Caracci. In S. Paola de Barnabiti, at Bologna, he painted the Plague of Milan, with S. Carlo Borromeo communicating the diseased; with a Penitential Procession. At the Filippini at Fano, is an admirable picture of St. Paul resuscitating the dead Youth, painted with such power and expression, that it excites both terror and devotion. In S. Maurizio at Mantua, is his celebrated Martyrdom of S. Felicità, and the seven Virgins, which, though less robust and vigorous than the Miracle of St. Paul, exhibits such an abundant imagination, such a variety of horror, that it forms one of the most affecting spectacles that the art has produced. At Bologna, in the church of S. Lodovico, is a fine picture of the Death of St. Joseph; and at the Capuccini, the Crucifixion. He died in 1654.

GARBIERI, CARLO, was the son and scholar of the preceding artist, and painted historical subjects in the style of his father. In the church of S. Giovanni in Monte, at Bologna, is a picture by him of the Death of St. Mary, of Egypt; and in S. Paolo, that Saint taken up into Heaven.

GARBO, RAFFAELINO DEL, a Florentine painter, born in 1476. He was a disciple of Filippino Lippi, the son of Filippo Lippi, whom he soon surpassed, and for some time gave promise of extraordinary ability. He accompanied Filippino to Rome, when he was employed in the capella della Minerva, and painted in the vault some beautiful Angels, which were more admired than the principal work by his master. On his return to Florence, he painted for the church of Monte Oliveto, a picture of the Resurrection, in which the graceful airs of the heads, the characteristic expression of the numerous figures, and the beauty of the colouring, exceeded any production of the time. Another fine picture, painted in the early part of his life, is in the church of S. Salvi, which is highly commended by Moreni in his *Memorie Istoriche*. In the midst of this

promising career, he found himself oppressed with a numerous family, which the scanty remuneration he received for his works, rendered it difficult to support. He sunk into a state of inertness and despondency, and his latter performances were feeble, languid, and pusillanimous. He died in 1534. [His true name was RAFFAELLINO KARLI, as appears by a picture painted by him in 1501, so signed. Zani places his death in 1524. Rosini has given a print of the Resurrection of Christ, from the picture in the Academy at Florence, (plate 104,) which justifies the praise bestowed on the artist, but the figures are not numerous, being only seven. Probably that above mentioned is the general resurrection.]

[GARCIA, FERRER, (the licentiate Don Pedro,) though an ecclesiastic, exercised the profession of a painter at Valencia and Madrid, about the middle of the 17th century, and obtained a great reputation, especially in perspective. He painted Crucifixions, one of which bears date 1632, and the usual religious subjects. His collection of pictures by the great masters, as well as his own performances, was sold at his death for a large sum.]

[GARCIA, FRANCISCO, a Spanish painter at Murcia, at the commencement of the 17th century, as is learnt by the inscription on an altar-piece in the chapel de los Velez, in the cathedral of that city. The picture represents St. Luke writing, and is spoken of in terms of great commendation.]

[GARCIA HIDALGO, (Don Joseph,) a Spanish painter, who wrote notes of his life, but omitted to state where and when he was born. From circumstances it is conjectured that he was a native of Murviedro, and born about 1650. He was named by the artists of the day "*el Castellano*." He studied the antique at Rome, and the works of the great masters, under the direction of Hyacinth Brandi. Pietro da Cortona, Salvator Rosa, and Carlo Maratti assisted him with their counsels; but the indifferent state of his health obliged him to return to Spain, where he attached himself to Carreño, and, though far advanced in the art, worked as a young pupil. He obtained great credit at the court, and was much employed by Philip V., who made him his principal painter in 1703, and shortly after Chevalier of the order of S. Michael. In 1711, he finished the twenty-four pictures of the life of S. Augustine, for the convent of S. Philippe le Royal, wherein he displayed great intelligence in the art, particularly in composition. In the latter part of his life he retired to the convent of S. Philippe, and died there. He took great interest in the advancement of the art, and published several works on anatomy and painting for the benefit of the students. His works are at Madrid, Valencia, Siguenza, Sant Jago, and Guadalaxara.]

GARDNER, THOMAS, an English engraver, who lived about the year 1735. He chiefly worked for the booksellers, and engraved a set of plates for the *Book of Common Prayer*, paraphrased by James Harris in 1735.

[GAREMYN, JEAN, an artist of Bruges, was born in 1712, studied under Louis Rooms and Matthias de Visch. He painted numerous altar-pieces for the churches at Bruges and Courtrai; and others for private persons at Brussels and Ghent. His pictures are highly esteemed by his countrymen for the warmth of their colouring, and the facility of their execution. He designed and executed several of the plates for the *Chronicles of Flanders*, in 4 vols. folio, published in 1736. He painted several

pictures in imitation of the manner of Rembrandt and of Teniers, which are held, by the Brugeois, in great estimation. His works in various departments of painting are numerous. He died in 1799.]

GARGIUOLI, DOMENICO, called Micco SPADARO. This painter was born at Naples in 1612, and was a fellow student with Salvator Rosa, in the school of Anniello Falcone. Next to Salvator he was the ablest of his disciples, and distinguished himself as a landscape painter; though he painted some historical pictures for the churches at Naples, particularly in the Certosa. He was much employed in decorating the architectural views of his friend Viviano Codagora, with a number of small figures, in the style of Callot and della Bella, which were correctly drawn, and touched with great spirit. He died in 1679.

[GARNERY, JEAN FRANÇOIS, a French painter of portraits, architectural views, and subjects of fancy, was born at Paris in 1755, and was living in 1831. His earlier portraits are said to be in the Flemish style; and his fancy subjects (not to say historical) are interesting.]

[GARNERY, AMBROISE LOUIS, son of the preceding, painted marine subjects, most of them representing occurrences within the last thirty years, and some of extraordinary events; such as an English frigate captured by an American, the battle of Navarino, (ordered by the government,) and the Duke and Duchess de Berri embarked in English frigates on their return to France. He also engraved and published "*Views of the Ports and Coasts of France*."]

[GARNERY, AUGUSTE, second son of Jean François, studied under Isabey, and painted chiefly in water colours. Besides numerous portraits, he has produced several *historiette* pictures that are interesting, and made designs for vignettes, and for the great work on Egypt.]

GARNIER, ANTHONY, a French engraver, who flourished at Paris about the year 1650. He etched his plates in a bold style, and finished them with the graver. Though not executed with much delicacy, they are not destitute of merit. He engraved some of the paintings by Primaticcio, at Fontainebleau, and a set of twelve plates, after the pictures by the same painter, in the chapel de Fleury. He also engraved some plates *after N. Poussin* and *M. Angelo Caravaggio*, and the following *after J. Blanchard*:

The Holy Family
Charity.
St. John Baptist.
St. Sebastian.

He usually marked his plates with the cipher **AG**.

[GARNIER, ETIENNE BARTHÉLEMY, a portrait and historical painter, born at Paris in 1759. His subjects are chiefly from the ancient poets, and circumstances relating to the popular monarchs of France, such as Dagobert, Henry IV., and Napoleon. In 1828, he was an unsuccessful competitor with Horace Vernet for the directorship of the School of Rome, but was compensated by the decoration of the Legion of Honour, and a pension of two thousand francs. He was living in 1831.]

GARNIER, NOËL, an ancient French engraver, who flourished about the year 1560. He engraved some wooden cuts, and is said to have been one of the earliest artists that made use of the graver in France. His plates are very rudely executed, and appear to have been the productions of a goldsmith. He engraved some grotesque ornaments, and a set

of forty-eight figures, representing the Arts, Sciences, Trades, &c. There is also a plate by him of several naked men fighting, bearing some resemblance to the style of Sebald Beham, though very inferior; it is marked **noe 8** on a tablet. [He is called "the master of the knot." Zani doubts that he ever engraved on wood. Brulliot gives two specimens of his monogram, very different from the preceding. One is a bird resembling a goose flying, with a tablet, on which are *N* and *G* united by a knot; the other, simply a tablet with the letters united in a more flourishing manner. See plates of Monograms.]

GAROFALO, BENVENUTO TISIO, called. The family name of this painter was **TISIO**. He was called Garofalo, from his usually painting a gill-flower [or clove pink] in the corner of his pictures. He was born at Ferrara in 1481, and received the first part of his education under Domenico Panetti; but he afterwards studied under Boccaccino Boccacci, at Cremona. Not satisfied with the instruction of those masters, he went to Rome, where he had the advantage of passing two years in the school of Raffaele. In 1507, he left Rome, and returned to Ferrara, where he was employed by the Duke, and for the public edifices. The works of Garofalo approach the beautiful style of Raffaele in the expression of his heads, and in the correctness of his design. His colouring is distinguished by warmer tones and more vigorous shadows. The heads of his old men are noble and venerable, and his Madonnas are graceful, and tastefully attired. In the churches at Ferrara, there are several of the large works of Garofalo, both in oil and in fresco; and his small pictures are found in the choicest collections at Rome, Bologna, and throughout Italy. In the church of S. Domenico, at Ferrara, is a fine picture by him of St. Peter Martyr; in S. Francesco, the Murder of the Innocents, esteemed one of his best works; and in S. Giorgio, his most capital performance, representing the Adoration of the Magi, painted in 1520. This eminent painter is deservedly placed at the head of the Ferrarese school. He continued to exercise his talent until his sixty-ninth year, when he became blind, and died in 1559. [A fine specimen of his easel pictures is in the National Gallery, entitled "The Vision of St. Augustine."]

[**GARVEY, EDMUND**, a landscape painter, who lived at the latter part of the last century. Very little is recorded respecting his history; but it is supposed, from his connexion, that he was of an Irish family. He imitated Richard Wilson, to a certain extent, in his manner of painting; neat, but rather dry. He left many small pictures at his death, which were sold by auction in 1816.]

GARZI, LUIGI, or LODOVICO. According to Pascoli, this painter was born at Pistoja in 1638, [Zani says 1640,] and until he was fifteen years of age studied under S. Boccali, in his native city. In 1653 he went to Rome, where he entered the school of Andrea Sacchi, of whom he was the favourite disciple, and became one of the most eminent painters of his time. He was the contemporary and rival of Carlo Maratti, and though less successful than that master, he is little inferior to him in the correctness of his design and the elegance of his forms. His compositions are ingenious and abundant; and his facility of hand was equal to his invention. In his style, he appears to have united with the sobriety of Sacchi something of the splen-

dour of Pietro da Cortona. After having painted several pictures for the public edifices at Rome, he was invited to Naples, to paint the vault of the church of S. Caterina del Formello, with the angles; and two saloons in the royal palace. In the dome at Pescia, he painted an immense picture of the Assumption, which is considered his most capital performance. Of his works at Rome, the principal are the cupola of the Capello Cibo, in S. Maria del Popolo; the Marys at the tomb of our Saviour, in S. Marta; and his celebrated picture of the Prophet Joel, in St. John of Lateran. He died in 1721.

GARZI, MARIO, was the son of the preceding painter, by whom he was instructed in the art. He painted history, in the style of his father, and was an artist of very promising talent, but died very young. Two of his pictures are noticed in the *Guida di Roma*, by Pascoli.

GARZONI, GIOVANNA. This lady was a native of Ascoli, but resided chiefly at Rome, where she distinguished herself as a paintress of flowers, and portraits in miniature. She flourished about the year 1630. At Florence she painted the portraits of some of the illustrious personages of the house of Medici, and some of the nobility. She died at Rome in 1673, and bequeathed all her property, which was considerable, to the Academy of St. Luke, where a marble monument is erected to her memory.

GASCAR, HENRY, a French portrait painter, who visited England in the reign of Charles II. He was greatly patronized by the Duchess of Portsmouth, and met with so much encouragement, that he is said to have realized above ten thousand pounds, during a residence* of a few years. His best portrait was that of Philip, Earl of Pembroke. He scraped a few miserable mezzotintos, after his own pictures; among which is the portrait of the Duchess of Portsmouth, and that of James II. when Duke of York.

GASPARINI, GASPARE. This painter was a native of Macerata, and flourished about the year 1585. He was a disciple of Girolamo di Sermonetta, whose style he followed, though in a less finished manner; as appears in his two pictures in the church of S. Venanzio, at Fabriano, representing the Baptism of Christ and the Last Supper. He is seen to more advantage in his picture of St. Peter and St. John curing the Lame, in the same church, a grand composition, in which he seems to have imitated the style of Raffaele. In the church of the Conventuali, in his native place, is a fine picture of St. Francis receiving the Stigmata.

GASPARINI, SEBASTIANO. In the *Descrizione delle pitture d'Ascoli*, by Orsini, is noticed a painter of this name, who painted several pictures in fresco, in a chapel in the church of S. Biagio, in that city.

GASPARS, JOHN BAPTIST. This artist was a native of Antwerp, and was a scholar of Thomas Willeborts Bosschaert. He visited England during the civil war, and was much employed by General Lambert. After the Restoration he became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller. He drew well, and excelled in making designs for tapestry. The portrait of Charles II. in Painter's Hall, and another of the same prince, in the hall of St. Bartholomew's Hospital, were painted by J. B. Gaspars. He died in London in 1691.

[**GASSEL, LUCAS VAN**, of Helmond, was a good landscape painter. It is supposed that he resided chiefly at Brussels, where he died at an ad-

vanced age. His portrait by Jacob Binck, is in the collection of "persons who died before 1572," engraved by Jean Wierix.]

[GASSIES, ———, a French historical and general painter. The pictures exhibited by him from 1810 to 1827 embrace a great variety of subjects, historical, poetical, allegorical; landscapes, marine views, interiors of churches, and striking scenes on the coasts of England and France. They are to be found in the collections of some of the best patrons and amateurs of painting in France.]

GAST, MICHAEL DE, a Flemish painter, born at Antwerp in 1520. He appears to have passed the early part of his life in Italy, as the greater part of his pictures represent the ruins and vestiges of ancient Rome, which he embellished with figures and cattle. He was received into the Society of Painters at Antwerp in 1558.

[GASULL, AUGUSTIN, an historical painter of Valencia, studied at Rome under Carlo Maratti. He was distinguished for the excellence of his colouring, of which all his pictures, both public and private, bear testimony. His St. Andrew, St. Stephen, la Vierge de l'Espérance, and the S. Joseph, which he painted for the church of S. John del Mercado, at Valencia, are much admired; and there are many pictures by him in several other churches of the same city. He died at Valencia at the commencement of the 18th century.]

GATTI, BERNARDO, called SOJARO. The place of nativity of this painter has been the subject of dispute among the writers on art; some assert that he was born at Pavia, and others that he was a native of Vercelli. Lanzi prefers the authority of the Cavaliere Antonio Campi, who was his contemporary, and published his *Cronache di Cremona* in 1575, the year in which this painter died, who decidedly proves him to have been a native of Cremona, where his family was established. He was the ablest disciple of Coreggio, and approached nearer to the great style of his instructor than any of his pupils. In his works, he proves how nearly the beauties of that admirable painter may be imitated, without the servility of a copyist. Parma, Piacenza, and Cremona are rich in his works. His *Reposo*, in the church of S. Sigismondo, breathes the very spirit of Coreggio; his affecting sweetness and grace, the expressive sensibility of his characters, the surprising illusion of his relief, are discernible in this celebrated picture. Similar characteristics distinguish his *Nativity*, in S. Pietro, at Cremona; and perhaps, above all, his admired *Pietà*, in the church of La Maddalena, at Parma. He succeeded Pordenone in the work left unfinished by that master, in the tribune of S. Maria di Campagne, at Piacenza; where, according to Vasari, the whole appears to be by the same hand. One of his most considerable works is the *Cupola della Steccata*, at Parma, which Lanzi considers an extraordinary performance in every part, in which the Madonna is of the most captivating beauty. In the refectory of the *Padri Lateranensi*, at Cremona, is his great work of the *Miracle of the Multiplication of the Loaves*, an abundant and copious composition of many figures, larger than life, admirably varied in the heads and attitudes, and conducted with a beauty of colour, and a harmony of effect, which make us overlook some slight defects in the aerial perspective. This distinguished painter died in 1575. [Zani says he was a native of Pavia, and a citizen of Cremona. In the cupola at Piacenza is inscribed, "Bernardinus Gatti Papiensis, 1553;" and in another place, "Ber-

nardinus Gattus, cui cognomen Soiaro, Auctor 1602." If Campi is to be implicitly relied on, there must have been a second Bernardino, called Soiaro. In Rosini will be found a print of the *Nativity*, (plate 121,) admirable in composition, characteristic expression, and beauty.]

GATTI, GERVASIO, called SOJARO. This painter was a native of Cremona, and flourished from the year 1571 till 1631. He was the nephew of the preceding artist, by whom he was conducted to the same fountain of which he had himself drunk with so much advantage. The works of Coreggio, at Parma, were the constant objects of his study and contemplation. The advantage he had derived from those resources appeared in his first picture of the *Martyrdom of S. Sebastiano*, painted for the church of St. Agatha, at Cremona, in 1578, which Lanzi describes as designed with all the purity of the antique, with a beauty of colouring equal to the greatest masters of the Lombard school. In the church of S. Pietro is a fine picture of the *Death of St. Cecilia*, with a glory of angels, truly Coreggiesque, partaking so much of the fine *impasto* and relief of his uncle Bernardino, that it might have been mistaken for a work of his, had he not signed it with his name. He had undoubtedly seen the works of Caracci, and their style is discernible in some of his latter pictures, particularly in S. S. Pietro e Marsellino. He was also an excellent portrait painter, in which he was much employed.

GATTI, URIELE. Lanzi conjectures that this painter was a brother of the foregoing artist. He flourished about the year 1601, as appears from the date inscribed on a picture by him of the *Crucifixion*, in the church of S. Sepolero, at Piacenza; it is signed *Urial de Gattis dictus Sojarus*, 1601, and is painted with a fine *impasto* of colour, and no despicable pretensions to grace, but the style is little, and it is feeble in the chiaro-scuro.

GATTI, GIROLAMO, was born at Bologna in 1662, and was a scholar of Marc Antonio Franceschini. Several of his works are in the churches and palaces at Bologna. In S. Maria Incoronata, is a picture of S. Agostino, S. Petronio, and S. Gregorio, interceding for the Souls in Purgatory; in the church of La Natività, the *Presentation in the Temple*; and in the public palace, Charles V. crowned by Pope Clement VII. He died in 1726.

GATTI, OLIVIERO, an Italian painter and engraver, born at Parma in 1598. He was a native of Parma, and a scholar of Gio. Lodovico Valesio, and probably was instructed in engraving by Agostino Caracci, from the resemblance in their style, though greatly inferior to that eminent artist. Of his works as a painter little is known; but he engraved several plates, some of which are after his own designs, which possess considerable merit. He was received into the Academy at Bologna in 1626. We have the following prints by him, among others:

St. Francis Xavier kneeling on the Sea-shore, and taking up a Crucifix, which is floating on the water; after his design.

The Virgin caressing the infant Christ; after Garbieri.

St. Jerome, with a Crucifix; after Agos. Caracci.

An emblematical subject, representing an Armorial Bearing, supported by two River Gods, with an armed figure, standing alone, surrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva; after L. Caracci.

A set of four small plates, representing the Deity forming the World, the Creation of Adam, the Sacrifice of Abraham, and Judith with the Head of Holofernes; after Pordenone.

A Drawing-book; after the designs of Guercino.

GATTI, TOMMASO. This painter was born at

Pavia in 1642. He was a scholar of Carlo Sacchi; but he afterwards went to Venice, where he studied the works of the great masters of that celebrated school. On his return to Pavia he painted several pictures for the churches with reputation.

GAVASIO, GIOVANNI GIACOMO. This painter was a native of the valley of Brembana, in the Bergamese state, and flourished about the year 1512. The Conte Tassi mentions two pictures by this master, which he asserts rank him among the ablest artists of his time. One, in the sacristy of S. Alessandro, at Bergamo, representing the Madonna and Bambino, with a glory of angels, painted in the style of Giovanni de Bellino, with an inscription, *Io. Jacobi Gavatii de Poscantu opus 1512*. The other, in the collection of Signor Carlo Apiani, at Bergamo, the Virgin and Infant, with St. Joseph and St. Elizabeth, signed *Jacobus Gavatus de Bergamo, P.*

GAVASIO, AGOSTINO, was probably the son of the preceding artist. The author above mentioned notices a picture by this master in the parochial church of S. Giacomo, at Piazzatore, in the valley of Brembana, of the Virgin and Infant; signed *Augustinus de Garazzis Civ. Berg. pinxit anno 1527*.

GAVASSETTI, CAMILLO. This painter was a native of Modena, and flourished about the year 1625. It is not said by whom he was instructed; but he is mentioned by Tiraboschi as an eminent historical painter, whose merit was greater than his celebrity. His principal works are at Piacenza, where he is better known than at Parma or Modena. At the *presbiterio*, or parsonage of S. Antonio, at Piacenza, is a fresco work, representing a subject from the Apocalypse, grandly composed, and spiritedly painted, with great suavity of colouring, which was esteemed by Guercino the finest work of art in that city. [Zani quotes his death in 1628.]

GAUCHER, CHARLES, a modern French engraver, born at Paris in 1740. He was first a pupil of Basan, and afterwards was instructed by J. P. le Bas. He engraved several plates of portraits, and other subjects, in a neat, finished style, of which the following are the principal :

PORTRAITS.

Maria Cecilia, Ottoman Princess, daughter of Achmet III.; *after his own design*.

M. du Paty, celebrated Advocate; *after Nolte*.

Louis Gillet, with four French verses.

Louis Auguste, Dauphin of France; *after Gautier*.

J. P. Timoleon de Cossé, Duke of Brissac; *after St. Aubin*.

Louis de Grimaldi, Bishop of Mans. 1767.

An allegorical subject, to the memory of J. P. le Bas; *after Cochin*.

The Crowning of Voltaire; *after Moreau*.

The Card-players; *after Tilburg*.

Repose; *after Gaspar Netscher*.

GAUD, HENRY. See **GOUDT**.

GAUDENZIO. See **FERRARI**.

GAULLI, GIOVANNI BATISTA, called **BACICIO**. This eminent painter was born at Genoa in 1639. After acquiring the incipient principles of the art in his native city, he went to Rome, where, by studying the works of the best masters, aided by the counsel of Bernini, he soon rose into repute. Nature had endowed him with great celerity of invention, which, joined to uncommon facility of hand, qualified him to distinguish himself as a great machinist; and he could not have made choice of a branch of the art so suited to his talents. The great vault of the church del Gesu, at Rome, representing

St. Francis Xavier taken up into Heaven, is one of his most considerable works; the grandeur of the composition, his knowledge of foreshortening, the unity and harmony of the effect, and his intelligent management of the brilliancy and degradation of the lights, render it one of the vaunted ornaments of Rome. It is, however, to be admired as a whole, rather than in the local tints, and the individual design of the figures, in which he is not always correct. He possessed the talent of always adapting his style to the character of his subject. In his picture of St. Anne kneeling before the Virgin and Infant, with a beautiful group of Angels, in the church of S. Francesco a Ripa, he exhibits every thing that is cheerful, pleasing, and graceful. Contrasted with this is his Death of S. Saverio, in S. Andrea a monte Cavallo, which he has treated in an austere style, with all the solemnity and pathos which the subject requires. In the church of St. Agnes he painted the angles of the dome, and such is their force and brilliancy, that the neighbouring works of Ciro Ferri are nearly eclipsed by them. He also painted portraits with distinguished reputation; and he is stated by Pascoli to have painted seven different pontiffs, and a great number of the great personages of his time. He is said to have etched a plate of the portrait of Cardinal Celio Piccolomini. He died in 1709.

[**GAULT DE SAINT GERMAIN, PIERRE MARIE**, born at Paris in 1754, painted religious and historical subjects, some of which are of large dimensions; and also portraits of many celebrated persons, among whom are Voltaire, Mademoiselle Clairon, Crebillon, and Stanislaus, king of Poland. He wrote "An Account of the Lives and Works of Lionardo da Vinci and Nicolas Poussin;" "Guide des Amateurs for the Italian, Spanish, Flemish, and Dutch Schools;" and other works relative to painting, in which he displays much knowledge and judgment. He was living in 1831.]

GAULTIER, or, as he sometimes signs himself, **GALTER, LEONARD**, a French engraver, who flourished about the year 1610. We have by him several very highly finished plates, in which he appears to have imitated the style of Crispin de Passe. They are executed entirely with the graver, with great precision, but in a stiff, formal manner. He must have been very laborious, as the Abbé de Marolles possessed upwards of eight hundred prints by him, many of which were after his own designs. They consist of portraits, and various subjects, of which the following are the most worthy of notice. They are sometimes signed with his name, and sometimes with the cipher **GF**.

PORTRAITS.

Henry IV. of France; *L. Gautier, fec.*

Henry, Duke of Montpensier, Peer of France.

J. Amyot, Bishop of Auxerre.

Alexander Bouchart, Viscount de Blossville.

Philip de Mornay, Seigneur du Plessis. 1611.

Charles de Gontaut de Biron, Maréchal de France.

Stephen Paschinus.

John Caron.

VARIOUS SUBJECTS.

A set of small plates of subjects from the Old and New Testament.

A set of the Prophets, Apostles, and Evangelists.

Thirty-two plates of the History of Cupid and Psyche; *after Raffaele*.

The Procession of the Ligue; a satirical print.

The Family of Henry IV.; nine figures.

The Assassination of Henry IV.

The Coronation of Mary of Medicis; *L. Gaultier, sc.* 1610.

The Cyclops forging the Thunderbolts; *after J. Cousin, Leonar. Galter, fecit.* 1581.

A Sacrifice; *after M. Freminet.*

The Last Judgment; copied from the print which Martin Rota engraved; *after M. A. Buonaroti.*

GAULTIER, J., a French engraver, little known, who was probably a relation of the preceding artist, as the few prints we have by him bear a resemblance to his style. Among others, he engraved some small plates of emblematical subjects, which are not without merit.

GAULTIER, PETER, a French painter and engraver, who flourished about the year 1730, and chiefly resided at Naples. He etched the following plates, after Francesco Solimene:

David and Bathsheba.

The Visitation of the Virgin to St. Elizabeth.

St. Michael discomfiting the Evil Spirit.

The Defeat of Darius.

The Battle of the Centaurs.

The Four Quarters of the World; small ovals.

GAUW, G. This artist is mentioned by Mr. Strutt as the engraver of a singular plate of the Head of Mercury; *after J. Mathan*; engraved in imitation of a pen-drawing.

GAYWOOD, ROBERT, an eminent English engraver, who flourished about the year 1660. He was a pupil of Wenceslaus Hollar, whose style he imitated, though he never approached the excellence of that master. The most interesting of his works are his portraits, of which he engraved several, which are highly esteemed by the collectors. Among others, we have the following by him:

PORTRAITS.

Mary, Queen of Scots, with a Crucifix in her hand.

Charles I.; oval, with a hat and cloak.

Henrietta Maria, his Queen, in mourning.

Elizabeth, daughter of Charles I., with an Angel drawing a Veil from her Face.

Charles II.; *after Hanneman.*

The same, on horseback. 1661.

The same, with a hat and feather.

Catherine, Queen of Charles II.

Oliver Cromwell.

Richard Cromwell.

George Monck, Duke of Albemarle.

Jerome Weston, Earl of Portland.

The Countess of Portland.

Sir Bulstrode Whitelocke; fine.

Sir Peter Temple, Bart.

Sir George Croke, Chief Justice of the King's Bench.

Sir Kenelm Digby.

Sir Peter Paul Rubens.

Hans Holbein, painter.

William Camden, historian and antiquary.

William Fairfax, General in the Palat. 1656.

Inigo Jones, architect.

Margaret Lemon, with French verses.

James Shirley, poet.

William Drummond, the Scottish historian.

John Playford, musician.

Matthew Stephenson, poet.

John Evelyn, antiquary.

He also engraved the picture of Venus reclining, with a Man playing on the Organ; *after Titian*, from the picture formerly in the collection of Charles I., now in the collection of the Earl of Cholmondeley; and

A set of eight plates of Birds; *after F. Barlow.*

A set of Animals; *after the same.*

A set of Lions and Leopards; *after Rubens.*

[GEDDES, ANDREW, a portrait painter, and an associate of the Royal Academy, was born at Edinburgh about the year 1789. He was the son of David Geddes, an auditor of excise, and was edu-

cated at the High School and University at Edinburgh. He showed an early predilection for the fine arts, but did not commence his career as a professed artist until after the death of his father. He entered the Academy about the same time that Haydon, Jackson, and Wilkie were students there. In 1814 he took a residence in London for his artistic pursuits, and about this time painted the portraits of David Wilkie, Henry Mackenzie, (the author of the *Man of Feeling*;) Dr. Chalmers, and other persons of note. The approbation which these portraits elicited induced him to put down his name as a candidate for the honours of the Royal Academy; but he was unsuccessful, and did not apply again for ten years. In 1818 he painted a picture of the Discovery of the Regalia in Scotland, in which he introduced the portraits of several of the most distinguished men of his native city, among them Sir Walter Scott. In 1823 he visited the continent, and passed some time in Italy, Germany, and France. On his return he made an excursion into the higher realms of art, and painted an altar-piece for the church of St. James, Garlick-hill, and a picture of Christ and the Woman of Samaria. It is said that he was skilful as an etcher in the manner of Rembrandt, but, as he did not publish his productions, it cannot be here affirmed whether it was merely as an amateur copyist of that master's works, or from original conceptions. For the last four years of his life he laboured under consumption, which terminated fatally in May, 1844.]

GEEL, JOHN VAN, a Dutch painter, who flourished about the year 1660. He was a scholar of Gabriel Metz, and imitated the polished style of that master so exactly, that it is not always easy to distinguish their works. He also painted marines and sea-ports, which are highly finished, and very agreeably coloured. [He was born in 1631, and died in 1698.]

GEEST, CORNELIUS VAN. We have by this engraver a half-sheet print of Gilbert Burnet, Bishop of Salisbury.

GEIN, G. D., an obscure Flemish engraver, who flourished from the year 1640 to 1650. He was principally employed in engraving book ornaments for the booksellers, in which he attempted a humble imitation of the style of Paul Pontius. Among other prints by him we have the portrait of Carolus Aleaspinæus.

GEILEKERCK, NICHOLAS VAN. This artist was a native of Holland, and flourished about the year 1612. He was chiefly employed in engraving portraits; and among others, we have that of Maurice, Prince of Nassau, surrounded with military trophies.

GELDER, ARNOLD DE, a Dutch painter, born at Dort in 1645. After studying some time in his native city, under Samuel van Hoogstraeten, he went to Amsterdam, where he entered the school of Rembrandt, and became one of the ablest imitators of the style of that great colourist. Endowed with a similar feeling for the art, he seems, like his master, to have only appreciated its beauties as they relate to the harmony of colour, and the magical effect of a judicious management of the chiaro-scuro; little solicitous of the higher considerations of correctness of design and dignity of character. Like Rembrandt, he painted portraits and historical subjects, in which he exhibits the same uncouth choice of forms, with the same fascinating charm of colour; the same eccentricities and defects, with his admirable conduct of light and shadow, and the richness and

spirit of his pencil. In his historical pictures, he also equally set at nought the propriety of costume, and the elevation of sentiment. His works, notwithstanding, still captivate by their surprising effect, and the facility with which it is produced. He designed all the accompanying objects in his pictures from nature, and his painting-room, crowded with armour, old draperies, flags, and sabres, resembled rather the interior of a broker's shop, than the atelier of an artist. He was most successful in his portraits, some of which are not unworthy of Rembrandt, and are frequently attributed to that master. Of his historical works, the most deserving of notice are, a picture at the Hague, of a Jewish Synagogue, with a great number of figures, of an admirable effect; at Dort, Solomon on his throne, surrounded by soldiers; and a picture which has been considered as his chef-d'œuvre, representing Bathsheba entreating David to leave his sceptre to Solomon; it is exquisitely coloured, and of a rich and glowing effect. His last works were a series of pictures of the Life and Passion of our Saviour. He died at Dort in 1727.

[GELDER, PETER, a Dutch painter, supposed to have been a scholar of Rembrandt, whose manner he imitated. He was a good colourist and had a free touch, but his pictures want finish. He was living in 1655.]

GELDERSMAN, VINCENT. This painter was born at Mechlin in 1539. It is not known under whom he studied, but he painted historical subjects with some reputation. His design is correct, and his colouring excellent, particularly in his carnations. Of his most esteemed works may be noticed a picture of Susanna and the Elders, and a Descent from the Cross, with the Marys and others, in the cathedral at Mechlin.

GELDORP. See GUALDORP.

GELEE, CLAUDE. See LORRAINE.

GELENIUS, SIGISMUND, an old German engraver, who flourished about the year 1576, to whom are attributed, by the Professor Christ, a set of twelve small wooden cuts of the Labours of Hercules. They are executed with considerable spirit, with fine strokes neatly cut, without any etchings. The drawing is tolerably correct, and there is expression in the heads.

GELLE, JOHN, a German engraver, who flourished about the year 1628, and resided chiefly at Cologne. He engraved some of the plates for the *Académie de l'Espée*, published at Antwerp, by Gerard Thibault, in 1628. They are worked entirely with the graver, in a stiff, formal style. We have also by this artist,

The Portrait of the Emperor Ferdinand II. in a border of medals; dated 1619, signed *Joan Gelle, fec. et exc.*

GELLIG, JACOB, a Dutch painter, born at Utrecht about the year 1636. He excelled in painting fish, which he represented with great fidelity. He also painted portraits, though without much claim to celebrity. [Balkema calls him *Gillig*, and says that he painted landscapes, and died in 1688.]

GEMIGNANO. See GIMIGNANO.

GEMINUS, or GEMINIE, THOMAS. This old English artist was an engraver, as well as a printer, and executed several plates to ornament his publications. In the year 1545, he published a translation of Vesalius's Anatomy, which was first printed at Padua in 1542, with wooden cuts. Geminus copied them on copper, and the book was dedicated to Henry VIII., with the title *Thomæ Gemini Lysiensis compendiosa totius Anatomies delineatio æra exarata,*

in folio. These plates, according to Ames, were some of the first rolling-press printing in England. He afterwards published another translation of the same work by Nicholas Udal in 1552, dedicated to Edward VI. In the preface, the translator says, "Accepte therefore, jentill reader, this Tractise of Anatomie, thankfully interpreting the labours of Thomas Gemini the workman. He, that with his great charge, watch and travayle, hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished." Thomas Geminus lived in Blackfriars, where he published a Prognostication, relating to the weather, the Phenomena of the Heavens, &c., with a number of plates, engraved by himself. Vertue states, that he published another small work, on Midwifery, with copper cuts, by himself.

GENGA, GIROLAMO. This painter was born at Urbino, in 1476, and was first a disciple of Luca Signorelli. He assisted that master in several of his works, particularly at Orvieto. After passing some years under Signorelli, he entered the school of Pietro Perugino, at the time when Raffaele was a student under that master, where he remained three years. Few of the works of this master are known, as he was chiefly employed as a coadjutor with Signorelli Timoteo della Vita, at Urbino, and Raffaello del Colle in the Imperiale at Pesaro. He was for some time engaged in the service of the Duke of Urbino, who employed him more in the capacity of an architect than a painter, though he made many designs for the decorations of the theatre. He afterwards resided at Florence, where he painted a fine picture of the Resurrection for the church of S. Caterina da Siena. He died in 1551.

GENGA, BARTOLOMEO, was the son of the preceding artist, born at Urbino in 1518. According to Vasari, he painted some historical pictures in the style of his father, but he is more known as a sculptor and an architect, than a painter. He died in 1558.

[GÉNILLON, JEAN BAPTISTE FRANÇOIS, a marine painter of the school of Vernet. His subjects are naval combats, shipwrecks, sea-ports, eruptions of Vesuvius by moonlight, and conflagrations at sea under a similar aspect. He died in 1829.]

GENNARI, GIOVANNI BATISTA. This painter was a native of Cento near Ferrara, and flourished about the year 1606. He is stated by Lanzi to have been one of the masters of Guercino, and to have painted history with reputation. In the Guida di Bologna is noticed a picture by this master in the church of S. Biagio, representing the Madonna and several saints, with a glory of angels, painted in the style of Procaccini. It is dated 1606.

GENNARI, BARTOLOMEO. This painter was of the same family as the preceding artist, born at Cento in 1589. He was nearly of the same age with Guercino, and rather emulated his style than copied him. The expression of his heads is natural and animated; and his pictures possess considerable vigour and relief. In the church of S. Maria del Carobio, at Bologna, is a fine picture by this master of the Assumption. He died in 1658. [Zani places his birth in 1594, and his death in 1661. His manner approaches so closely to that of Guercino, that amateurs may be deceived in the master, though not in the excellence of the work.]

GENNARI, BENEDETTO, was born at Cento in 1633, and was the nephew and the scholar of Guer-

omo, whose style he followed, and whose works he copied with an exactness that renders it very difficult to distinguish them from the originals. Barbieri's celebrated pictures of the Persian Sibly, the St. John, and his Herodias, were frequently copied by Benedetto, and his brother Cesare, in such a manner as to deceive the most intelligent. They are only to be distinguished by something inferior in clearness, and vigour of effect. Lanzi reports, that he had seen in the Palazzo Ercolani, a picture of Bathsheba by Guercino, together with a copy of the same by Gennari, and remarks that the former appeared to be freshly painted, and the copy the older picture. He also painted some pictures of his own composition for the churches at Bologna and Cento. At Bologna, in S. Domenico, is a picture by him of S. Rosa; in S. Giovanni in Monte, S. Anniano baptizing a Pagan King; and at the Cappuccini, St. Anthony of Padua. In the dome at Osimo, he painted a picture of S. Leopardo; and at the Filippini, at Forli, S. Zaccaria, which are only inferior to Guercino in the want of force and relief. He visited France in the reign of Louis XIV., and painted some pictures for one of the palaces, and several portraits, among which was that of the Duke of Orleans, which was much admired. He afterwards came to England, and was made one of the painters to Charles II. He was continued in the same capacity by James II., whose portrait he painted, and in whose collection there were twelve of his pictures. On the abdication he returned to Italy, where he died in 1715.

GENNARI, CESARE, was the younger brother of Benedetto, born at Cento in 1641, [Zani says 1637,] and was also instructed by his uncle Guercino, whose style he followed with success, though somewhat inferior to his brother. Besides his extraordinary ability in copying the works of Guercino, he painted several pictures, from designs of his own, for the churches at Bologna. In S. Martino Maggiore is a picture of S. Maria Maddalena de Pazzi, painted entirely in the style of Guercino; in S. Niccolo, St. Nicholas kneeling before the Virgin; at the Padri Servi, S. Apollonia; and in S. Bartolomeo, Christ praying in the Garden. He died in 1688.

GENNARI, LORENZO. This painter was probably of the same family. He was a scholar of Guercino, and flourished about the year 1650. One of his best pictures is at the Cappuccini at Rimini.

GENOELS, ABRAHAM, an eminent landscape painter, born at Antwerp in 1640. When he was twelve years of age, he became a scholar of James Backereel, where he remained until he was fifteen. His ambition confined itself at first to portrait painting; but having made some successful attempts in landscapes, he attached himself to that branch of the art, to which his genius was more adapted. To perfect himself in perspective, so essential to his success, he went to Bois-le-Duc, where he studied some time under Firelans, esteemed the most correct professor of that science of his time. His desire of improvement prompted him to travel; and he visited Paris at the time when Poussin, Mignard, and le Brun were in the zenith of their fame. It was not long before his talent distinguished itself in that metropolis; and he was employed to paint the cartoons for eight large landscapes, to be executed in tapestry, for M. de Louvois, in which the figures were painted by de Seve. He was engaged by le Brun to paint the back-grounds of his Battles of Alexander; and in 1665 was made

a member of the Academy at Paris, under the auspices of le Brun. These flattering distinctions could not, however, detain him at Paris; he longed to visit Rome, where he arrived in 1674, and was received into the Bentevogel society, who conferred on him the name of Archimedes, on account of his knowledge of the mathematics, with which title he sometimes signed his etchings. He painted several large pictures of views in the vicinity of Rome, for the Cardinal Rospiugliosi; and after a residence of some years in Italy, he returned to Flanders, with an ample collection of designs he made of the environs of Rome. Genoels may be ranked among the ablest landscape painters of his country. His colouring is natural and vigorous; he possessed a commanding facility, and a touch which he could appropriate to the particular objects he had to represent. We have by this painter some masterly etchings of landscapes, from his own designs, executed in a bold, free style, and ornamented with figures and cattle. Among others, we have the following by him:

- A set of four mountainous Landscapes, with ruins and figures; *A. Genoels, aqua fort. fec.* 1684.
- Two rocky Landscapes, with figures; *A. Genoels, alias Archimedes, sc. Rome.* 1676.
- Two grand Landscapes, with ruins and figures; *A. Genoels, fec.*
- Four mountainous Landscapes, with ruins and waterfalls; *A. Genoels, fec.*
- Four views of Gardens, with figures and statues; *A. Genoels, inv. et sculp. vander Meulen, exc.*
- Two large Landscapes, with waterfalls; one signed *A. Genoels, inv. et fec.*

He sometimes marked his plates with the cipher

G. A. Genoels died at a very advanced age at Antwerp. [Zani says in 1703, and Balkema in 1682: the latter is certainly wrong, as there are prints by him of a later date. Neither can it be said that 63 is a "very advanced age."]

GENOVESE, IL PRETE. See STROZZI.

GENOVESINO. See CALCIA GIUSEPPE.

GENTILE, LOUIS PRIMO, called. The family name of this painter was Primo, but the name of Gentile, by which he is generally known, was given him on account of his polished manners and the elegance of his dress. He was born at Brussels in 1606, where he was instructed in the rudiments of the art; but it is not said under what master. He went to Rome when he was young, where he resided thirty years, and was received into the Academy of St. Luke in 1650. He painted portraits and historical subjects, and was employed by Pope Alexander VII., whose portrait he painted, and those of many of the principal personages at Rome. His portraits are highly finished, though without the appearance of labour, and he was an excellent colourist, like most of his countrymen. In his historical works he discovers a different style; his design is bold and correct, and his touch free and spirited. In the church of S. Marco at Rome, is a picture by Gentile of S. Antonio; and at the Cappuccini at Pesaro, the Nativity, and a picture of S. Stefano. One of his most esteemed works is a picture of the Crucifixion, in the chapel of the Trinity, in the church of St. Michael at Ghent. He died at Brussels in 1670. [Balkema says he died at Rome in 1668; Lanzi and Nagler say at Brussels in 1657.]

GENTILESCHI, ORAZIO LOMI, called. This painter was born at Pisa in 1563, and received his first instruction in the art from Aurelio Lomi, his

half-brother. The name of Gentileschi he adopted from his uncle by the mother's side. After a few years passed under his brother, he went to Rome, where he improved his style by studying the works of the best masters, and by the advice and assistance of Agostino Tassi, with whom he formed an intimate friendship, and whose landscapes he frequently decorated with figures. Several of their joint performances are in the Palazzo Rospigliosi, in the great saloon of the Palazzo Quirinale, and in other situations at Rome. He also painted historical subjects for the churches and public edifices, particularly in La Pace, and a fine picture of S. Cecilia and S. Valeriano, in the Palazzo Borghese. Some of his best performances are in the royal palace at Turin, and at Genoa. His celebrity reached England, and he was invited to the court of Charles I., who settled on him a considerable salary, and employed him in several works for the palaces, and in painting some ceilings in that of Greenwich. Nine pictures by Gentileschi in the royal collection were sold after the king's death for six hundred pounds, and are now the ornaments of the hall at Marlborough House. He also painted two pictures for Villiers, Duke of Buckingham, of a Magdalene, and the Holy Family. On his arrival in England, he became acquainted with Vandyck, who painted an admirable portrait of him, which has been finely engraved by Vosterman. He died in London in 1647.

GENTILESCHI, ARTEMISIA. This lady was the daughter and the disciple of the preceding artist, born at Rome in 1590. She accompanied her father to England, where she painted some portraits of the nobility, and some historical pictures for the king, the best of which was David with the Head of Goliath. But she passed the chief part of her life at Naples and Bologna, where she was much admired for her accomplishments and her talents as a painter. She was favoured with the friendship and advice of Guido, and studied attentively the works of Domenichino. In the gallery at Florence is one of her best performances, representing Judith with the Head of Holofernes, which Lanzi highly commends; and in the collection of Signor Averardo de Medici, is a picture by her of Susanna and the Elders, which is admired for the amenity of the colouring, and the graceful design of the principal figure. In portraits she excelled her father, and in that branch established a brilliant reputation. She died in 1642.

GENTILESCHI, FRANCESCO, was the son of Orazio Gentileschi, by whom he was instructed in the art; but he afterwards studied under Domenico Fiasella, called Sarzana. He painted history, and resided chiefly at Genoa, where, according to Soprani, he painted several pictures for the churches in that city.

GENTSCH, ANDREW, a German engraver, who resided at Augsbourg, and flourished about the year 1616. He engraved several small copper plates of grotesque ornaments, some of which are dated in 1616. He usually marked his plates with the same cipher as Albert Aldergrever **A**; but their works are not difficult to distinguish, by the inferiority of those of Gentsch, and the difference in the date.

[GERARD, FRANÇOIS. This very eminent painter was born at Rome, of French parents, in 1770, and was a scholar of the celebrated David. He had studied previously under Pajou, a statuary, and Brenet, a painter. His first exhibition, in 1795,

was the picture of blind Belisarius bearing in his Arms the Body of his expiring Guide. Since then he has distinguished himself by many classical works, which are well known by engravings of them, and are to be found in the royal and noble galleries in France. He painted numerous portraits of the prominent persons of his time, particularly of the Emperor Napoleon and his consorts Josephine and Marie Louise, the king of Rome, Madame Pasta, George Canning, General Foy, and some of the Bourbon family. He was a great favourite with Napoleon, and was honoured and esteemed by his countrymen and foreigners. He was a member of the Institute and several Academies, and Chevalier of the orders of the Legion of Honour and of St. Michael. He was living in 1831.]

GERARDI, ANTONIO. This artist is mentioned by le Comte as an engraver of funeral pomps, monuments, and tombs.

GERARDIU. Apparently an Italian artist, who flourished about the year 1680. He worked entirely with the graver, in a neat style, but without taste. He engraved a set of plates after the pictures by Pietro da Cortona, in the Florentine palace.

GERARDS, MARK. See GUERARDS.

GERBIER, SIR BALTHASAR. He was born at Antwerp in 1591, and distinguished himself as a miniature painter, at a period when the ablest artists of his country were in their greatest celebrity. He came to England when young, and was a retainer of the Duke of Buckingham as early as the year 1613, and painted the portraits of the principal nobility of the time. He was afterwards employed in some diplomatic situations, and accompanied the Duke of Buckingham to Spain, where he was sent to bring about the treaty of marriage. Among the Harleian manuscripts is a letter from the Duchess of Buckingham to her lord, when in Spain, in which she says, "I pray you, if you have an idle time, sit to Gerbier for your picture, that I may have it well done in little." In the collection of the Duke of Northumberland, is a large oval miniature of the Duke of Buckingham on horseback. The head is well painted; the figure dressed in scarlet and gold; it is finished with great labour and richness. The head of the horse is spirited. Over the Duke's head is his motto, *Fidei coticula crux*; and on the foreground is inscribed *B. Gerbier*. 1618. In a letter dated 1628, it is said, "That the King and Queen were entertained at supper at Gerbier's, the Duke's painter's house, which could not stand him in less than one thousand pounds." Vandyck painted a fine picture of Sir Balthasar Gerbier and his family.

GERCO, B., a Dutch engraver, who executed some plates in imitation of the charming prints of Waterloo. After etching the plates he scratched upon them with the graver, and from not having afterwards cleared away the barb, there is an unpleasant clumsiness in the effect.

[GERICAULT, JEAN LOUIS THEODORE ANDRÉ, an historical painter, born at Rouen in 1790, and died in 1824. He studied first under the direction of Karle Vernet, and afterwards in the school of Guerin. Most of his works were popular, but that on which his reputation is based is the "Wreck of the Medusa," which was exhibited in London with great applause, and now occupies a place in the gallery of the Louvre.]

GERMAIN, ———. This artist was a native of France, and flourished about the year 1765. We have by him some spirited etchings, representing

views in Rome, from the designs of *Le Geay* and *Dumont*.

[**GERMAN LLORENTE, BERNARDO**, a Spanish portrait painter, born at Seville in 1685. He was patronized by Philip V., but refused the offer of being painter to the king, that he might not be obliged to follow the court. He was called *Pintor de las Pastoras*, because he painted many of his Virgin Marys in the habits of shepherdesses. He gave to his heads so much grace, sweetness, and relief, that many were sold as the work of Murillo, and pass for such out of Spain. At the latter part of his life, by endeavouring to increase the force of his chiaroscuro, he produced blackness, very injurious to his pictures of that period. He died at Seville in 1757.]

[**GERMYN, SIMON**, a native of Dort, born in 1650, was a scholar of G. Schalcken, whose manner he for some time followed; he afterwards studied under Ludowyk Smits, called *Hartcamp*, who instructed him in his peculiar manner of painting fruit, but, though successful at first, his productions in that way are not much esteemed. He next turned to landscape painting, which he continued till his death, in 1719.]

GERRARD OF HAERLEM, an old Dutch painter, born at Haerlem about the year 1460. He was a disciple of Albert van Ouwater, who was the first that practised oil-painting in his country, soon after the time of John van Eyck. He was sometimes called Gerard of St. John, from his residing in a convent of that name, though not a monk. Although he only reached the age of twenty-eight, he finished many pictures for the churches, which were admired for the beauty of the colouring, and for a better expression and a more correct design than was usual at that early period. His most considerable work was an altar-piece in the church of St. John at Haerlem. The principal picture represented the Crucifixion, and on the folding-doors the Descent from the Cross and the Resurrection. The expression of grief in the Marys and the Apostles, was superior to any production of the time. He died about the year 1488. [There is reason to suppose that Gerard of Haerlem (called also *Geertgen* of St. John) and Gerard of Ghent signify the same artist. The dates, occupation, and style ascribed to each, have a close relation. See the article *DIRCK VAN HAERLEM*.]

GESSI, FRANCESCO. This painter was born at Bologna in 1588. He was one of the ablest scholars of Guido Reni, and one of the most successful imitators of his style. He possessed a vivacity of genius, and a facility of execution, which are said by Lanzi to have excited the jealousy of his master. His early pictures exhibit a suavity of colour, and a delicacy of pencil, which nearly approach the excellence of his instructor. His Assumption, in the church of La Morte at Bologna; his Martyrdom of St. Caterina, in the church of that Saint; and above all, his S. Francesco, at the Nunziata, have frequently been mistaken for the works of Guido. Abusing a fertile invention, and an uncommon promptness of hand, he afterwards declined into the languor and coldness of a mannerist. There are, however, several other pictures by him in the churches at Bologna, which are greatly admired, and which justly rank him among the able artists of that school. Such are his picture of S. Carlo praying in the midst of the Pestiferous, in the church of La Compagnia de Poveri; S. Antonio di Padoua, in S. Maria delle Muratelle; and the Descent of the Holy Ghost, at the Cappuccini. He died in 1649.

GESSNER, SOLOMON. This celebrated personage is well known to the literary world by his poem of the Death of Abel, and his other poetical works. He claims our notice here as a designer and an engraver. He etched several plates of vignettes, and other ornaments, for his Death of Abel and his Pastorals. We have, besides, by him several landscapes, executed in a very pleasing and finished style, of which the following are the principal:

A set of ten Landscapes; dedicated to *M. Watelet*. 1764.
Twelve pastoral Landscapes. 1767. 1786.
Ten Landscapes, with mythological figures. 1769. 1771.

[He was born at Zurich in 1730, and died in 1788.]

GHEDINI, GIUSEPPE. This painter was born at Ferrara about the year 1710, and was a scholar of Giacomo Paroliui. There are several of his works in the churches at Ferrara. In S. Caterina da Siena, is a picture by him of S. Lucia; in S. Leonardo, the Martyrdom of St. Catherine; in Corpus Domini, the Annunciation, and the Death of St. Joseph; and in the refectory of the monastery of S. Maria degli Angeli, his principal work, representing the Multiplication of the Loaves, painted in 1755.

GHEEST, WYBRAND DE, was a native of Friesland, about the year 1591. He travelled to Italy when young, where he resided several years, chiefly at Rome, where he made drawings from the principal statues and pictures; and on his return to Holland painted historical subjects with considerable reputation. The plates in the book entitled *Cabinet des Statues*, published at Amsterdam in 1702, are from his designs.

GHEIN. See **GHEYN**.

GHENDT, EMANUEL DE, a modern French engraver, who resided at Paris about the year 1749. He was a pupil of J. Aliamet, and has engraved several plates in a neat, pleasing style. He executed many of the prints and vignettes for the *Voyage d'Italie de l'Abbé de Saint Non*. We have also, among others, the following prints by him:

L'Amour Asiatique; after *Ch. Eisen*.
Les Moissonneurs dans les Champs; after the same.
La pleine Moisson; after *Isaac Moucheyron*.
A View of the Fountain of Arethusa at Syracuse; after *Chatelet*.

The Four Times of the Day; after *Baudouin*.

[**GHENT, JUSTUS VAN**, a scholar of the Van Eycks. He is supposed to have assisted those masters in some of their most celebrated pictures; and Dr. Waagen is of opinion that the Last Judgment in the church of St. Mary at Dantzic is by him, though long held by connoisseurs to be the work of John van Eyck. This picture is one of superior excellence, and is ranked by Kügler, a very competent judge, among the greatest master-works of art. He has given a very full description of it. Kügler, however, does not say that it is by Justus van Ghent; he speaks only of the Communion in the church of S. Agatha, at Urbino, and a small picture at Ghent of the Finding of the True Cross, in which he says there is a want of depth of conception, and some dryness of handling. The picture at Urbino was probably finished in 1475, as he was paid in that year the sum of 300 florins, by the brotherhood of the "*Corpo di Cristo*," for whom it was originally painted. There is much uncertainty about the painters of this era; and many able artists are defrauded of their just reputation by the desire of the possessors of pictures of merit to ascribe them to the brothers Van Eyck.]

GHERARDI, CRISTOFORO, called **DOCENO**. This painter was born at Borgo S. Sepolero in 1500,

and was a disciple of Raffaellino dal Colle. He excelled particularly in fresco, and assisted Giorgio Vasari in many of his most considerable works. There are several grotesque subjects by him in the Casa Vitelli. Of his oil-paintings, the principal are the Visitation of the Virgin Mary to St. Elizabeth, in the church of S. Domenico at Citta di Castello; and his picture of S. Maria del Popolo, at Perugia, painted in conjunction with Lattanzio della Marca. According to Lanzi, he died in 1552. [According to Zani, in 1556.]

GHERARDI, FILIPPO, was born at Lucca in 1643, and was first instructed in the art by his father Bastiano Gherardi, an artist of no great celebrity: but he went to Rome when young, and became a scholar of Pietro da Cortona, under whom he made great improvement. He afterwards visited Venice, where he studied the works of the great colourists of that school; and in conjunction with Giovanni Coli, painted several pictures in the Library of S. Giorgio Maggiore. Pietro da Cortona invited him back to Rome, to assist him in painting the cupola of S. Maria in Campitelli. In the Colonna Gallery are two fine pictures by him of the Battle of Lepanto, and the Triumph of Mark Anthony Colonna. There are several pictures by him in the churches at Lucca. He died in 1704.

GHERARDINI, ALESSANDRO. This painter was born at Florence in 1655, and was a scholar of Alessandro Rosi. He proved a very eminent painter of history, both in oil and in fresco. His compositions evince a fertile and inventive genius; his design is correct, and his colouring rich and harmonious. In the Monastery of the Augustines at Florence, is a fine picture by this painter of the Crucifixion; and in the Casa Orlandini, a subject from the Life of Alexander the Great. He died in 1723.

GHERARDO, DALLE NOTTI. See HONDTHORST. [GHERINGS, JOHN, a Flemish painter of architecture and perspective, lived about 1665. Some of his works are in the galleries at Vienna and Dresden.]

GHEYN, or GHEIN, JAMES, THE ELDER, a Flemish designer and engraver, born at Antwerp in 1565. He was instructed in drawing by his father, who was a glass-painter, and learned engraving under Henry Goltzius. He imitated the style of that master, and his plates evince a great command of the graver. They are executed in a bold, free style, and his design is correct, and not without taste. He engraved a great number of plates, both from his own designs and after other masters, and his prints are highly esteemed. He generally used the cipher **IG**. The following are his principal works:

PORTRAITS.

Tycho Brahe, the celebrated Danish Astronomer.
Abraham Gokevius, antiquary, of Amsterdam.
Hugo Grotius.
Philip de Marnix, the disciple of Calvin.
The Count de Medici, called the Father of the People.
Sigismund Malatesta, a famous warrior; circular.
Johannes Basiliowitsch, Autocrator Russiæ; circular.

SUBJECTS AFTER HIS OWN DESIGNS.

Vanity; represented as a Woman at her toilet.
Magdalene; a small oval.
Mars and Venus; two small medallions.
A Gipsy telling a Girl her fortune.
The Statue of the Laocoon.
A Lion, in a landscape; *J. de Gheyn, fec. C. de Visscher, etc.*; very scarce.
A set of ten plates, called the Masks; *J. de Gheyn, inv. et fec.*; very scarce.

The Twelve Roman Emperors; circular; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Life and Passion of Christ; in fourteen plates; engraved by *J. de Gheyn* and *Z. Dolendo*, after *C. van Mander*.

The Twelve Tribes of Israel; in twelve plates; after the same.

The Four Evangelists; after *Henry Goltzius*.

The Confusion of Tongues at the building of the Tower of Babel; after *C. van Mander*.

The Adoration of the Trinity; after the same.

The Judgment of Midas; after the same.

The Prodigal Son; in two sheets; after the same.

The Crucifixion; after *Crispin vander Broeck*.

The Assembly of the Gods; after the same. 1589.

The Empire of Neptune; after *H. Goltzius*. 1587.

Twelve plates of Soldiers of the Guard of Rodolphus II.; fine.

The Annunciation; after *Ab. Bloemaert*.

A Repose in Egypt; after the same.

Christ preaching to the Jews; after the same.

The Miracle of the Loaves; after the same.

Daniel in the Lions' Den; after *T. Bernard*.

Diana and Actæou; after the same.

Polypheumus, with Acis and Galatea; after *C. van Haerlem*.

A small Landscape; an etching; after *Breughel*.

[He died in 1615.]

GHEYN, or GHEIN, JAMES, THE YOUNGER, was of the same family as the preceding artist, but it is not ascertained whether he was his son or his nephew. He is supposed to have studied in Italy, under A. Tempesta, from the resemblance in their style. In conjunction with Cornelius Boel, he executed eight plates for *La Vie de Charles V.*, from designs by Tempesta. He marked his prints, *J. de Gheyn, Jun. fec.* He flourished about the year 1630.

GHEYN, or GHEIN, WILLIAM, a Flemish engraver, probably related to the foregoing artist. He chiefly resided at Paris, where he engraved some plates for J. le Blon. Jointly with Jeremiah Falk, he engraved the Four Seasons, represented by French ladies, attired in the mode of the time of Louis XII. We have also by him the two following portraits:

Louis XIV. when a boy, on horseback; *G. de Gheyn, fec.*
Bernard, Duke de Weymar, on horseback; same mark.

GHEZZI, SEBASTIANO. This painter was born in the Communanza, near Ascoli, and flourished about the year 1638. He was a scholar of Guercino, and painted history with some reputation. At the Barefooted Augustines at Monsamartino, there is a fine picture by him of St. Francis receiving the Stigmata.

GHEZZI, GIUSEPPE, was the son of the preceding artist, born in 1634, and was for some time instructed by his father; but he went afterwards to Rome, where he studied the works of Pietro da Cortona, whose style he adopted. He was employed and highly esteemed by Pope Clement XI., and at the time of his death, in 1721, was secretary to the Academy of St. Luke, at Rome.

GHEZZI, CAVALIERE PIER LEONE. This painter was the son of Giuseppe Ghezzi, and studied under his father, whom he surpassed. In conjunction with L. Garzi, F. Trevisani, and B. Luti, he was employed by Benedict XIV. to paint the Prophets in St. John of Lateran, and in other works. He was also employed in several considerable works by the Duke of Parma, who conferred on him the order of the Golden Spur. But he was most celebrated for his talent in caricature, and his works of that description are numerous in the collections at Rome. We have by him a few etchings, executed in a clear,

neat style, from his own designs, and after the works of his father. Among others,

The Virgin and infant Jesus; *after Giuseppe Ghezzi, marked Petrus Leo Ghezzius, del. et scul. Romæ. 1700; fine.*

The Portrait of the Abb. Pietro Palatio.

Signior Nicola Zabbaglia; *Ingegniere della fabrica di S. Pietro.*

He died in 1755, aged 81.

GHIARINI, MARC ANTONIO, an Italian engraver, born at Bologna in 1652. He etched and published a set of plates of the Aqueducts and Fountains at Rome.


GHIGI, TEODORO, or **TEODORO MANTUANO**. This painter was a native of Mantua, and flourished about the year 1545. He had the advantage of being educated under Giulio Romano, and was one of the ablest of his scholars. After the death of Giulio, he was selected by the Duke of Mantua to finish the works which were left imperfect by that great master.

GHIRLANDAJO, DOMENICO CORRADI, called **DEL**. The family name of this painter was Corradi, but he was usually called del Ghirlandajo, from his father's following the profession of a flower-maker. He was born at Florence in 1449, and was instructed in design, with the intention of his being bred to the business of a goldsmith; but his inclination for the art of painting induced him to become a disciple of Alessio Baldovinetti, and he proved one of the most distinguished artists of that early period, both as a mosaicist and a painter. His design was more correct and graceful than was usual in his time, and the expression of his heads superior to any painter that had preceded him. According to Mengs, he was the first of the Florentine painters, who, by a judicious attention to perspective, gave to their works the appearance of verity and depth. He was also the first of his countrymen that exploded the gilded and tawdry ornaments with which the painters anterior to him were accustomed to load their works, who, not being able to give beauty to their figures, were determined to make amends for it by finery. Pope Sixtus IV. invited him to Rome, and employed him in the Sistine chapel, where he painted two pictures, one of which, the Resurrection, has perished; the other, representing the Vocation of St. Peter and St. Paul to the Apostleship, is still preserved. He was the founder of an eminent school, which produced many able artists; and he claims the credit of being the instructor of Michael Angelo Buonaroti. Many of his works are mentioned by Vasari at Rome, Florence, Pisa, and Rimini. At Florence, in the church of the Innocenti, is a fine picture by this master of the Adoration of the Magi; in S. Trinità, several pictures of the Life of S. Francesco; and in the same church an altar-piece representing the Nativity. He died in 1493. [Zani and Lanzi place his birth in 1451, and his death in 1495.]

GHIRLANDAJO, RIDOLFI CORRADI, called. This painter was the son of the foregoing artist, born at Florence in 1485. His father dying when he was only eight years of age, he was taken under the protection of his uncle Davide Corradi. He afterwards studied under Fra. Bartolomeo di S. Marco, and had so far profited by the instruction of that master, that when Raffaele visited Florence, he was so satisfied of his ability, that he intrusted him to finish a picture of the Virgin and Infant he had commenced, for one of the churches at Siena. He entertained so high a respect for his talents, that on his return to Rome he invited him to assist him

in his great works in the Vatican. Unfortunately for his fame, he refused the invitation of Raffaele, which, if he had accepted, he would probably have participated in the glory of that illustrious painter in an equal degree with Giulio Romano. He possessed an acute and vivacious imagination, with an elegance and taste in his forms that have a near affinity to the style of that master. In some of his first productions, in S. Jacopo di Ripoli; and in S. Girolamo at Florence, though there is something of the dryness of Pietro Perugino, they bear a great resemblance to the juvenile works of Raffaele. He approaches nearer to the better time of that master in his two pictures of subjects from the Life of S. Zanobi, originally painted for the Academy at Florence, but afterwards placed in the Ducal Gallery. He died in 1560. [The print of the Procession to Calvary (plate 125 of Rosini) will give an idea of his style of composition, and delineation of character; but it does not bear much of the impress of Fra. Bartolomeo or Giulio Romano.]

GHISI, GIOVANNI BATISTA BRITANO, [OF **BERTANO**,] called **MANTUANO**. This artist was born at Mantua about the year 1500, and, according to Baldinucci, was a painter, a sculptor, an architect, and an engraver. He was a disciple of Giulio Romano; but little is known of his works as a painter. As an engraver he is more distinguished, and is supposed to have been instructed in the use of the graver by Marc Antonio Raimondi, from the resemblance of their style. His design is correct, though somewhat stiff, and there is a want of harmony in the effect of his prints. He usually marked

his plates with the cipher  We have the following by him:

Some Heads, with Helms, and antique ornaments.

The Virgin Suckling the infant Jesus. 1539.

David cutting off the Head of Goliath; *after Giulio Romano. 1540.*

A young Warrior carrying off a young Woman; called Paris and Helen. 1539.

A River God; *after Luca Penni.*

Mars, Venus, and Cupid.

A large naval Combat; *from his own design. 1538.*

The Burning of Troy, a grand composition; fine.

GHISI, GIORGIO, called **MANTUANO**, was the son of the preceding artist, born at Mantua in 1524, and was instructed in design, and the use of the graver, by his father, whose style he greatly improved. He drew the naked very correctly, and was particularly attentive to the extremities. There is, notwithstanding, a continued sameness in his figures, as if he had only consulted one model, which gives to his works the appearance of a mannerist. This defect is particularly discernible in his immense print of the Last Judgment, after Michael Angelo Buonaroti. These deficiencies are sufficiently compensated by the many excellencies we find in the works of this esteemed artist, which are highly valued by the intelligent collector. Fine impressions of his prints are now become scarce. They are generally signed *Giorgio Ghisi di Mantoua, fecit*, or marked with the cipher **G.N.F. M.** The following are his principal plates:

The Portrait of Julius II.; *after Raffaele.*

The Holy Family, half length; *after the same.*

The School of Athens, two sheets; *after the same.*

The Dispute of the Sacrament; *after the same.*

An emblematical subject; sometimes called *Raffaele's Dream*, and sometimes *The Melancholy of Michael Angelo*. It represents an old Man looking at a Shipwrecked Vessel, whilst a Nymph appears approaching

him; in the back-ground are seen several horrible and fantastical figures. It is inscribed *Raphaelis Urbinateus inventum*, and on a tablet, *Georgius Ghisi Mat.* 1561. The Prophets and Sibyls; six large plates; after the paintings by *M. Angelo Buonaroti*, in the Sistine Chapel. The Last Judgment; ten large plates; after the celebrated work by the same painter. An allegorical subject, representing the Birth of a Prince of the House of Gonzague; after *Giulio Romano*. 1568. Cupid and Psyche crowned by Hymen; after the same. The Birth of Memnon; after the same; very fine. Cephalus and Procris; after the same. The Interview between Hannibal and Scipio; after the same. Regulus led to death by the Carthaginians; after the same. Regulus shut up in the Tun; after the same. Venus in the Forge of Vulcan, sharpening the Arrows of Cupid; after *Ferrino del Vaga*. Venus and Mars; after *Raffaelle da Reggio*. An allegorical subject, representing a Judge on his Tribunal with Asses' Ears; after *Luca Penni*. Endymion carrying Diana to the Chase on his shoulders; after the same. Hercules conquering the Hydra; after *Giov. Bat. Bri-tano Mantuanos*. The Judgment of Paris; after the same. The Siege of Troy; after the same. The taking of Troy; after the same. A Print representing tombs, skeletons, &c., called *the Resurrection of the dry Bones*. 1554; fine; after the same. Venus and Adonis; after *Teodoro Ghisi*. Angelica and Medora; after the same. The Birth of the Virgin; after *B. Spranger*. The Mystery of the Trinity; after his own design. 1576. The Adoration of the Shepherds; after *Angelo Bronzino*; in two sheets. 1554. The Last Supper; after *Lambert Lombard*. The Visitation of the Virgin to St. Elizabeth; after his own design. The Crucifixion; after the same.

GHISI, ADAMO, called MANTUANO, was the younger brother of the foregoing artist, born at Mantua about the year 1530. He engraved several plates after the great Italian masters, which are well drawn; and though inferior to the works of Giorgio, possess great merit. He sometimes signed his prints *Adamo Scultore, Mantuanus*, and sometimes marked them with the cipher **AS**. We have by him the following:

The Nativity; after *Giulio Romano*. *Adamo Scultore Mant.*

The Presentation in the Temple; after *Nic. Martinelli*. *Romæ*. 1581. *Adamo Scultore Mant. sc.*

The dead Christ in the Lap of the Virgin; after the celebrated sculpture by *Michael Angelo Buonaroti*. *Adam. Mantuano*. 1566; on a white ground. This plate was afterwards retouched, and the back-ground changed into a landscape, with the inscription, *Romæ Ant. Lafreri, sc.*

Cupid carrying the Arms of Mars; after *Giulio Romano*. Mars, preceded by Cupid, going to Battle; after the same.

The Bath of Venus; after *Giulio Romano*.

Diana going to the Chase; after the same.

Endymion regarding the Moon; after the same.

Hercules between Virtue and Vice; after the same.

Venus and Cupid, with Pan playing on the Pipe.

GHISI, DIANA, called MANTUANA. This distinguished lady was the sister of the two preceding artists, and probably was instructed in engraving by her brother Giorgio, as she has executed several plates in his style, which possess great merit. We have some excellent prints by her, which are usually signed with her name, and sometimes simply DIANA. The following are her principal plates:

Two Men and a Woman seated at a Table; signed *Diana*.

The Virgin and Infant, with St. John and St. Joseph

presenting a Basket of Fruit; *Diana Mantuana incidit Romæ. A. M. D. LXXXV.* without the name of the painter.

The Holy Family, with St. Joseph at work; after *Co-reggio*.

The Holy Family, with St. John presenting a Billet; after *Raffaelle*.

The Virgin caressing the Infant; after *F. Salviati*.

The Virgin and Infant seated in the Clouds, and below the Archangels Michael, Gabriel, and Raphael; inscribed *R. V. I. Diana Mantuana and Regina Angelorum*.

St. Peter made Head of the Church, accompanied by the Ten Apostles, kneeling before Christ; after *Raffaelle*.

The Adulteress before Christ; after *Giulio Romano*.

The Continence of Scipio; after the same.

The Birth of Castor and Pollux; after the same; fine.

The Festival of the Gods at the Nuptials of Cupid and Psyche; after the design of *Giulio Romano*, in the Palazzo del T. at Mantua; in three sheets, very fine.

The Visitation of the Virgin to St. Elizabeth; after *G. Vasari*.

GHISLANDI, DOMENICO. This painter was a native of Bergamo, and flourished about the year 1662. He excelled in painting architectural and perspective views in fresco; though he occasionally painted historical subjects. *Comte Tassi* mentions some pictures of the life and miracles of *S. Francesco di Paola* by him, in the cloisters of the *Padri Minimi* at Bergamo; and in the *Palazzo Terzi* is a saloon ornamented with architecture, in which the figures are painted by *Giacomo Barbello*.

GHISLANDI, FRA VITTORE, called FRA PAOLOTTO, was the son of the preceding artist, born at Borgo di San Leonardo, in the Bergamese state, in 1655, and was a scholar of *Sebastiano Bombelli*. Although he never reached any eminence as an historical painter, he distinguished himself as one of the ablest portrait painters of his time. For this excellence he was more indebted to his attentive study of the portraiture of *Titian*, than the counsels of his instructor. He died in 1743.

GHISOLFI, GIOVANNI. This painter was born at Milan in 1623; and, according to *Orlandi*, was first a scholar of *Girolamo Chignolo*; and was afterwards instructed in architecture and perspective by his uncle *Antonio Volpini*; but his best instruction he received from *Salvator Rosa*. He is principally known as a painter of perspective and sea-ports: he nevertheless occasionally painted historical pictures and altar-pieces; some of which are in the *Certosa* at Pavia, and in the *Sanctuario* at Varese. When the Archduchess of Austria made her public entry into Milan, he was employed to paint the triumphal arches. In 1650 he visited Rome, where he made designs of the magnificent ruins in the environs of that city, which furnished him with admirable materials for the composition of his pictures. His works abound at Rome, Naples, Milan, and Genoa, where they are placed in the choicest collections. He died in 1683. [*Zani* places his birth in 1632.]

GHISSONI, OTTAVIO, was a native of Siena, but at an early age went to Rome, where he studied several years, chiefly under the tuition of *Cherubino Alberti*. In the year 1610 he visited Genoa, and was for some time a scholar of *Ventura Salimbeni*, where he painted some pictures in fresco for the public edifices. His works are more esteemed for the excellence of his colouring, than for correctness of design.

GHITI, POMPEO. This painter was born at Marone, a small town in the vicinity of *Brescia*, in 1631, and was first a scholar of *Ottavio Amigoni*. He afterwards went to Milan, where he studied five years under *Giovanni Batista Discepoli*, called *Lo*

Zoppo di Lugano. On his return to Brescia, he was employed in several works in oil and in fresco. He possessed a ready invention, and was a correct designer. His colouring is, however, cold and languid. He had a number of scholars, who resorted to him for his excellence in drawing. He died in 1703. [His last known work is dated 1704.]

GIALDISI, N. According to Zaist, in his *Notizie de' pittori Cremonesi*, this painter was of Parma, but flourished at Cremona about the year 1720. He excelled in painting flowers and fruit, and particularly in his pictures of still-life, such as carpets, with musical instruments, books, &c., which he represented with a fidelity of form and a truth of colour which are admirable. [Zani calls him Francesco, or Giovanni.]

GIAMPICOLI, GIULIO, an Italian engraver, born at Venice about the year 1700. His style renders it probable that he was brought up in the school of Wagner. He engraved several plates after Marco Ricci and others; among which are the following:

A set of thirteen Landscapes, with the frontispiece after Marco Ricci, entitled *Raccolti di 12 paesi inventati e dipinti dal celebre Marco Ricci*.

A set of four pretty Pastoral subjects.

A set of four Landscapes; after M. Ricci and F. Zuccarelli.

[Brulliot says he was the nephew of Marco Ricci, and was born in 1690; Zani, that he was born in 1698, and died in 1760.]

GIANNETTI, FILIPPO. According to Hakert, this painter was a native of Messina, and flourished about the year 1685. He was a scholar of Abraham Casembrot, and painted landscape in so bold a style, and with such extraordinary facility, that occasioned him to be styled the Luca Giordano of landscape.

GIAQUINTO, CORRADO. This painter was a native of Molfetta, and flourished about the year 1750. He was first a scholar of Francesco Solimene; but he went afterwards to Rome, where he entered the school of Sebastiano Conca, whose style he followed. Less correct in his design, and even more of a mannerist than his instructor, he possessed a ready invention and a resolute touch. His best works are his frescos in the tribune of St. Croce, and the great altar-piece of the church of La S. Trinitá at Rome. There are many of his works at Macerata, Turin, and other cities in Italy. He was invited to the court of Madrid, where he was employed in some of the palaces. He died in 1765.

GIAROLA, or GEROLA, ANTONIO, called IL CAVALIERE COPPA, was born at Verona in 1595, and studied at Bologna under Guido and Albano. In some of his pictures he approached the suavity of colour and the graceful contours of the former, though inferior to him in relief, and in the elegance and simplicity of his compositions. In the church of S. Bernardo at Bologna, is a picture by him of S. Mauro kneeling before the Virgin and Infant; but he is seen to more advantage in his *Magdalene in the Desert*, in the church of the Padri Servi. In the refectory of the seminary at Verona is a fine picture by Giarola of Christ with the Disciples at Emmaus. He died in 1665.

GIBERTONI, PAOLO. This painter was a native of Modena, and flourished about the year 1760. He chiefly resided at Lucca, and excelled in grotesque subjects in fresco, in which he introduced little animals of every description, touched with great spirit. He also painted landscapes, which

were esteemed in his time, and have increased in value since his death.

GIBSON, RICHARD. This extraordinary personage was usually called the Dwarf, from his diminutive size, being only three feet ten inches high. He was, when a boy, page to a lady at Mortlake, who perceiving in him a disposition for the art, placed him under the care of Francis de Cleyn, under whom he made considerable progress. His talent attracted the notice of King Charles I., who made him one of his pages. It is reported in the Anecdotes, that he was married to a little lady of his own height, and that their marriage was celebrated in the presence of Charles I. and his queen, who ordered a diamond ring for the bride; but the troubles coming on she never received it. The union of this diminutive couple was distinguished by Waller in one of his prettiest poems. After the death of the king he was taken into the protection of Philip, Earl of Pembroke, and is said to have painted the portrait of Oliver Cromwell several times. When Sir Peter Lely visited England, Gibson improved himself greatly, by copying the portraits of that master; and he rose into such repute, that he was sent to Holland to teach the Princess Mary to draw, and had also the honour of instructing Queen Anne. R. Gibson lived to the age of 75, and died in 1690.

GIFFART, PETER. This artist was born at Paris in 1648. He engraved a considerable number of portraits and book ornaments, which are neatly executed with the graver, but without much taste, though his merit was sufficient to obtain the distinction of engraver to the King. We have, among others, the following prints by him:

PORTRAITS.

Maria Anne Victoire de Baviere, Dauphiness of France.
Frances d'Aubigné, Marchioness de Maintenon.
Philip, son of Thomas XIII., Count of Savoy.
Edward, son of Amedeus XV., Count of Savoy.

VARIOUS SUBJECTS.

A set of Medals from the French King's Cabinet.
A set of Ornaments; after Berain.
A Frontispiece to the *Introduction to Geography*, by P. Violier; after S. Le Clerc.

GIFFORD, GEORGE, an English engraver of portraits, who flourished about the year 1640. He was chiefly employed by the booksellers, and his plates are very indifferently executed. Among others, he engraved the following:

Hugh Latimer, Bishop of Worcester.
Sir Edward Marmion; scarce.
John Bate; prefixed to his *Mysteries of Nature*.

GILARDI, PIETRO. This painter was born at Milan, in 1679, and was instructed in the art by Federigo Bianchi, but he afterwards went to Bologna, where he became a scholar of Marc Antonio Franceschini, and afterwards studied under Giovanni Gioseffo del Sole. He painted history with reputation, and especially excelled in large fresco works, his talents being particularly adapted to the embellishments of cupolas, vaults, and other extensive operations, in which he proved himself an able machinist. Such are his frescos in the refectory of S. Vittore at Milan, which are not less esteemed for the ingenuity of the composition, and the facility of the execution, than for the tenderness and harmony of the colouring.

GILARTE, MATEO, a Spanish painter, born at Valencia, according to Palomino, in 1647. He was a scholar of Francisco Ribalta, and proved an eminent painter of history, both in oil and in fresco.

His chief residence was at Murcia, where there are several of his works. In the church of Nuestra Señora del Rosario, are three large pictures in fresco, representing Esther before Ahasuerus, Jacob wrestling with the Angel, and St. Dominick with other saints. In the refectory of the same convent, he painted the Miracle of the Loaves and Fishes. Although the works of this master are not distinguished by the beauty of his forms, or the expression of his heads, his compositions are grand and copious; and he was a perfect master of the chiaro-scuro. He died in 1700.

GILES OF ANTWERP. See COIGNET.

GILES, or GYLES, HENRY, an English painter on glass, who resided at York, and flourished from about the year 1640 to 1687. One of his principal performances is the east window of University College, Oxford, which is marked, *Hen. Giles, pinxit, 1687.*

GILIOLI, GIACINTO, a Bolognese painter, born in 1584, and was brought up in the school of the Caracci. He painted history with some reputation. Of his works at Bologna, the most esteemed are his picture of the Death of St. Joseph in S. Mattia, and David with the Head of Goliath in S. Salvatore. He died in 1665.

GILLARDINI, MELCHIORE. According to Orlandi, this painter was a native of Milan, and was a scholar of Giovanni Batista Crespi, called Il Cerano. After the death of that master, he was employed to finish the pictures he left imperfect; and he also painted several altar-pieces for the churches of his own composition. At S. Celso, a small town near Milan, is a picture by him of S. Caterina da Siena, of which Lanzi speaks in favourable terms. By Melchiorre Gillardini, who is miscalled Girardini by Mr. Strutt, we have some etchings after *P. da Cortona, Guido*, and others. He also etched several plates from his own designs, in the style of Callot, representing battles and other subjects, executed with neatness and spirit. He died in 1675. [According to Zani, his proper name was *Gherardini*.]

GILLBERG, JOHN, a Swedish engraver, born at Stockholm about the year 1748. He engraved several portraits of distinguished personages of Sweden; and afterwards went to Paris, where he executed several plates in imitation of chalk drawings; among which were some heads after *Raffaële*, and some landscapes engraved jointly with *Demarteau*.

GILLEMANS, N., a Flemish painter of flowers and fruit, born at Antwerp about the year 1672. His pictures are generally small, and very highly finished, but without much effect. [See the following article.]

[GILLEMANS, JOHN PETER, a fruit and flower painter of Antwerp. His pictures are generally of a small size, well coloured and composed, and neatly finished. He assisted other artists in decorating their pictures, where flowers and fruit were required. Balkema says he was born in 1672: the time of his death is uncertain, but it is related that he fell into a canal and was drowned.]

[GILLIG, JACOB, born at Utrecht in 1636, painted landscapes and river fish. He died in 1688.]

GILLIG, M. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Gerard de Vries, philosopher of Utrecht.

GILLOT, CLAUDE, a French painter and engraver, born at Langres in 1673. He was sent to Paris when young, and became a scholar of J. B. Corneille. He chiefly excelled in designing fauns, satyrs, and grotesques, in which he acquired some

reputation, and was received into the Academy at Paris in 1715. Anthony Watteau was his scholar, and greatly surpassed him. His works as a painter are little regarded; but he has left us a considerable number of etchings, from his own designs, which are executed in a bold, free style, and sufficiently finished. Including the plates he engraved for *Les Fables de la Mothe-Houdard*, M. Gersaint makes his prints amount to near one hundred and eighty. Among others, we have the following by him:

The Feast of Diana disturbed by Satyrs; *C. L. Gillot, fec.*

The Feast of Bacchus, assisted by Satyrs and Bacchante. The Triumph of Pan celebrated by Nymphs and Sylvans. The Triumph of Faunus, the God of the Forests.

The Count Caylus engraved several plates after his designs. He died at Paris in 1722.

[GILLRAY, JAMES, the most eminent of English caricaturists, was born in 1757, and is supposed to have been of Irish descent. Scarcely any particulars of his early years are known. It is said that he was the son of a Chelsea pensioner, and a person of the same name, who was probably his father, filled the office of sexton to the Moravian cemetery at Chelsea for forty years, and was buried there in 1799. Like the illustrious Hogarth, and the celebrated engraver Sharp, he began his career as a letter engraver, though we have been unable to find any specimens of his works of that description.

Being disgusted with this monotonous occupation he ran away from his employer, joined a company of strolling players, and, after undergoing the various hardships this course of life invariably entails upon its followers, he returned to London, and became a student of the Royal Academy, where he pursued most energetically his studies in the art of design. That he must have attained remarkable proficiency is very evident from several plates which he engraved after his own designs, particularly two subjects from Goldsmith's *Deserted Village*, inscribed "The Village Train," and "The Deserted Village," published in 1784. These are designed in a remarkably free and picturesque manner, and have some resemblance to the earlier works of Stothard. They are exceedingly well engraved in the dotted manner, and though we are not acquainted with the name of his instructor in this art, they so much resemble the works of the unfortunate Ryland, that we have little hesitation in asserting that he must have been instructed by him. Among other works of this class, and executed about the same time, are, a capital portrait of Dr. Arne, after *Bartolozzi*; Colonel Gardiner's last Interview with his Children; The burning of the Duke of Athol East Indianman, 1785; The Wreck of the Nancy Packet off Scilly, 1784; and two portraits of William Pitt: all after his own designs. The two last, though admirable representations of the man, are nevertheless somewhat approaching to caricature. He also engraved a few plates after Lady Spencer's drawings, and, whether for the purpose of amusement or mystification, occasionally adopted fictitious names. Thus the following plates, which are known to be by him, have other names attached to them: The Nativity, after *Copley, J. Hurd, fecit*, 1785; The Return, a child with a dog in a landscape, *J. Kent, fecit*, 1781; A Storm, *J. Penn, fecit*, 1786; and were it necessary, many others of his works might be quoted bearing these names. He also, on many of his earlier caricatures, made use of a monogram com-

posed of the letters J. S., interlaced, very much resembling that used by Sayer the caricaturist, and he probably adopted it to mislead the public as to the real author of his publications.

Gillray appears to have worked as an engraver long after his career as a caricaturist had commenced, as he engraved, in 1792, a large plate *after Northcote*, representing the delivery of the prisoners from the Bastille, inscribed, "Le Triomphe de la Liberté, ou, L'élargissement de la Bastille;" and in 1794, "Marquis Cornwallis receiving the royal Hostages at Seringapatam," after the same painter: probably the last of his productions of this description.

Admirable as many of these works are, it is as a caricaturist that Gillray is best known, and upon which his fame entirely rests. In this art he has no rival; and the exquisite tact with which he seized upon points, both in politics and manners, most open to ridicule, is only equalled by the consummate skill and wit with which he satirized them. His earlier works are more carefully than spiritedly executed, and look like the productions of an engraver only. The earliest of his undoubted caricatures, though many others antecedent have been with great reason attributed to him, is dated 1779; it is probably a satire on the Irish Fortune-hunter, and is called "Paddy on Horseback," the so-called horse being a bull, on which he is riding with his face to the tail. But his improvement was rapid and extraordinary, and he soon attained a marvellous freedom both of design and in the management of the etching needle. We believe he etched his ideas at once upon the copper without making a previous drawing, his only guides being sketches of the distinguished characters he intended to introduce made on small pieces of card which he always carried about him, and many of which we have seen. His caricatures amount to more than twelve hundred; and as it would be quite impossible to give any thing like a complete list of them in this work, we shall merely notice a few of the more important, arranging them according to the dates at which they appeared.

A New Way to pay the National Debt. George III. and his queen are coming out of the Treasury loaded with money, which is overflowing their pockets; on the right is the Prince of Wales in a very shabby condition, gratefully receiving money from the Duc d'Orleans. April 21, 1786.

Ancient Music. A capital caricature of the king and queen in ecstacy at a concert performed by the ministers. May 10, 1787.

Monstrous Croas; a powerful satire on the grasping avarice of George III. and Queen Charlotte. May 29, 1787.

March to the Bank. A capital etching, executed in the most masterly style. August 22, 1787. There are two states of this plate; in the first, the female who is thrown down in front has less drapery.

Market Day. Lord Thurlow, as a grazier, is attending Smithfield Market, and examining the beasts, the heads of which represent the leading political characters of the day. May 2, 1788.

Election Troops bringing in their Accounts to the Pay Table; J. Gillray inv. et fecit, 1788. A satire on the means employed by ministers, unsuccessfully however, to frustrate the election of Fox for Westminster. This we believe is the first caricature on which the name of Gillray appears.

Frying Sprats:—Toasting Muffins. 1791. Two small but very clever caricatures on the parsimonious habits of George III. and his queen. In the first the queen is represented carefully frying her own sprats; and in the second the king is in the full enjoyment of toasting his own muffins.

Anti-Saccharites, or John Bull and his Family leaving off the use of Sugar. 1792. The king and queen, from economical motives, are enjoying and praising their tea without sugar, while the princesses are evidently very

much disgusted, and take no pains to conceal it. The royal family, it is said, were highly delighted with this caricature.

A Connoisseur examining a Cooper. A very bold and happy idea, capitally carried out. George III. is represented almost purlling looking with great attention at a miniature of *Oliver Cromwell*, which he holds in one hand, and has a candle in the other. The bitterness of this satire was occasioned by the disparaging observations the king made on the portraits Gillray had sketched during his tour in Flanders with Loutherbourg. The king had said, "I don't understand these caricatures." The exasperated artist made this drawing, and said, "I wonder if the royal connoisseur will understand this?"

Temperance enjoying a frugal Meal, and A Voluptuary under the Horrors of Digestion. 1792. Two most admirable productions, unsurpassed either in humour, design, or execution. The temperate habits of George III. in the former, and the Epicurean manners of the Prince of Wales in the latter, are portrayed with the most consummate ability.

Bengal Levee, from an original drawing made on the spot by an amateur. 1792. A very large and skilfully executed plate.

The Dagger Scene, or the Plot discovered. 1792. A capital representation of a well-known scene in the House of Commons, in which Edmund Burke was the chief performer.

Fatigues of the Campaign in Flanders. 1793. The Duke of York luxuriating in the company of the Flemish frows, attended by his soldiers, who are bringing in large bowls of punch.

The Loyal Toast. 1793. The Duke of Norfolk giving his celebrated toast, "The majesty of the people," at the Crown and Anchor Tavern, for which he was dismissed from his offices.

The consequences of a successful French Invasion; a set of four plates, in which the horrors to be expected are given with extraordinary spirit. No doubt these and other similar caricatures produced a great and powerful effect on the minds of the English public, inspiring the people to a determined resistance.

The Cow-pock, or the wonderful effects of the new Inoculation. A very humorous burlesque on the popular opinions respecting Jenner's invaluable discovery.

L'Assemblée Nationale, or a grand co-operative Meeting at St. Anne's Hill, (the residence of Charles James Fox,) respectively dedicated to the admirers of a Broad Bottom'd Administration. 1804. This we have no hesitation in asserting to be the most talented caricature that has ever appeared. The king is supposed to have been executed, the republic proclaimed, and Fox, as first consul, is holding his levee at his house at St. Anne's Hill. All the leading Whigs are present, of whom the likenesses are most admirable, and in the right corner is seen a portion of the figure of the Prince of Wales. This caricature gave so much offence to the prince that he offered a large sum of money for its suppression, which being accepted, he ordered the plate to be destroyed. It was the misfortune of the prince and those by whom he was surrounded to place reliance on each other; the plate was not destroyed, it was secreted, and still exists. It will be found in the collection published by Mr. Bohn.

The King of Broddingnag (sic) and Gulliver (George III. and Buonaparte); two plates. 1803 and 1804.

The Middlesex Election, 1804. Sir Francis Burdett dragged in his carriage to the poll by the Duke of Norfolk, Charles Fox, and other leading Whigs.

The Reconciliation between George III. and the Prince of Wales, 1804. Admirably treated.

The Life of William Cobbett, written by himself; eight satirical plates. 1809.

Installation of the Chancellor of Oxford, (Lord Grenville,) Aug. 3, 1810; a large plate, and the last political engraving having his name.

Other pieces not of a political nature, but full of humour, and sometimes severely satirical on the fashionable frivolities of the time, wherein he did not spare the persons of the prime leaders of the ton, may be added:

A Pic Nic Orchestra, in which are introduced the portraits of the Marchionesses of Buckingham and Salisbury, Lady Mary Cholmley, Lord Edgumbe, and Charles Greville.

Magdalene penitent.
The Adulteress before Christ.
Christ disputing with the Doctors.
St. Anne received into Heaven by the Virgin.

Luca Giordano died at Naples in 1705.

GIORGETTI, GIACOMO. This painter was born at Assisi about the year 1610, and was a scholar of Giovanni Lanfranco. He painted history, chiefly in fresco, and several of his works are in the churches of his native city, of which the most considerable is the dome of the principal church. In the sacristy of the Conventuali he painted some pictures of the Life of the Virgin. His colour is good, and his works are more finished than those of his master, but his design is not so correct.

GIORGIO, GIOVANNI, an Italian engraver, who was employed chiefly by the booksellers. He resided at Padua, where he engraved the plates for a collection of antique lamps, published in 1653, entitled *De Lucernis Antiquorum reconditis, Patavii*, 1653. He also engraved a frontispiece with figures to a book on Anatomy, by J. Veslingi, dated 1647, signed *Joan Georgius Patavii*. We have also by him a ludicrous print, called the Bath of the Anabaptists; after *Raffaelle*.

GIORGIONE, GIORGIO BARBARELLI, called. This distinguished painter was born at Castelfranco, near Treviso, in 1477. His father, perceiving his disposition for the art, placed him under the tuition of Giovanni Bellini, at Venice, where Titian soon after became his fellow student. Giorgione was the first of the Venetian painters that broke through the timid and constrained style to which the art was confined at the time of the Bellini, and introduced a freedom of outline, a boldness of handling, and a vigorous effect of chiaro-scuro, which were unknown before him. Rich and harmonious in his colouring, dignified in his characters, broad and simple in his masses of light and shadow, he was the first that practised the admirable blending of his tints, which forms so great a part of the beauty of Venetian colouring. For this excellence he was little indebted to the instruction of Bellini. The works of Leonardo da Vinci were the models he most consulted; and by a profound study of them he acquired the breadth of effect and the extraordinary relief by which his works are distinguished. He added suavity to force, and in his carnations he sometimes approached the tenderness and truth of Coreggio. His pictures became the admiration of Titian, who for some time followed his style. Of his works in fresco, the greater part have perished, and those which remain are so materially injured, that little of their original beauty is discernible. Giorgione was much employed in portrait painting, to which his powers were peculiarly adapted; and in that department of the art he may be ranked with the greatest masters. Grace, dignity, expression, and truth of character distinguish his works of that description. Of his oil pictures the principal are, Christ bearing his Cross, in the church of St. Roch at Venice; in the school of Sarti, his picture of S. Omobono; and in that of S. Marco, that saint appeasing the Tempest. At Treviso, in the Monte di Pietà, is a fine picture of the dead Christ. One of his most admired works is the finding of Moses, in the archiepiscopal palace at Milan. This eminent painter died of the plague in the prime of life in 1511.

GIOTTINO, TOMASO. See **STEFANO**.

GIOTTO, sometimes called **AMBROGIOTTO**, and by others **GIOTTO DI BONDONE**. This venerable

painter was born at Vespignano, near Florence, in 1276. He was the son of a shepherd, and whilst guarding his flocks in the fields, he was discovered by Cimabue amusing himself with drawing the figure of a lamb on a stone. Struck with the disposition of the boy, he persuaded his father to intrust him to his care, and conducted him to Florence, where he educated him with the greatest attention. It was not long before the disciple surpassed his master; and in one of his earliest pictures, painted for a convent at Florence, representing the Annunciation, although the style was dry and hard, there was a dawning of grace and beauty, which indicated the advancement he afterwards made in divesting the art of the stiffness and formality which still marked the works of Cimabue. In his attention to symmetry, a more correct design, a softer blending of his tints, and in the expression of his heads, he was superior to every artist of his time. Giotto distinguished himself as a mosaicist, particularly in his celebrated work in the Portico of the Basilica of St. Peter's at Rome, called the Navicella, or the Boat of St. Peter, now so mutilated and repaired, that it retains little of the original design. Another famous mosaic by Giotto is the Death of the Virgin at Florence, so much admired by Michael Angelo Buonaroti. He was the first painter who gave to portraits the air of truth and resemblance. Among other illustrious persons, he painted the portraits of Pope Clement IV. and that of Dante, who has celebrated him in his poem. He died in 1336. [The inquirer who may be desirous of fuller information respecting this great patriarch of painting, will be gratified by referring to the instructive and delightful work on "CHRISTIAN ART," by Lord Lindsay; in which he will find collected many particulars relating to the artist, his contemporaries, and his scholars. As the greater part of Giotto's works have been destroyed by accident, by ignorance, and by time; and as many inferior productions have been attributed to his pencil by careless or presumptuous writers, it will be satisfactory to peruse the records of facts concerning those lost and those that exist, as described by this noble and intelligent writer on art. One fact the reader should be made acquainted with; the discovery of the portrait of Dante. In the chapel of the Podestà, now the Bargello, at Florence, which had for two centuries been coated with whitewash, and partitioned into prisoners' cells, was this discovery made. Relying on the assertion of Vasari that Giotto had introduced the portrait of Dante in "the Gloria" painted there, *Signor Bezzi*, *Mr. Kirkcup*, and some other gentlemen obtained permission to remove the whitewash at their own expense, which was done with admirable address by the painter Marini, and the portrait discovered. It represents the poet in his thirty-fifth year, wearing the falling cap of the time, holding a book in his right hand and a pomegranate in his left. Rosini, in his "Storia della Pittura Italiana," has given an outline of it (tom. ii. p. 223). The Deposition and Transition of the Virgin, plate 14 of the same work, is one of the noblest productions of art, and it may be doubted whether it has ever been excelled.]

GIOVANNI, DA SAN GIOVANNI. See **MANNOZZI**.

GIOVANNINI, GIACOMO MARIA, was born at Bologna in 1667, and was a scholar of Antonio Roli. He painted some pictures for the churches at Bologna; one of the most esteemed is that of Magdalene worshipping the Cross, in the church of

S. Niccolo degli Alberi. He is more known as an engraver than a painter. We have by him several plates after the great masters, particularly after *Coreggio* and the *Caracci*. They are executed very neatly, chiefly etched, and some of them assisted with the graver; but there is a want of effect in his prints, and his design is frequently incorrect. The following are his principal plates:

A set of twenty large plates; after the paintings by *Lodovico Caracci*, and others, in the cloister of St. Michael in Bosco, at Bologna.

Twelve prints from the pictures by *Coreggio*, in the cupola of S. Giovanni at Parma.

A print after the celebrated picture called the St. Jerome, by *Coreggio*. The same has been engraved by *Agostino Caracci* and *Sir Robert Strange*.

The Virgin and Infant, with St. George; after the famous picture by *Coreggio*; in the Dresden gallery.

St. Sebastian; after *Lodovico Caracci*.
The Communion of the Apostles; after *Marc. Ant. Franceschini*.

[He died at Parma in 1717.]

GIOVANNINI, CARLO, was probably related to the preceding artist, and flourished at Bologna about the year 1698. It is not said by whom he was instructed, but he was a reputable historical painter. There are several of his works in the public edifices at Bologna, of which the following are the most esteemed: St. Anne teaching the Virgin to read, in the church of La Morte; Adam and Eve driven from Paradise, in La Madonna del Piombo; and Christ giving the Keys to St. Peter, in S. Giovanni in Monte.

GIOVANNINO, DEL PIO. See BONATI.

GIOVENONE, GIROLAMO. This painter was a native of Vercelli, and flourished about the year 1514, as appears from two of his pictures in the church of S. Paolo in that city, dated 1514 and 1516. At Milan, in the church of the Augustines, there is a fine picture by this master of the Resurrection, with two laterals representing St. Margaret and St. Cecilia. [Rosini has given a print of a votive picture, in the gallery of Lochis at Bergamo, with the date 1527, (plate 122,) which will excite a high opinion of the master.]

GIRANDOLE, ———. See BUONTALENTI.

[GIRODET TRIOSON, ANNE LOUIS, one of the most eminent French painters of modern times, was born at Montargis in 1767, and died at Paris in 1824. His name, originally, was GIRODET; it was only in 1812 that he adopted that of his tutor, Dr. Trioison. He was a pupil of David, and afterwards completed his pictorial education at Rome. He gave early indication of talent, and before he attained his twenty-second year he gained the highest academical prize. During his residence at Rome he produced his pictures of Endymion sleeping and Hippocrates refusing the Presents of Artaxerxes. On his return to France he rose to the highest rank in his profession. His picture of the "Deluge" carried off the palm from the "Sabines," by David, in the competition for the great prize for the best historical composition. He painted numerous portraits of the distinguished persons of the time; and made many designs to illustrate the works of Anacreon, Virgil, and Racine, published by Firmin Didot in quarto. A great number of his works have been engraved or lithographed; and the originals are in the royal and private collections in France. He was buried at the Cemetery of Père La Chaise.]

GIRTIN, THOMAS. This ingenious English artist was born in 1775, and was a pupil of Edward Dayes. He was one of the most admired landscape

painters of his time, and was among the first founders of that tasteful style of designing landscapes in water-colours, which our countrymen have carried to such perfection. On the occasion of the peace of Amiens, Mr. Girtin went to Paris, where he made twenty drawings of the principal views in that metropolis, of which he etched the outlines, and the plates were finished in aquatinta by other artists. Though of a very weak and delicate constitution, such was his attachment to the art, that he continued to exercise his profession till within a few days of his death, though in a state of the most deplorable debility. This interesting artist died in 1802, at the premature age of 27, regretted by every admirer of taste and genius.

GISMONDI, PAOLO, called PAOLO PERUGINO. This painter was a native of Perugia, but was brought up at Rome, under Pietro da Cortona. He painted history with some reputation, and was received into the Academy at Rome in 1668. Some of his best fresco works are those in the church of S. Agnese in Piazza Navona, and the pictures in the tribune of S. Agata in Piazza Nuova at Rome.

GIUGNI, ———. See ZUGNI.

GIUSTI, ANTONIO, was born at Florence in 1624, and was first a scholar of Cesare Dandini, but afterwards studied under Mario Balassi. His talent was not confined to historical subjects. He painted with equal success landscapes, animals, and huntings; and continued to exercise his profession with unabated vigour, until he reached his eighty-first year, and died in 1705.

GLAUBER, JOHN. The family of this painter was originally of Germany, but his father resided at Utrecht, where he was born in 1646. Glauber was distinguished by a decided disposition for the art, which difficulties appear to have encouraged, by which obstacles were converted into means, and who, by an invincible perseverance and energy of character, overcame the most embarrassing impediments which circumstances and prejudice could oppose to him. His father destined him to a different and favourite profession; and, after a long resistance, he was with difficulty prevailed on to permit him to follow the bent of his inclination, by placing him under the tuition of Nicholas Berghem. With the advantage of so able an instructor, and gifted with uncommon genius, his progress was unusual. Having seen some of the landscapes of Gaspar Poussin and others, representing the grand scenery of the environs of Rome, he conceived a strong desire to visit a country of which the transcripts appeared to him so picturesque and interesting. He determined on a journey to Italy; and in 1671 he left Holland to travel to Rome, through France, where he expected, by the exercise of his talent, to furnish himself with the means of accomplishing his journey. After passing three years at Paris and at Lyons, in both of which cities he left proofs of his ability, he arrived at Rome, and it was not long before he distinguished himself in the metropolis of art. He was received with acclamation into the Bentevogel Society, where they conferred on him the title of Polidore. Glauber passed two years at Rome, in designing the most remarkable scenery in the vicinity of that capital; and afterwards visited Padua and Venice, on his return to Holland. He settled at Amsterdam; and having formed an intimacy with Gerard de Lairesse, who was then in the height of his reputation, he became his inmate, and by the union of their talents the admirers of the art were gratified by the production of some ad-

mirable landscapes by Glauber, decorated with the classic figures of the Poussin of Holland. Such was the desire of possessing their works, that it was with difficulty they could execute the commissions they received. It was at this time that he painted the fine landscapes in the Chateau of Soesdyck, for the Prince of Orange, in which the figures are painted by Lairese. The works of Glauber exhibit nothing of the taste of his country, his forms and scenery are entirely Italian, and of a select and grand choice. We have by this painter several etchings, executed in a slight, spirited style, some of which are after his own designs, and others after Berghem and Gaspar Poussin. He also etched some plates from the designs of Gerard de Lairese. The following are his principal prints:

Various Landscapes and Cattle; *after Berchem.*

Two Landscapes; *after Gaspar Poussin; Gaspar Poussin, pinx.; J. Glauber, fec.*

A set of six Landscapes, lengthways; *from his own designs.*

A set of six Landscapes, upright; *after the same.*

A set of circular plates of allegorical subjects, from the history of the four great Monarchies of Assyria, Persia, Greece, and Rome; *after de Lairese.*

J. Glauber died in 1726.

GLAUBER, JOHN GOTTLIEB, was the younger brother and scholar of the preceding artist, born at Utrecht in 1656. At the age of fifteen he accompanied John Glauber in his journey through France to Italy. Whilst at Paris, he was placed under the care of Jacob Knyf, who was in some repute as a painter of architectural views and sea-ports. After passing some time under that master he rejoined his brother at Lyons, and went with him to Rome, where he studied two years. In 1684 he went to Hamburg, and met with great encouragement. He was soon after invited to the court of Vienna, where he passed great part of his life. John Gottlieb Glauber painted landscapes in the style of his brother, though more finished and less masterly in the handling; and also excelled in sea-ports, which he embellished with small figures, correctly drawn and neatly touched. The pictures of this artist are almost confined to Germany, where they are found in the choicest collections. He died in 1703.

GLAUBER, DIANA. This paintress was the sister of the two foregoing artists, born at Utrecht in 1650. She was instructed in design by her elder brother. Her talent led her to paint historical subjects and portraits, in which she distinguished herself at Hamburg, where she chiefly resided. She had acquired considerable reputation in that city, when she became blind, some years before her death.

GLOCKENTON, ALBERT, an old German engraver, born at Nuremberg, about the year 1432. Papillon asserts that he executed some wooden cuts in a coarse style; but this is contradicted by Huber, and the other German authorities. His plates are wrought entirely with the graver, in a neat but stiff style; and he appears to have imitated the manner of Martin Schoen, some of whose plates he copied. He usually marked his prints with the initials A.

G. in Gothic letters, with the date $\text{A} \text{C}$. We have

the following by him:

Twelve plates of the Passion of Christ; fine and scarce; *after Martin Schoen.*

Ten plates of the wise and foolish Virgins; *after the same.*

Christ bearing his Cross; *after the same*; scarce.
The Death of the Virgin; *after the same.*
The Virgin and Infant seated on an altar.

GLOVER, GEORGE, an English engraver, who flourished about the year 1637. He worked chiefly for the booksellers, and engraved several portraits of distinguished persons, which are interesting to English History. They are executed in a bold, open style, though without much taste. He also engraved some frontispieces and emblematical subjects; but his portraits are the best of his works. We have the following by him:

James I.

Charles I.

Henrietta Maria, Queen of Charles I.

Mary, Daughter of Charles I.

Charles II.

Catherine, Queen of Charles II.

James II.

Maria Beatrix, Queen of James II.

Oliver Cromwell.

William Russell, Duke of Bedford.

Francis Russell, Earl of Bedford.

Algernon Percy, Earl of Northumberland.

Robert Devereux, Earl of Essex.

Henry Rich, Earl of Holland.

Thomas Wentworth, Earl of Strafford.

James Usher, Archbishop of Armagh.

Sir Thomas Urquhart; very scarce.

Sir Edward Deering; fine. 1640.

Sir James Cambell.

Sir Henry Oxenden de Barham.

Sir Anthony Vanduyck.

John Pym, M. P. for Tavistock.

John Fox, the Martyrologist.

Lewis Roberts, Mercat. Lond. 1637.

John Goodwin, Presbyter. 1642.

William Bariff. 1643.

John Lilburne. 1641.

Henry Burton, Rector of St. Matthew's, Friday-street. 1648.

Nat. Witt, an idiot, with four verses.

GLUME, J. G. This artist is said by Basan to have been a native of Germany, and a painter. He etched some plates of portraits and other subjects, from his own compositions. He flourished about the year 1760.

GNOCCI, PIETRO. This painter was a native of Milan, and, according to Morigia, flourished about the year 1595. He was a scholar of Aurelio Luini, and surpassed his instructor in the elegance and taste of his figures. Lanzi conjectures that this artist may be the painter called Pietro Luini, as it was not unusual at that time for the disciple to adopt the name of his master. His best performance is his picture of Christ giving the Keys to St. Peter, in the church of S. Vittore at Milan.

GOAR, VAN, an old German engraver on wood, who was employed chiefly by the booksellers. Although the subjects he was engaged in are little interesting in themselves, being principally frontispieces and book ornaments, yet his cuts are executed with so much spirit, and in so masterly a style, that his prints are much esteemed. He flourished about the year 1516. He usually marked his prints with the cipher $\text{V} \text{G}$.

GOBBO, PIETRO PAOLO BONZI, called IL. The family name of this painter was Bonzi, but he is generally known by the name of il Gobbo. He is sometimes called il Gobbo da Cortona, from his having been born in that city in 1580, and sometimes il Gobbo de Caracci, from his having been brought up in their academy; but he is more frequently styled il Gobbo da Frutti, from his singular excellence in painting fruit. He first attempted

historical painting; and has given proof of his incompetency in his picture of the Incredulity of St. Thomas, in the rotunda at Rome. He was not much more successful in landscapes, as appears in his pictures of that description in the Palazzo Mazerini at Monte Cavallo. But he surpassed every artist of his country in painting fruit. His arrangement of these objects is tasteful and picturesque; and his colouring has all the voluptuous richness of nature, with a relief that is perfect deception. His works are the ornaments of several of the palaces at Rome, particularly the beautiful festoons in a ceiling in the Palazzo Mattei. His oil-pictures are not less admired than his works in fresco, and are found in the first collections. He died in 1640.

GOBBO, ANTONIO. See CARACCI.

GOBBO, DEL. See SOLARI.

GODDARD, J., an English engraver, who flourished about the year 1651. He engraved some frontispieces, maps, and other subjects, for the booksellers. One of his best prints is the portrait of Martin Billingsley, a writing-master, in an oval border; dated 1651, with four English verses. It is prefixed to his copy-book. Mr. Strutt mentions a small upright print of a woman standing, under which is inscribed *Vetura*, and another its companion.

[GODEFROY, JEAN, a French historical engraver, was born at London, of French parents, in 1771, and was a scholar of J. P. Simon. He engraved the works of the most eminent French painters of his time; particularly those of Gerard, Prud'hon, Karlé Vernet, Isabey, and Chaudet. There are also by him engravings after Raphael, Correggio, Poussin, and the Caracci. His last work of importance was the Congress at Vienna, after Isabey, which he executed in 1819. He was living in 1831.]

GODETZ, ANTHONY DES, a French designer and engraver, who flourished about the year 1682. He published a large folio volume of plates, entitled, *Les Edifices Antiques de Rome*, engraved from his designs; and he etched the frontispiece himself.

GODEWYCK, MARGARET. According to Houbraken, this ingenious lady was born at Dort in 1627. She was a pupil of Nicholas Maas, and painted landscapes and flower-pieces, which were admired in her time. She possessed a remarkable talent of executing similar subjects in needle-work. She died in 1677.

GODFREY, G. This English artist engraved, among other things, some of the plates for Grose's *Antiquities* in 1785.

GODFREY, RICHARD, an English engraver, who flourished about the year 1760. He engraved several views and antiquities, and some English portraits for the Antiquarian Repertory; among which are the following:

Edward, the Black Prince.
Thomas, Duke of Gloucester.
Margaret, Countess of Salisbury.
Sir Henry Unton, British Minister in France.
Simon Forman, Astrologer.
Sir Anthony Weldon, Historian.
John Evans, Astrologer.
Abraham Cowley, Poet.
Richard, son of Oliver Cromwell.

GODFREY, FRANCIS, a modern French engraver, born at Rouen in 1748. He was brought up under P. le Bas, and has engraved several plates of landscapes and other subjects, in the neat style of his instructor. Among others, we have the following by him:

A pair of Landscapes, called *Le Temple des Amours*, and *La Tour de deux Amans*; after *Lantara*.

A View of the Village of Moutiers Travers; after *Chatelet*.

Amusement of Brabant; after *Teniers*.

The Georgian Bath; after *L. de la Hyre*.

A pastoral Landscape; after *Casanova*.

A Landscape, with a Waterfall; after *le Prince*.

A Landscape; after *Claude Lorraine*.

GOEBOUW, [or GOBAU,] ANTHONY, a Flemish painter, born at Antwerp in 1625. His parents were opulent; and after being taught the rudiments of the art, he was sent to Italy for improvement, and passed several years at Rome. On his return to Flanders he painted some historical subjects with considerable reputation; but his chief merit was in painting similar subjects to those by Teniers and Ostade, representing village festivals and merry-makings. His pictures of that description are deservedly admired in his own country, and are placed in the best collections. [He also painted Italian sea-ports and market-places, with numerous figures, in the style of Lingelbach, which have great merit; and also fields of battle after the conflict, with soldiers and camp-followers stripping the slain. His representations of such scenes are so true that they are horrible. It may also be suspected that some of the naked figures in K. du Jardin's pictures are by him. He died in 1677.]

GOEREE, J., a Dutch engraver, who resided at Amsterdam about the middle of the seventeenth century. He engraved a variety of frontispieces and other book plates, which are chiefly, if not entirely, from his own designs. Mr. Strutt miscalls this artist *Goerce*.

GOES, HUGO VANDER, an old Flemish painter, born at Bruges about the year 1405. He was a disciple of John van Eyck, who instructed him in oil-painting. Van Mander describes several of the works of this ancient master, particularly a small picture, which served as an epitaph in the chapel of Wouter Gaultier, in the church of St. James at Ghendt. It represented the Holy Family, in which the head of the Virgin was extremely beautiful for the time, and the whole was very highly wrought up. At Bruges there are some of his works, one of which is preserved with great veneration in the sacristy of the church of St. James, representing the taking down from the Cross. In the convent called Sion, at Brussels, are two pictures by Vander Goes of the Resurrection and the Transfiguration, very highly finished. [There are great discrepancies among the several writers respecting the birth and death of this master. Some would place his birth in 1366, and his death in 1427; but this is evidently erroneous, as Waagen describes a picture, which he calls "a well-preserved one of this scholar of Van Eyck," with the date 1472. It is in Lord Shrewsbury's collection at Alton Tower. Lord Lindsay gives a critical description of an altar-piece by him, in the church of S. Egidio, which he painted for the Portinari family. Kügler mentions several, but does not give any date. He says there are four small pictures by him, in the private collection of the king of Holland. Mr. C. J. Nieuwenhuys does not notice them as the work of Vander Goes, in his excellent catalogue of that collection: it is probable that Kügler alludes to the St. John, the Magdalene, St. Stephen, and St. Christopher, which are by JOHN HEMLING. Rathgeber gives a detailed account of his pictures. The probability is that he died in 1480.]

GOETZ, GOTTFRIED BERNARD, a German paint-

er and mezzotinto engraver, born at Kloster-Welchrod, in Moravia, in 1708. He was instructed in painting by Eckstein, and afterwards was a scholar of John George Bergmuller, at Augsburg. His works, as a painter, are little known out of his own country; but he has scraped some plates in mezzotinto, among which are the following:

The Portrait of the Emperor Charles VII.; *after a picture by himself.*

Bust of Louis XV.

St. Amandus; *after J. G. Bergmuller.*

St. Walburg; *after the same.*

GOLDAR, JOHN, an English engraver, who flourished about the year 1760. He engraved several humorous subjects, *after Collet* and other masters; among which is a set of four plates *after Inigo Collet*, called Modern Love. He also engraved a print of Ships, after an engagement; *after Wright.*

GOLE, JOHN, a Dutch engraver, born at Amsterdam about the year 1660. We have by him several prints, some of which are executed with the graver, and others in mezzotinto. The former are the preferable performances. Among others, the following are by him:

ENGRAVINGS.

Charles XI. King of Sweden. 1685.

The Duchess de la Valiere; the same date.

Mahomet IV., Emperor of the Turks.

Kara Mustapha, Grand Visir.

Abraham Hellenbrock, Minister of the Gospel.

Nicholas Colvius, Pastor of the Walloon Church; *after B. Vaillant.*

MEZZOTINTO PORTRAITS.

Charles III. King of Spain.

Frederick, King of Poland.

George Augustus, electoral Prince of Brunswick Lunenburg.

Charles, Landgrave of Hesse Cassel.

Cornelius Tromp, Admiral of Holland.

Balthasar Becker.

SUBJECTS IN MEZZOTINTO.

Peasants smoking; *after A. Ostade.*

Dutch Boors regaling; *after A. Brouwer.*

The Tooth-drawer; *after Teniers.*

The School-master; *after E. Hemskerk.*

Heraclitus; *after Cornelius Dusart.*

[Nagler calls him *Jacob*, and gives an ample list of his works.]

GOLTZ, or GOLTZIUS, HUBERT. This eminent artist and learned antiquary was born at Venloo in 1520. He was the son of an obscure painter, who taught him the rudiments of design, and placed him under the tuition of Lambert Lombard of Liege. That painter had, during a long residence in Italy, made designs from the most celebrated remains of antiquity, which were given to Goltzius to copy. The constant study of these interesting objects excited in him a strong inclination to contemplate the source from which his instructor had drawn such admirable materials, and he resolved to visit Rome, where he resided several years. On his return from Italy, he settled at Bruges, where he published several works on antiquity, embellished with prints, in which he was assisted by Joseph Gietlinghen, of Courtray, who executed the wooden cuts. Of his works as a painter little is known. Van Mander commends a set of pictures by Hubert Goltzius, representing the history of the Golden Fleece, painted for the house of Austria. In 1563 he published his work, entitled *C. Julius Cæsar, sive historia Imperatorum Cæsarum Romanorum, ex antiquis numismatibus restituta, liber primus, Huberto Goltzio, Herbipolita Vanloniano Auctore et Sculptore.* Printed at

Bruges, with forty-six copper-plates. In 1566 was published another work, entitled *Pastor Magistram et Triumphorum Romanorum ab Urbe condita ad Augusti obitum, ex antiquis Monumentis restitutos, Hubertus Goltzius Herbipolita Venlovanus dedicavit.* Printed at Bruges, with two hundred and thirty-four plates and wooden cuts. He died at Bruges in 1583.

GOLTZ, or GOLTZIUS, HENRY. This distinguished artist was born at Mulbrecht, in the duchy of Juliers, in 1558. His father was an eminent glass-painter, who instructed him in the first principles of the art; and he was taught engraving by Theodore Cuernbert. His progress was such, that he soon surpassed his master, who employed him to engrave some plates, and he executed several for Philip Galle. He afterwards travelled through Germany to Italy, where his studies were particularly directed to the works of Michael Angelo, Raffaëlle, and Polidoro da Caravaggio. A too vehement desire to imitate the sublime style of Buonaroti, led him frequently into an outrageous and extravagant design, which is not always compensated by the extraordinary excellence of his graver. He was perfectly master of the anatomy of the human figure, and drew the extremities with the greatest precision. There is occasionally an appearance of affectation, and a desire to display the unrestrained energy of his graver. His compositions are often eccentric, and the attitudes and movement of his figures strained and unnatural; but these defects are greatly recompensed by the uncommon beauty and freedom of his execution. His style is sometimes extremely neat and highly finished; at others, it is surprisingly bold, clear, and masterly. Nature seems to have endowed him with a faculty of appropriating his manner to the particular object he had to represent. During his residence at Rome, he engraved several plates after Raffaëlle, Polidoro, and others; and on his return to Holland he settled at Haerlem, where he engraved several plates from the principal Flemish and Dutch masters. He imitated with the greatest success the styles of Albert Durer, Lucas of Leyden, and the other admired old masters, which he has proved by a set of six large plates, called the Masterpieces of Goltzius, not because they are his best productions, but as showing how perfectly he could copy the particular manner of those artists whose works were held in higher estimation than his. Henry Goltzius had reached his forty-second year when he commenced painting. His first picture represented the Crucifixion, with the Virgin Mary and St. John, and it is commended by Van Mander for the excellence of the colouring, and the boldness of the design. From his having begun the practice of painting at so late a period of his life, his pictures cannot be supposed to be very numerous. Some of his works, in painting, are in the Imperial collection at Vienna; but he is much more distinguished as an engraver than a painter. His prints are very numerous, and they are highly esteemed by the intelligent collector. They amount to more than five hundred plates. He frequently marked his prints with the cipher **IG**.

The following list of his works comprises his principal plates, and their merit and variety will excuse our giving an ample detail of them.

PORTRAITS.

Henry Goltzius; inscribed, *H. Goltzius Sculptor et Pictor.*

Henry IV. King of France. 1592; oval; very scarce.

Frederick II. King of Denmark. 1588; oval.
 William, Prince of Orange, in Armour, with an emblematical border; *H. Goltzius, fec.*; fine.
 Charlotte de Bourbon, Princess of Orange; fine.
Theodoros Cornhertius ad vivum depictus et aeri incisus, ab H. Goltzius; very scarce.
 Gerbrand Adriaans Brederods; with an oval border of laurels; scarce.
Joannes Bollius, Mechliniensis pictor; in an ornamented border.
 John Stradan, painter.
 Philip Galle, engraver.
 Peter Forest, or Forestus, physician. 1586.
 Justus Lipsius; inscribed, *Morbis antiquis*. 1587.
 John Zurenus, holding a Book; after *M. Hemskerk*.
 M. de la Faille; inscribed, *Leges tuæ*; very highly finished.
 Madame de la Faille, with a Scull. 1589; the companion.
 Christopher Plantin, the printer.
 Frances D'Egmont, with her hand on a Scull; oval.
 Robert Dudley, Earl of Leicester. 1586; oval; fine and scarce.
 The portrait of S. Sovius, without his name; inscribed, *Bene agere et nil timere*. 1583; scarce.

VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

Judah and Thamar; circular; supposed to be one of his earliest plates.
 The Life and Passion of our Saviour, in twelve plates, executed in the style of Albert Durer; *H. Goltz, fec.* 1597. There is a set of copies after these, in a stiff, formal style.
 Christ and the Apostles, in fourteen plates. 1598.
 Six large plates, known by the name of his *Masterpieces*. They are executed in the style of each of the masters he wished to imitate, and are as follow:
 The Annunciation; in the style of *Raffaelle*.
 The Visitation; in imitation of *Parmegiano*.
 The Annunciation; in the manner of *Bassano*.
 The Circumcision; in the style of *Albert Durer*.
 The Adoration of the Magi; in imitation of *Lucas of Leyden*.
 The Holy Family; in the manner of *F. Baroccio*.
 The Nativity; *Jac. Matham, exc.* 1615; extremely scarce; the plate is unfinished.
 The Adoration of the Magi; scarce.
 The Murder of the Innocents; *C. Visscher, exc.*; very scarce; the plate was not finished.
 The Repose in Egypt; *H. Goltzius, fec.* 1589.
 The Woman of Samaria; *H. Goltzius, sc. et exc.* 1589.
 The Wise Men's Offering; a curious composition; fine and scarce.
 The infant Jesus holding a globe, with a glory of Angels; *H. Goltz, fec.* 1597.
 The Temptation of St. Anthony.
 A Female Saint, holding a book; *Matham, exc.*; very scarce. Some parts of the plate are merely traced.
 A set of fifty-two plates for the Metamorphoses of Ovid; *J. C. de Visscher excudit*. It is supposed that Goltzius was greatly assisted by his scholars in these plates.
 A set of ten plates of Eight of the Heroes of ancient Rome, with the introduction and conclusion; *H. Goltz*. 1586. Engraved in a free, bold style, with fine backgrounds.
 Venus reclining against a Tree, holding a Bunch of Grapes, whilst Cupid presents her a handful of Corn; inscribed, *Sine Cerere et Baccho, friget Venus*; a circular plate, of a most finished and beautiful execution.
 Three plates; Bacchus, Venus, and Ceres; dedicated to Cornelius van Haerlem.
 Three, of Juno, Minerva, and Venus; ovals. 1596.
 Mars and Venus. 1585.
 Three; Jupiter and Juno, Neptune and Amphitrite, and Pluto and Proserpine.
 Pygmalion and his Statue; inscribed, *Sculpsit.—Marita est*. 1593. *Jo. Jansomius, exc.*
 Mercury and Argus; a small plate, very scarce.
 Nine, of the Muses; each with four verses; dedicated to John Sadeler. 1592.
 Three, of the Graces.
 The Three Fates; in circular plates.
 The Apollo of Belvidere, with the Portrait of the Designer, in half-length; inscribed, *Apollo Pythius, &c.*
 The Hercules Commodus; inscribed, *Hercules AÆZIKAKOÏS inscriptus, &c.*, with four Latin verses.

The Farnesian Hercules; inscribed *Hercules Victor, &c.*, with four Latin verses and two figures.

The three last-mentioned prints, after the famous antique statues, are executed with surprising beauty and energy.

Hercules holding his Club; in the back-ground are represented his labours. 1589.

In this plate Goltzius has overcharged the outline of the figure in the most barbarous manner, the parts are scattered, and the whole is without effect.

The Judgment of Midas. 1590.

The seven Cardinal Virtues; Faith, Hope, Charity, Justice, Prudence, Fortitude, and Temperance; in seven plates.

Three fine plates, of Diligence, Patience, and Wisdom; personified by female figures.

Labour and Diligence; represented by a male and a female figure. 1580; scarce.

An emblematical subject of Christian Prudence, in a female figure, richly clothed; inscribed, *Astu serpentes, et simplicitate columbas*: small circular, highly finished and scarce.

The Blind leading the Blind; circular; the same.

The Chariot of War; an immense composition; *Henricus Goltzius, fecit. Joan. Galle, exc.*; very scarce.

The Boy and Dog. The Boy is supposed to be the portrait of the son of Theodore Frisius, a painter of Venice, to whom he dedicated the print. It is considered one of his finest plates.

Corydon and Silvia; a pastoral; fine and scarce.

A Mountainous Landscape, with the story of Dedalus and Icarus; an etching.

WOODEN CUTS AFTER HIS OWN DESIGNS.

A Landscape, with a Cottage, and a Woman drawing Water from a Well.

A Landscape on the sea-coast, with a large Rock, and a Hermit kneeling.

A pastoral Landscape, with a Shepherd and Shepherdess.

A Warrior, with a Helmet and a Spear; half-length.

Hercules slaying Caucas.

A set of seven, of the Heathen Divinities; fine.

SUBJECTS AFTER VARIOUS ITALIAN MASTERS.

St. Joachim; after *Raffaelle*.

The Triumph of Galatea; after the same.

Eight plates of the Heathen Divinities; in niches; after the paintings by *Polidoro da Caravaggio*, in the Quirinal.

Two Shyls; after the same.

The Last Supper; after *Paolo Veronese*. 1585.

The Marriage at Cana; after *G. Salviati*; in two sheets.

St. Jerome in the Desert, in meditation; after *Palma*; fine.

SUBJECTS AFTER VARIOUS FLEMISH AND GERMAN MASTERS.

The Fall of Adam and Eve; after *B. Spranger*. 1585.

The dead Christ supported by an Angel; after the same.

The Banquet of the Gods on the Marriage of Cupid and Psyche; in three sheets; after *B. Spranger*.

The Venetian Ball; after *Theodore Bernard*; in two sheets.

The Dragon devouring the Companions of Cadmus; after *Cornelius van Haerlem*. 1588.

The dead Christ, with the Four Evangelists at the Tomb; after *A. Blocklandt*.

[For a still more ample catalogue of his works, consult the industrious Nagler's *Kunstler-Lexicon*.]

GOLTZIUS, JULIUS. This engraver was probably of the same family as the two foregoing artists, and flourished about the year 1580. From the style of his plates, it is thought he was a pupil of the Galle. His drawing is incorrect, and his execution is tasteless and poor. The following are by him:

The good and bad Shepherd; a set of middle-sized plates; after *Martin de Vos*.

Christ appearing to Magdalene; after *Fed. Zucchero*.

Part of the plates for a book, entitled *Habitus Variorum Orbis Gentium*; by *Joan. Jac. Boissard*. 1581.

[GOMEZ, JUAN, a Spanish historical painter in

the service of Philip II. in 1593. He painted the large picture of the Martyrdom of S. Ursula and her companions, which was designed and traced by Pellegrino Tibaldi to supply the place of the same subject by L. Cambiasi, which had been removed to the old church of the Escorial. He also painted several subjects from the Life of S. Jerome. He restored the Annunciation, and the S. Jerome penitent, by F. Zuccherò, which Philip had rejected, and ordered to be retouched. He died in 1597.]

GOMEZ, SEBASTIANO, called EL MULATO DE MURILLO. This extraordinary personage was a Mulatta servant to the celebrated Murillo. From the opportunities he had of witnessing the exercise of the admirable talents of his master, he conceived an affection for the art, and passed his leisure time in humble efforts to acquire some proficiency in it, and his endeavours were by no means fruitless. After the death of Murillo, in 1685, he painted some pictures for the churches and convents at Seville. In the portico of the convent of the Mercenarios Descalzos, there is a painting by him of the Virgin and infant Christ; and at the Capuchins, our Saviour bound to the Pillar. There are several other works by him at Seville.

GOMEZ, VICENTE SALVADOR, a Spanish painter, born at Valencia about the year 1645. He was a scholar of Jacinto Geronimo de Espinosa, and discovered such extraordinary juvenile powers, that before he was fifteen years of age, he executed some considerable works in fresco, of subjects from the Life of St. Ignatius, which equally satisfied and surprised his employers. His talents were not confined to historical painting; he was equally successful in landscapes, animals, and architectural views. He is said to have been the founder of an academy of artists at Valencia. [He was director in 1670, of the Academy of Valentinian Artists, held in the convent of Saint Dominic in that city. He died about the end of the 17th century.]

GONZALEZ. See COCQUES.

GONZALEZ, BARTOLOME, was born at Valladolid in 1564, but he visited Madrid when young, and became a scholar of Patricio Caxes. He painted history and portraits, and was employed by Philip III. to paint the portraits of different branches of the Austrian family, for the palace of the Pardo. On the death of Castello he was made painter to the king. There are many of his works in the Escorial, at Valladolid, and at Burgos. Of his historical works, the principal are the angles in the church of the Augustines at Madrid; and an allegorical subject representing the Arts, in the royal collection. He died at Madrid in 1627.

GONZALEZ DE VEGA, DON DIEGO. This painter was born at Madrid in 1622, and was a scholar of Francisco Ricci, whose style he followed. There are many of his works in the public edifices at Madrid, and some of his easel pictures in the private collections. In the cloister of the Franciscans are several pictures by him of the Life and Passion of our Saviour; and in the convent of the Religiosas Mercenarias, are some subjects from the Life of the Virgin. The works of this master are commended by Palomino for a grand style of design, and an excellent colour. He died at Madrid in 1697.

GONZALEZ, DON PEDRO RUIZ, was born at Madrid in 1633, and was brought up in the school of Antonio Escalante. He did not, however, attach himself to the style of that master, preferring the bolder manner of Don Juan Carreño. He painted several pictures for the public edifices at Madrid,

which gained him great reputation, of which a particular account is given by Palomino. His most admired works are his picture of the Nativity, in the church of San Justo at Madrid; and the Death of St. Joseph, in the Lado de la Epistola. Palomino, perhaps with an excusable partiality for his compatriot, compares his picture of Christ before Pilate, to the works of Paolo Veronese; and his Entombing of our Saviour, to Titian. He died at Madrid in 1709.

GONZALEZ, JUAN GIACCHINETTI, called IL BORGOGNONE DALLE TESTE, a Spanish portrait painter, born at Madrid in 1630. It is not known by whom he was instructed, but by the evidence of his style, it is probable his best studies were from the works of Titian. He particularly excelled in portrait painting, and from his extraordinary talent in that branch, acquired the name of Il Borgognone dalle Teste. About the middle of his life he went to Italy, and painted many portraits at Brescia and Bergamo, at which latter city he died in 1696.

GOOL, JOHN VAN, a Dutch painter and writer on art, who resided at Amsterdam about the year 1750. He painted landscapes, with cattle, in which he attempted to follow the fine style of Paul Potter, but it is a very humble imitation. His drawing of the animals is not very incorrect, and his pencilling is neat and clean; but he is greatly deficient in the admirable expression of truth and nature, as well as in the spirited and exquisite touch, which distinguish the works of his celebrated model. In 1751 and 1752, he published a continuation of the Lives of the Dutch Painters, from the period at which Houbraken left it, in two volumes octavo, with portraits. [John Van Gool, the author of the Lives of the Dutch Painters, as a supplement to Houbraken, was born at the Hague in 1685. He was a scholar of Terwesten and Simon Vander Does. He painted landscapes and cattle, which are attractive in design and colour, but are not admissible into collections that can boast of Paul Potter, Berghem, or Karil du Jardin. In fact, Van Gool, for his peculiar manner, stands alone; his pictures are objects of admiration for the uninitiated in art, but will never obtain the approbation of the instructed. He died at the Hague in 1763.]

GOTTI, VINCENTIO. This painter was a native of Bologna, and was a scholar of Denis Calvart at the time that Guido Reni studied under that master. When he was twenty years of age he went to Rome, in company with Guido, where he painted some pictures. He was invited to the court of Naples, where he passed the remainder of his life. This painter possessed so ready an invention, and such surprising facility, that Orlandi states, from a list of his works, found after his death, that he had painted no fewer than two hundred and eighteen pictures for public situations, in the different towns of the kingdom of Naples. He died in 1636.

GOUAZ, YVES LE, a French engraver, born at Brest in 1742. He went young to Paris, where he became a pupil of J. Aliamet; and was afterwards instructed by Nicholas Ozanne. We have by him a great many plates of views of the sea-ports of France, after the designs of Ozanne, and other subjects. Among which are the following:

- Three Views of the Ports of Toulon, Brest, and Rouen; *Nic. Ozanne, del. Yves le Gouaz, fec.*
- The Port of Antibes; *the same inscription.*
- A View of the Port and Gulf of Calvi, in Corsica; *after La Croix.*
- A View of the Port of St. Lawrence; *after the same.*

A Sea-storm; after *Bon. Peters.*

Two Views of the Environs of Candebeac, in Normandy; after *Philip Hackert.*

[GOVAERTS, JEAN BAPTISTE, of Antwerp, painted figures, fruit, and flowers. There is a picture by him in the Musée, representing an assembly of the fraternity of Cross-bowmen. He died in 1746.]

[GOUDA, CORNELIUS VAN, was born at Gouda in 1510, and was a scholar of Martin Heemskirk, whose manner he followed. He died in 1550.]

GOUDT, HENRY, COUNT DE. This distinguished amateur artist was of a noble family of Holland, and a Count of the Palatinate. He was born at Utrecht in 1585. A passionate inclination for the art led him to an early application to drawing, and when he was young he went to Rome, in search of improvement. Arrived in that capital, he was one of the most assiduous students of his time, and daily frequented the academy, to design after the model. He contracted an intimacy with Adam Elsheimer; and, as it is noticed in the Life of that painter, he became his most liberal benefactor. He purchased some of the most finished works by Elsheimer, which he has engraved in a style peculiar to himself, which is perhaps better adapted to express the polished finishing and the admirable effect of chiaro-scuro of the originals, than any other that could have been adopted. His plates are wrought entirely with the graver, and their extraordinary effect is produced, not in the usual mode of deepening and strengthening the stroke, but by delicately crossing and recrossing them several times in the shadows. Though his plates are finished with the most extraordinary precision, there appears a surprisingly free and dexterous handling of the graver. There is a fine expression in the heads, and his figures are correctly drawn. The plates of Count Goudt have been so judiciously described by Mr. Strutt, that it has been judged proper to quote that author precisely on this occasion. The following are the seven prints by him, after *Adam Elsheimer*:

Ceres drinking from a Pitcher. An old woman appears holding a candle at the door of a cottage, and a boy naked standing by her, is laughing and pointing at the goddess, for which contempt he was metamorphosed into a frog. The powerful and striking effect of this engraving cannot be properly described. The very deep shadows are perhaps rather too sudden upon the strong lights in some few instances; but in the fine impressions this is by no means so conspicuous as in those after the plate had been retouched. This print was well copied by Hollar, who, with the point only, has given us all the effect, though not the neatness, of the original. It is distinguished by the name of the *Sorcery.*

The Flight into Egypt; a night scene, in which the moon and stars are introduced with great success.

The Angel with Tobit; who is drawing a fish by his side. The back-ground is a landscape; the weeds in the foreground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expressed. He fails most in those parts where the graver alone is by no means equal to the undertaking, namely, the distant woods and assemblage of trees, which graduate one from the other, and require that freedom of determination which the point only can give: when executed with the graver, they always appear flat and heavy.

The Angel with Tobit crossing a stream of water; Tobit holds the fish under his arm. The back-ground is a landscape. Hollar has copied this print with much success.

Baucis and Philemon entertaining Jupiter and Mercury; a small plate, nearly square.

Aurora representing the Dawn of Day; a small landscape. The effect is very beautiful.

The Beheading of St. John in Prison; a very small oval print, which is by far the rarest.

[GOVERT, ———, a painter of landscapes with humorous figures; he lived at Amsterdam at the early part or middle of the 17th century.]

[GOVERTZ, THEODORE, a portrait painter of Utrecht, was the master of H. Verschuring and T. Camphuysen. He lived about the middle of the 17th century.]

GOUPY, JOSEPH, a French painter and engraver, born at Nevers in 1729. He came to England when he was young, where he resided the remainder of his life. He excelled in painting landscapes in water-colours, which he treated with great spirit and intelligence. His pictures in the style of Salvator Rosa have considerable merit. J. Goupy has etched several plates in a very spirited and masterly style, some of which are from his own designs. Among others, we have the following by him:

Mutius Scevola burning his hand before Porsenna; from his own design.

Zeuxis painting Helen; after *Solimene.*

Diana hunting with her Nymphs; after *Rubens.*

St. Philip baptizing the Eunuch; after *Salvator Rosa.*

St. John preaching in the Wilderness; after *Salvator Rosa.*

The Vocation of St. Andrew to the Apostleship, in a landscape; after *P. da Cortona.*

A grand Landscape, with the story of Pyramus and Thisbe; after *N. Poussin.*

A View of Castel Gandolfo, and of the Campagna near Rome; after *Bolognese.*

A set of eight Landscapes; after *Sal. Rosa.*

He died in London in 1763.

GOVRAND. See *GOVRAND.*

GOURMONT, a French engraver, mentioned by Mr. Strutt, from his name being affixed to a portrait of Charles, Duke of Bourbon. He is supposed to have worked chiefly for the decoration of books.

GOUSBLOOM, an obscure Dutch engraver, by whom we have a portrait of Leonard Vander Gocs.

GOUWEN, G. VANDER, a Dutch engraver, a native of Amsterdam, who flourished about the year 1716. We have an indifferent set of prints for the Bible, published in that city in 1720, after the designs of Picart and others. He also engraved some ornamental frontispieces, and other works, for the booksellers.

GOYEN, JOHN VAN. This painter was born at Leyden in 1596. His family was in easy circumstances; and his father, Joseph van Goyen, being a lover of the art, encouraged the propensity he discovered in his son, and placed him under the care of a landscape painter, named Schilperoot, with whom he passed some time. He afterwards became a scholar of John Nicolaï, and ultimately studied under Esais Vandevelde, of Haerlem. His progress was extraordinary, and he acquired a facility of operation that has produced a greater number of pictures and drawings than any artist of his prolific country. The pictures of Van Goyen represent landscapes, and views in Holland of the banks of rivers, with boats, full of figures, very neatly drawn; and in the distance he generally introduced a small town or village. His pencil is surprisingly light and spirited; and though he appears to have been little attentive to depth and richness of colouring, his pictures please from his charming facility of touch. The works of this painter are extremely unequal; some of them are finished with care, and are held in considerable estimation; but many of them are the productions of negligence and haste, and are little more than sketches. We have a few small etchings of landscapes by Van Goyen, executed in a spirited and masterly style. He died at the Hague in 1656.

GOYRAND, CLAUDE, a French engraver, born at Sens about the year 1634. He resided some time at Rome, as appears from the inscription on one of his plates. We have by this artist a variety of neat and spirited etchings, *after Callot, Della Bella, &c.*, of landscapes and views, of which the following are the principal:

A set of twenty Landscapes, &c.; *after Callot*; published by Israel, dedicated to M. de Crenan.

A set of four Views; the Castle of Bissetre, the Invalids, the Ruins of an old Tower, and the Fountain in the Garden of Tivoli.

Four Landscapes; *after de la Bella*.

Eight Views in Paris and the environs; *after the same; Goyrand, fecit; Israel, exc. 1645.*

The Chapel of S. Maria Maggiore at Rome; *after the same.*

A small Head, with an ornamental border; inscribed, *Cl. Goyrand Gall. sculpsit Rome; worked with the graver.*

GOZZOLI, BENNOZZO. This painter was born at Florence in 1400. He was a disciple of Fra Giovanni da Fiesole, called Angelico. His style, however, rather resembles that of Masaccio, whom he surpassed in the grandeur of his architecture, the beauty of his landscape, and in the tasteful arrangement of his compositions. In the chapel of the Palazzo Riccardi at Florence are two pictures by Gozzoli, of the Nativity, and the Adoration of the Magi, in which he has introduced a profusion of gilding and embroidery, that is perhaps unexampled in fresco painting, and which false taste he had afterwards the judgment to relinquish. He resided the remainder of his life at Pisa, where he executed several works in a superior style to that which he had exhibited at Florence, and in which he exploded the tinsel gaudiness and minute ornaments which load his earlier productions. His S. Tommaso d'Aquina in the dome, is highly commended by Vasari; but above all, Lanzi extols his numerous pictures of Scriptural subjects in the Campo Santo, completed in two years. In these he shows a grandeur of composition, an ingenious variety in his forms, a verity of individual representation, a clearness and brilliancy of colour, and an affecting expression in the heads, that rank him superior to every artist of his time; perhaps with the exception of Masaccio. Near to these, his principal works, is erected his monument; raised by the city as a grateful tribute to his memory and his talents. He died in 1478.

[**GRAAF, JOHN**, was born at Vienna in 1680, and was a scholar of Van Alen. He painted fairs and market-places, horses, and other animals. His pictures are well grouped and designed, and touched with spirit. He was also a good landscape painter. He died at Vienna in 1734.]

[**GRAAF, or GRAVE, JOSHUA**, a painter of landscapes and views of cities; he also painted fortified places and encampments. He lived at the end of the 17th century, and was an officer in the service of Holland.]

[**GRAAF, or GRAVE, TIMOTHY DE**, a landscape painter. Neither the date of his birth or his death is recorded; but he was the master of Jacob Appel, at Amsterdam. The Sale Catalogues of Hoet and Terwesten mention many pictures of this artist, particularly of landscapes and views in the vicinity of Amsterdam.]

GRAAT, BARENT, or BERNARD, a Dutch painter, born at Amsterdam in 1628. Whilst he was very young he was placed under the care of his uncle, a reputable painter of landscapes and animals. His application to his studies was exemplary, and his

progress was commensurate with his industry. The pictures of Peter de Laer, called Bamboccio, were then in the highest estimation, and he applied himself to study and imitate the style of that master, in which he was so successful, that some of his pictures were mistaken for those of Bamboccio. The landscapes of Graat exhibit very pleasing scenery, and the figures and animals with which he embellished them are correctly drawn and touched with great spirit, particularly his sheep and goats, in which he excelled. The success he met with in that branch of the art inspired him with the ambition of distinguishing himself in the higher walk of historical painting, and he was not unsuccessful in his attempt. To perfect himself in the design of the figure, he established a kind of school or academy in his house, where his contemporary artists and himself occupied themselves in drawing after the model. The Dutch biographers speak highly of his talents in historical painting, and particularly commend a picture he painted for the Council-chamber at Amsterdam, representing Time discovering Truth. Another admired picture by him was David and Bathsheba. He also painted portraits with great success. He died at Amsterdam in 1709. [His cabinet pictures of interiors and conversations are of a very pleasing character; the figures are well grouped, and selected from the better class of persons, whose habits may be considered as favourable specimens of the fashion of the times. His colouring is, in general, subdued in tone, but in perfect harmony with his subject.]

GRAAW. See **GRAUW**.

GRADO, FRANCESCO DE, an Italian engraver, who resided chiefly at Naples, and flourished about 1690. He engraved the plates of the illustrious personages published at Naples in 1693, and executed part of the portraits for *Bellori's Lives of the Painters, &c.* He worked with the graver in a formal, tasteless style.

GRAFFICO, CAMILLO. This artist was a native of Friuli, and flourished about the year 1588. He engraved several plates of devout subjects, among which is one representing the Holy Family, in which the Virgin is suckling the infant Jesus, *after Bernardino Passari*. He worked entirely with the graver, in a style resembling that of Cornelius Cort, but very inferior.

GRAMMATICA, ANTIVEDUTO. According to Baghione, this painter was born at a village in the neighbourhood of Rome in 1571. He was a disciple of Domenico Perugino, and proved a very reputable painter of history. Several of his works were placed with distinction in the public edifices at Rome. In the church of S. Maria in Trastevere, there is a picture of the Virgin and Infant in the clouds with Angels, and below S. Giacinto; and in S. Giacomo degl' Incurabili, a fine picture of the Nativity, with the Adoration of the Shepherds. His talents had raised him to the presidency of the Academy of St. Luke, of which distinction he was deprived, on account of a nefarious attempt to dispose of a picture by Raffaele belonging to the Academy, and to substitute a copy he had made of it, in its place. He did not long survive this disgrace, and died at Rome in 1626.

[**GRAN, DANIEL**, an historical painter, born at Vienna in 1694, died at Pölsen in 1757. His pictures ornament several public buildings in his native city, and he was of some consideration in his time, but his works are not known out of Germany.]

GRANACCI, FRANCESCO. This painter was

born at Florence in 1477, and was a fellow student with Michael Angelo Buonaroti, under Domenico Ghirlandajo. He lived in habits of intimacy with that sublime artist, to whose friendship and counsel he was indebted for a great share of the ability he unquestionably possessed. He was the companion of his studies in the Medicean Museum, founded by Lorenzo de Medici, in the garden of S. Marco; and had the advantage of studying from his cartoons, by which he aggrandized his style, and made rapid strides towards the great principles established by Buonaroti. Of this he has given proof in his picture of S. Zannobi and S. Francesco, with the Virgin and Infant in the Clouds; but still more in his Assumption, in S. Pier. Maggiore, in which the figure of St. Thomas is entirely in the great gusto of Michael Angelo. He died in 1544. [A print in Rosini (plate 134) will give an idea of the grand style of the artist. The action, expression, and pose of the figures are noble and true.]

GRAND, LE, a French engraver, who resided at Paris about the year 1750. He was chiefly employed in vignettes and other decorations of books, many of which were after the designs of Gravelot, Eisen, and others. He engraved a set of plates for an edition of Ovid's *Metamorphoses*, published at Paris. We have also by him some large plates of ruins, neatly executed, but with little taste.

GRANDHOMME, or GRANTHOMME, JAMES, a German engraver, born at Heidelberg, and flourished about the year 1600. He is supposed to have been a pupil of Theodore de Bry. We have several plates by him, engraved in a neat, stiff style, without taste. His best prints are his portraits, which possess considerable merit. He worked entirely with the graver. He usually marked his plates with one

of these ciphers, **G** or **GF**. The following are his principal prints:

The Portraits of the Doctors and Reformers of the Church; or, as they are styled, the Heresiarch; *after a painter whose initials are J. M. F.*

The infant Dauphin strangling a Serpent. 1601.

Adam and Eve.

The Portrait of Henry Smetius.

The Death of Adonis.

Venus and Adonis.

The Murder of the Innocents.

The Apostles; twelve small prints; *after his own designs.*

The Rape of Helen; copied from the print by *Marc Antonio, after Raffaele.*

GRANDI, ERCOLE, called ERCOLE DA FERRARA. This painter was born at Ferrara in 1491, and was a disciple of Lorenzo Costa, whom he surpassed, and was one of the most reputable artists of his time. In the church of S. Paolo at Ferrara, is a picture by him, representing St. Sebastian, St. Peter, and St. John Evangelist, painted in the style of Pietro Perugino, and in no way inferior to that master. His principal works were his fresco paintings of the Life of St. Peter, in the Garganelli chapel, in S. Pietro Martyre, at Bologna, which occupied him seven years, and have been demolished with the chapel. In S. Lucia at Ferrara, is preserved a fine picture by E. Grandi, of the Holy Trinity. He died in 1531. [Three of the pictures painted in the Garganelli chapel were preserved when it was taken down, many years ago, and were placed in the Tanara palace; these were afterwards brought to England by Mr. Edward Solly. They induce a very poor opinion of the painter.]

[GRANET, FRANÇOIS MARIUS, a French painter of interiors, was born at Aix en Provence in 1774,

and received his first instructions from a painter of the name of Constantine in that city. He afterwards entered the school of David at Paris. He made his first exhibition of three interiors of subterraneous chapels in 1800; and continued to exhibit till 1829. His style is peculiar, and may be termed Dioramic painting in small; the effects are surprising. There is a fine specimen of his manner in the Royal Collection of England, which cost about £800 sterling. He was living in 1833.]

GRANGES, D. DES, an obscure artist, mentioned by Mr. Strutt as the engraver of some very indifferent frontispieces and book-plates; among others, the ornamental title to a book, called *Bethel*, or a *Form for Families*. 1634.

GRANÒ. See GANDINI.

GRANVILLE, ———, an English engraver, who flourished about the year 1760. He engraved landscapes; among which we have some plates from the pictures of Thomas Smith of Derby.

[GRASDORP, WILLIAM, a painter of fruit and flowers, was a scholar of Ernst Stuken in 1710; he resided at Amsterdam. His pictures are held in great estimation, and are to be found in some of the finest private collections in Holland.]

GRASSI, GIOVANNI BATISTA. This painter was a native of Udine, and flourished about the year 1568. According to Vasari, he was a disciple of Gio. Antonio Licinio, called Il Pordenone; but Lanzi thinks it more probable that he was brought up in the school of Titian, to whose style his best works bear a strong resemblance. Such are his pictures in the cathedral at Gemona, representing the Annunciation, the Vision of Ezechiel, and Elijah taken up into Heaven.

GRATELLA. See FILIPPI.

GRATI, GIOVANNI BATISTA, was born at Bologna in 1681, and was a scholar of Giovanni Gioseffo dal Sole. He is commended by Crespi for the accuracy of his design and the elegance of his compositions. There are several of his pictures in the churches at Bologna, of which the most esteemed are the Virgin and Infant, with S. Francesco, S. Giuseppe, and S. Gaetano, with a glory of Angels, in S. Maria Inconronata; and St. Anne teaching the Virgin to read, in S. Giacomo Maggiore. He died in 1758.

GRAVELOT, HENRY, a French designer and engraver, who resided chiefly in England, whither he was invited in 1733, by Claude du Bosc, to assist him in the plates for the Religious Ceremonies, which he published in English, copied from Picart. He was an excellent draughtsman, and drew designs for ornaments, ancient buildings, monuments, &c., with great taste. He etched several plates for books; among which were those for Sir Thomas Hanmer's edition of Shakspeare, some of which were from his own designs, and others after *Francis Hayman*. He also engraved the plates for Theobald's Shakspeare, from his own designs. His best plate is his large print of Kirkstall Abbey, which is a fine specimen of his abilities. He died at Paris in 1773.

GRAUW, HENRY, a Dutch painter of history, born at Hoorn, in North Holland, in 1627, and was successively the scholar of Peter Grebber and Jacob van Kampen the younger. On leaving those masters, he was employed by Prince Maurice of Nassau, to paint four frescos in the cupola of the Palace in the Wood, which established his reputation as one of the most promising artists of his time. Ambitious of improvement, and elated with the description he had heard of the wonders of Italy, he re-

solved to visit that country, and in 1648 he embarked for Leghorn, and made the best of his way to Rome. The celebrated remains of antiquity, and the admirable productions of modern art, which presented themselves to his view on every side, astonished and delighted him. For three years he was assiduously employed in designing, after the objects most worthy of his contemplation; and he returned to Holland with an ample store of materials for his future studies. On his establishing himself at Amsterdam, he was loaded with commissions, so anxious were his countrymen to witness the improvement of a talent which had appeared to them so promising, nurtured and refined by the advantages of travel. He painted for the family of Bronckhorst a series of historical and fabulous subjects, of which two were particularly admired, representing the Triumph of Julius Cæsar, and the Education of Bacchus. His compositions are grand and noble, his design is correct, evincing nothing of the taste of his country, and he was an excellent colourist. He resided chiefly at Amsterdam and Utrecht, universally esteemed, and enriched by the exercise of his respectable talents. He died in 1682. [Balkema says in 1684.]

GRAY, an English engraver, of little celebrity, by whom there is a set of plates of views, engraved for a work entitled *Thirty different Draughts of Guinea*, by William Smith, Surveyor to the Royal African Company of England, &c. There is a frontispiece to the work, representing an Elephant, which is very freely etched, in the style of Hollar, very superior to the plates by Gray.

GRAZIA, LIONARDO. See PISTOJA.

GRAZIANI, ERCOLE. This painter was born at Bologna in 1688, and was brought up in the school of Donato Creti, whose style he improved by a grander character of design, a more harmonious colouring, and a greater freedom of hand. His powers approximate to those of Marc Antonio Franceschini and others, that issued from the school of Cignani. He was an artist of unusual assiduity, and painted a prodigious number of pictures for the public edifices at Bologna and Piacenza. The churches at Bologna abound with his works, of which the most esteemed is his celebrated picture of St. Peter consecrating S. Apollinare amidst an assemblage of the primitive Christians. The Cardinal Lambertini, on being made Pope, commissioned him to paint a duplicate of this fine picture for the church of S. Apollinare at Rome. In the same church is his Baptism of Christ by St. John. In S. Bartolomeo di Reno, are two admired pictures by him of the Marriage of St. Catherine, and St. Anne teaching the Virgin to read. In la Purità, is the Ascension; and in la Madonna delle Rondini, the Annunciation, one of his most celebrated works. He died in 1765.

GRAZZINI, GIOVANNI PAOLO, was a native of Ferrara, about the year 1570, and passed the first and greater part of his life in the business of a goldsmith. He had learned the rudiments of design, as was at that time usual with those of his profession, and living in habits of intimacy with Carlo Bonone, the celebrity acquired by his friend prompted him to make an essay of his powers in painting, though he had already passed the prime of his life. His first public performance, which occupied him eight years, was a picture of S. Eligio, Bishop of Nojon, which Lanzi says was painted for the *Scuola degli Orefici*. Barotti, in his description of Ferrara, places it in the church of S. Giuliano, and adds,

that Carlo Bonone embellished it with four angels at the corners, in chiaro-scuro, and that Scarsellino environed it with nine small pictures of the principal actions of the saint. He also painted several easel pictures, which were esteemed by his fellow citizens for their merit, and the singular story of the painter. He died in 1632.

[GREBBER, FRANÇOIS PIETERSZ DE, was born at Haerlem in 1579; he was a scholar of Roland Savery, and painted both in large and small. He also made copies of his master's works and those of Brehngel de Velours. He died in 1636.]

GREBBER, PETER, a Dutch painter, born at Haerlem about the year 1590. He was the son of an obscure artist, named Francis Peter Grebber, who instructed him in the elements of design; but he afterwards became a scholar of Henry Goltzius. He painted history and portraits; and there is a grandeur in his style which partakes of that of his master. He chiefly painted easel pictures, of which there are many in the collections in Holland, particularly at Haerlem. He had a sister, MARIA GREBBER, who excelled in painting perspective and architectural views. By Peter Grebber we have a spirited etching, in the style of Rembrandt, of Christ and the Woman of Samaria. [Peter Grebber, according to Nagler and Balkema, was born in 1600. There are several other engravings by him, one of which is dated 1655; it is supposed that he died in the following year. Immerzeel calls him Pieter Franz de Grebber.]

GRECCHI, MARC ANTONIO. This painter was a native of Siena, and flourished about the year 1634, as appears from a picture by him, mentioned by Lanzi, in a church at Poligno, representing the Holy Family, signed with his name, and the above date. It is painted in a chaste, expressive, and correct style, resembling rather the Bolognese taste of Tiarini, than any of the Sienese painters.

GRECHE, DOMENICO DELLE, or DOMENICO TEOSCOPOLI, called IL GRECO. According to Palomino, this painter was a Greek, and a disciple of Titian, whom he accompanied to Madrid, whither he was invited by the Emperor Charles V. The works of this artist are almost entirely confined to Spain, where he passed the greatest part of his life. His best productions are those he painted in imitation of his master, though he occasionally attempted an originality of style, in which he was totally unsuccessful. When he departs from the principles of Titian, he sinks into an extravagance of composition, with so impoverished a mode, both of drawing and colouring, that he no longer appears the same painter. Such are his pictures in the convent of Donna Maria of Arragon at Madrid, and the Martyrdom of San Mauricio in the Escorial. Contrasted with these are his fine pictures in the cathedral at Toledo, particularly a grand composition of the partition of our Saviour's Raiment before his Crucifixion, painted entirely in the style of Titian, and but little inferior. A very capital picture by this master is in the parochial church of San Thome at Toledo, representing the Burial of Don Gonzalo Ruiz, with St. Augustine and St. Stephen placing the Body in the Tomb, considered his most celebrated work. Domenico delle Greche executed some fine wooden cuts, after the designs of Titian. Palomino states him to have died at Madrid in 1625, aged 77.

GRECHETTO. See CASTIGLIONE.

GREFF, JEROME, a German engraver, who was a native of Franckfort, and flourished about the year 1520. He is supposed to have been a pupil of Albert Durer; but this conjecture probably arose

from his having copied some of the wooden cuts of that artist with great exactness. We have by him the wooden cuts of the Apocalypse of St. John, copied from Albert Durer, the same size as the originals, very finely executed. He usually marked his prints with the cipher **JM**. [He is also called *Jerome von Frankfort*. He published some wood cuts in 1502.]

GREEN, JOHN, an English engraver, a native of Shropshire, who flourished about the year 1758. He was a pupil of J. Basire, and engraved several plates of landscapes and views, and a few portraits. He also executed the plates for *Borlase's Antiquities of Cornwall*. He engraved the Almanacks of the University of Oxford for some time. Among other portraits, we have the following by him :

Thomas Rowney, M. P.
Thomas Shaw, D. D. Master of Edmund Hall, Oxon.
William Derham, D. D. Canon of Windsor.

GREEN, VALENTINE. This much respected and venerable artist has lately ended a long life, chequered indeed by the vicissitudes of success and adversity, but always distinguished by honourable feeling and an assiduous exercise of his eminent talents. Mr. Green was born in Warwickshire in 1739, and was intended by his father for the profession of the law, for which purpose he was placed under a respectable practitioner at Eusham, in Worcestershire, with whom he passed two years; but having a taste for drawing, he abandoned his office, and, without his father's concurrence, became a pupil to an obscure line-engraver at Worcester. His progress in that branch of engraving not succeeding to his wishes, he came to London in 1765, where he turned his thoughts to scraping in mezzotint, and, without the aid of an instructor, arrived at a perfection which has seldom been equalled. Mr. Green participates with Mac Ardell and Earlom the merit of being the first artists who gave consequence and variety to the particular mode of engraving to which they devoted themselves; and it is due to Mr. Green to remark, that his celebrated prints of Hannibal and Regulus, after the pictures by Mr. West in the royal collection, were the first plates of equal magnitude and importance that had appeared. These were succeeded by several others of similar consideration, which will ever rank among the ablest and most energetic efforts of mezzotint. This indefatigable artist, by his unremitting exertions during a period of upwards of forty years, has produced nearly four hundred plates, engraved from the most celebrated painters, ancient and modern. In 1789 Mr. Green obtained a patent from the Duke of Bavaria of the exclusive privilege of engraving and publishing prints from the pictures in the Dusseldorf Gallery; and in the year 1795, had published twenty-two prints of that collection. The enterprise promised to remunerate him amply for so spirited an undertaking, but unfortunately, during the siege of that city by the French in 1798, the castle and gallery were laid in ruins, and a very valuable property belonging to him was destroyed. Other speculations, flattering in their outset, were lost to him by the overwhelming eruption of the French Revolution, of which Mr. Green thus became one of the innumerable victims. In 1767 he was elected a member of the Incorporated Society of Artists of Great Britain; and in 1774 one of the six associate engravers of the Royal Academy. On the foundation of the British Institution he was ap-

pointed Keeper; and it will be allowed that his zealous exertions to promote the purposes of the establishment, and the urbanity of his manners to the public and the artists, were exemplary. Mr. Green died in July, 1813. The merit of his works, and the importance of their subjects, will authorize our giving an ample list of them.

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Portrait of Sir Joshua Reynolds. 1780; from the picture at the Royal Academy.
The Duke of Bedford, Lord Henry and Lord William Russell, and Miss Vernon. 1778.
Lord Dalkeith, son of the Duke of Buccleuch. 1778.
Maria Isabella, Duchess of Rutland.
Emilia Maria, Countess of Salisbury. 1787.
Anne, Viscountess Townshend. 1780.
The three Lady Waldegraves. 1784.
Lady Louisa Manners. 1769.
Lady Elizabeth Cavendish. 1781.
Louisa, Countess of Aylesford. 1783.
Lady Elizabeth Delme. 1779.
Lady Talbot. 1782.
Lady Caroline Howard. 1782.
Lady Georgina Spencer, Duchess of Devonshire. 1780.
Lady Jane Halliday. 1779.
Jane, Countess of Harrington, with her two Sons. 1780.

PORTRAITS AFTER VARIOUS MASTERS.

Charles Theodore, Elector of Bavaria; *after P. Battoni*.
Sir Thomas Wharton; *after Vandyck*; for the Houghton Collection.
Henry, Earl of Danby; *after the same*; for the same.
George, Marquis of Huntly; *after the same*; for the same.
Richard Cumberland, Esq.; *after Romney*. 1771.
Mrs. Yates, as the Tragic Muse; *after the same*. 1772.
John Hamilton Mortimer, painter; *after a picture by himself*.
Mr. Garrick and Mrs. Pritchard in Macbeth; *after Zoffany*.
Mr. Powell and Mr. Bensley in the characters of King John and Hubert; *after Mortimer*.

HISTORICAL SUBJECTS, AFTER MR. WEST.

The Stoning of Stephen; very fine. 1776.
The Raising of Lazarus.
Christ calling to him the little Children.
Peter denying Christ.
Jacob blessing the Sons of Joseph. 1768.
Daniel interpreting Balthasar's Dream. 1777.
Nathan said unto David, "Thou art the man." 1784.
St. Peter and St. Paul going to the Sepulchre.
The three Marys at the Sepulchre.
Alexander and his Physician.
Regulus leaving Rome to return to Carthage.
Hannibal vowing eternal hatred to the Romans.
Mark Anthony's Oration on the Death of Cæsar.
Agrippina weeping over the Urn of Germanicus.
The Death of Epaminondas.
The Death of the Chevalier Bayard.

SUBJECTS AFTER VARIOUS MASTERS.

The Annunciation; *after Fed. Baroccio*.
The Nativity; *after the same*.
The Virgin and Infant; *after Domenichino*.
St. John with his Lamb; *after Murillo*.
The Assumption of the Virgin; *after the same*.
The Entombing of Christ; *after L. Caracci*.
Time clipping the Wings of Love; *after Vandyck*.
Venus and Cupid; *after Ag. Caracci*.
The Descent from the Cross; *after Rubens*.
The Visitation; *after the same*.
The Presentation in the Temple; *after the same*.

GREENHILL, JOHN, an English portrait painter, born at Salisbury in 1649. He was one of the ablest scholars of Sir Peter Lely, and before he was twenty copied Vandyck's picture of Killigrew and his Dog so well, as to be mistaken for the original. His heads in crayons were much admired; and he appears to have been more employed in that way than in oil. He would probably have reached an eminent rank in the art, but he fell a victim, in the prime of life, to an intemperate and dissolute course of life. He etched a portrait of his brother, Henry

Greenhill, the mathematician, with a sphere. He died in 1676.

GREENWOOD, JOHN, an English engraver, who flourished about the year 1780. He scraped some plates of portraits and other subjects, and etched some landscapes. We have by him, among others, the following :

PORTRAITS.

Simon Fokke, Dutch engraver; *after J. Buys*.
John Wesley; *after N. Hone*.
George Whitefield; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

Christ, with Nicodemus; *after Rembrandt*.
Rembrandt's Father; *after the same*.
Christ among the Doctors; *after the same*.
An old Woman; *after Van den Eeckhout*.
The happy Family; *after Van Harp*.
The good Friends; *after Teniers*.
A Dutch Woman, with a Parrot; *after G. Metsu*.

GREGORI, CARLO, an Italian engraver, born at Florence in 1719. He was instructed in engraving by Jacob Frey at Rome, and has executed several plates, of which the principal are those after the paintings by Bernardino Barbatelli, called Poccetti, in the chapel of S. Neri at Florence. He also engraved several plates for the *Museo Fiorentino*; as well as many after the pictures, &c. in the collection of the Marquis Gerini, and several portraits. Among others, we have the following by him :

PORTRAITS.

Francis Mary, Grand Duke of Tuscany; *after Campiglia*.
Eleonora Vincentina, of Gonzaga, his spouse; *after the same*.
Sebastian Bombelli; *after a picture by himself*.

SUBJECTS AFTER VARIOUS MASTERS.

The Image of the Virgin; *after a design by Fratta*.
St. Catherine; *after Bartolozzi*.
Fourteen plates of the life of S. Neri; *after Bernardino Barbatelli*, called Poccetti.
The Marys at the Sepulchre; *after Raffaele*.

[Nagler states that he died in 1759, and gives a good list of his works.]

GREGORI, FERDINANDO, was the son of the preceding artist, born at Florence in 1743. After receiving some instruction in engraving from his father, he went to Paris, where he became a pupil of G. Wille. On his return to Florence, he engraved several plates, which possess considerable merit, of which the following are the principal :

The Portrait of Carlo Gregori; *after his own design*.
The Virgin suckling the infant Jesus; *after C. Maratti*.
Venus sleeping; *after Guido*.
St. Sebastian; half-length; *after the same*.
Venus, with Cupid mounted on a Dolphin; *after Casanova*.
Two Groups of Sculpture; *after Cellini*.
The Holy Family; *after A. del Sarto*.
The Stoning of Stephen; *after L. Cardis*; fine.
The Death of St. Louis Gonzaga; *after Cipriani*.

[According to Nagler he died in 1804. See *Kunstler-Lexicon* for a list of his works, and also for those of several others of the same name.]

GREISCHER, M., a German engraver, mentioned by Basan. He is said to have engraved several plates after various masters, one of which is a print of

The Virgin and infant Christ, with St. John; *after F. Baroccio*.

GRESSE, JOHN ALEXANDER. This artist was born in London in 1741; his father was a native of Rolle, on the Lake of Geneva. He was first instructed in the rudiments of design by Gerard Scotin, the engraver, but afterwards studied some

years under Cipriani, and also received some instruction from F. Zuccherelli. He was one of the first students who attended the Duke of Richmond's gallery, and in a short time afterwards he entered the Academy in St. Martin's Lane. Though he possessed considerable talents, he was not sufficiently assiduous in the prosecution of his studies, to distinguish himself in the higher branches of painting; and as he inherited a small fortune at the death of his father, he relinquished the more arduous exercise of the profession, and became a drawing-master, in which pursuit he acquired great reputation and extensive employment; and in 1777 was appointed drawing-master to the princesses. In the early part of his life he etched the figures, &c. for Kennedy's Account of the Statues and Pictures at the Earl of Pembroke's, at Wilton, in which he had the advantage of being assisted by Bartolozzi. There are also four other etchings by this artist, one representing a View of Framlingham Castle, Suffolk; another, a Cottage; a St. Jerome, mentioned by Basan in his Catalogue; and a Satyr sleeping, *after Nicholas Poussin*. These prints are now scarce. He died in 1794.

GREUT, JOSEPH. This artist is noticed by Mr. Strutt as the engraver of a portrait of Hieronymus Bartholomews. It is neatly executed with the graver. He is supposed to have been of Germany, and to have worked chiefly for books.

GREUTER, MATTHEW, a German engraver, born at Strasburg about the year 1564. After receiving some instruction in his native city, he travelled to Italy, by way of Lyons and Avignon, in both which cities he was some time employed. He resided chiefly at Rome, where he engraved several plates, executed in a very neat style, though his design is generally incorrect. Some of his plates are wrought entirely with the graver, and the others are etched, and finished with the graver, in a slighter style. He sometimes signed his prints with his name at length, and sometimes with the cipher

M. The following are his principal works :

Pope Sixtus V. with an ornamental border.
Cardinal Seraphinus Oliverius Razzialius.
The Virgin seated, with the infant Jesus and St. John; *after F. Baroccio*.
Mary Magdalene sitting, in a landscape, holding a Book, leaning her hand on a Scull; *after Gaetano*. 1584.
Venus standing on a Globe, with figures emblematical of Virtue and Vice; very neatly finished with the graver; marked *M. Greuter, inv. et fecit*. 1587.
The Fall of Phaeton; *after W. Diertin*. 1588.
The Burning of Troy; *after Lanfranco*.
The grand Cavalcade of the Emperor Charles V.; engraved conjointly with *Lucas Vosterman*.
A set of small plates of Insects; etched in a style like that of *Gaywood*.

[Füssli says he died at Rome in 1638, in his 72nd year. Brulliot misquotes Füssli in his Dictionary of Monograms, with respect to the date of Greuter's birth, and founds an argument on his own mistake. Nagler gives a good list of his works.]

GREUTER, JOHN FREDERICK, was the son of the preceding artist, born at Rome about the year 1600, and was instructed by his father. We have by him a variety of plates executed with the graver, in a clear, neat style. He engraved the plates for the *Flora of P. Ferrari*. Among others, the following are by him :

The Portrait of Gio. Batista Marino; *after J. Vouet*.
Hercules in the Garden of the Hesperides; *after P. da Cortona*.

Marc Antonio Collona carried in triumph by Sea Gods; *after the same*.
 The Forge of Vulcan; *after Lanfranco*.
 The Hesperides arriving in the Port of Naples, with their Fruit, borne by Britons; *after the same*.
 Apollo and the Muses; *after A. Camassei*.
 The Virgin and Infant, with St. Francis kneeling; *after his own design*.
 The Death of St. Cecilia; *after Domenichino*.
 An emblematical subject of the Growth of Christianity; *after Romanelli*.
 A Battle; *after A. Tempesta*.

[He died in 1660. For a copious list of his works see Nagler.]

[GREUZE, JEAN BAPTISTE, was born at Tourmus, or Tonneins, in 1726, and died at Paris in 1805. His works are well known by the engravings of them by several eminent French artists, and are not uncommon in England. His style is eminently French, and he may be considered as one of their best colourists; a quality in his pictures that can be recommended for imitation. He was a great mannerist, and, therefore, easily copied; many duplicates, as they are called, exist of heads of young persons ascribed to Greuze. It is the manner only that they possess; they want the mind and spirit of the master. They are generally overcharged, or have an affected freedom of pencilling; in the latter case they are termed his unfinished pictures, of which it is said that he left a great number. His larger compositions are sometimes defective in arrangement, though the story is generally well told; and his representation of the passions often borders on caricature. The costume is frequently unfavourable, and renders that which was intended to be pathetic, ludicrous; but still there is strong sentimental expression. The heads of young girls are the most pleasing of his works, especially when he paints them as nature formed them, with the untutored simplicity and innocence of infancy, before they are spoiled by education, and tricked out with the dress and airs of coquettes. His pictures are highly prized by his countrymen, and no less so by English amateurs; enormous prices have been given for them in public sales. There is a good specimen in the National Gallery, bequeathed by the late Richard Simmons, Esq. Among the best may be reckoned the pictures named "La Confidence," "L'Aveugle trompé," "Le Pere de Famille," "L'Accordée de Village," in the Louvre, "La petite Fille et le Chien," which was sold in London in 1832, for £703 10s.; "Le priere du Matin," in the choice collection of Monsieur Waldo, and "La Latiere," in that of Baron Rothschild, at Paris. It is to be regretted that an artist so capable of exciting agreeable sensations by the expressions of youthful innocence, should ever have debased his pencil by producing subjects for the gratification of the sensualist, or make vice look amiable in beautiful forms seduced from the paths of virtue, or alluring by the meretricious glances of assumed simplicity.]

GRIBELIN, SIMON, a French engraver, born at Blois in 1661, and was instructed in engraving at Paris. He came to England in 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was a plate he copied from Gerard Edelinck's fine print of the Tent of Darius, after *Le Brun*. This was followed by a set of the Cartoons. They had some success, being the first complete set of them that had appeared; but they were on too small a scale for the grandeur of the subjects, and the contracted powers of Gribelin, both in execution and drawing, were

extremely inadequate to express the sublimity of Raffaele. He afterwards published several plates after some pictures in the Royal Collection; but his prints give no idea of the style of the masters he engraved from. They are at best but neat *memoranda*. He also engraved some portraits, and a variety of other subjects. The following are his principal prints:

PORTRAITS.

William III.; *after Fowler*.
 Mary, his Queen; *after the same*.
 William, Duke of Gloucester; *after Kneller*.
 Queen Anne.
 Frederick, Prince of Wales.
 George Granville, Lord Lansdowne.
 James Butler, Duke of Ormond; *after Dahl*. 1718.
 Thomas Herbert, Earl of Pembroke.
 The Duke of Schomberg.
 The Earl of Shaftesbury; *after Closterman*; affixed to the Characteristics.
 Sir William Dawes, Archbishop of York; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Cartoons; seven small plates; *after Raffaele*. On the title is the portrait of Queen Anne, and the representation of the apartment in which the paintings then hung.
 The Apotheosis of James I.; *after the ceiling at Whitehall*, by *Rubens*; in three plates.
 Hercules between Virtue and Vice; *after P. Matheis*.
 The Adoration of the Shepherds; *after Palma*.
 Esther before Ahasuerus; *after Tintoretto*.
 Apollo and the Muses; *after the same*.
 The Birth of Jupiter; *after Giulio Romano*.

S. Gribelin, junior, died in London in 1733.

[GRIFF, or rather GRYEFF, ANTHONY, a painter of wooded landscapes with dead game, dogs, and accessories of the chase. His pictures are small, but painted with spirit and well coloured, though somewhat too sombre. He lived about the middle of the 17th century, but there are no particulars of him recorded. His pictures are well known in England, and are frequent in sales.]

GRIFFIER, JOHN. This painter was born at Amsterdam in 1645, and was first placed under a flower-painter; but his taste leading him to landscape, he became a scholar of Roland Rogman, whose works were then highly esteemed. He preferred, however, the brighter and more agreeable style of Ruysdael and Lingelbach, and he studied their pictures more than those of his master. In a short time he became a very pleasing painter of landscapes and views of the Rhine, in which he particularly excelled.

J. Griffier came to England soon after the fire of London, where his pictures were much admired, and he met with great encouragement. His favourite subjects were views of the Thames; and that he might consult nature more intimately, he purchased a yacht, embarked his family and his pencils, and passed his whole time on the river between Windsor, Greenwich, and Gravesend. After staying here many years, he sailed in his own yacht for Rotterdam, but was shipwrecked, and lost the produce of his industry in England. In hopes of repairing his fortune he returned to this country, where he died in 1718, aged 73. He etched some plates of birds and animals, after the drawings of *Barlow*. They are executed with great freedom and spirit, and the animals are finely drawn. [Balkema, Nagler, and Brulliot, place his birth in 1656; the last says he was living in 1720. If he ever imitated the styles of Ruysdael and Lingelbach, or copied the works of Rembrandt, Teniers, and Poelmeburg, as some writers assert, they must be deceptions indeed. It is more likely that he studied

the landscapes and style of Herman Zachtleven, as is apparent in the works of both father and son.]

GRIFFIER, ROBERT, was the son of the foregoing artist, born in London in 1688, and was instructed in the art by his father. His pictures, like those of the early works of John Griffier, represent views of the Rhine, with boats and figures, very neatly painted, and agreeably coloured. They are highly esteemed in Holland, where he chiefly resided, particularly at Amsterdam. [He died in 1750.]

GRIGNON, JAMES, a French engraver, who flourished about the year 1680. The best of his works are his portraits, some of which possess great merit. They are executed entirely with the graver, in a neat, clear style. In his plates of historical subjects he is less successful, as his drawing is very incorrect, and his management of the lights and shadows heavy, and without effect, particularly in his plates after Caracci and Poussin. He engraved some of the plates for a work entitled *Les Tableaux de la Penitence*; after the designs of *Chaveau*. We have also the following portraits by him:

Francis Maria Rhima; an ecclesiastic.

Peter Barbarcau, Doctor in Theology; after *Champagny*.

Jacques Caur de St. Fargeau; *J. Grignon*.

Jean Bureau, Mayor of Bordeaux; *J. Grignon, sc.*

GRIGNON, CHARLES. It is probable that he was a relative of the preceding artist. He was born in France about the year 1710, and was established in London in 1750. He engraved several plates in a masterly style; some of which were executed in conjunction with his contemporaries. Among his earliest works were several of the plates for the celebrated anatomical work of *Albinus*, published by Knapton in 1757. He handled the graver in a clear, bold manner, and executed with the point with great neatness and facility. He engraved some of the plates of the *Antique Statues*, after the designs of *Dalton*, as well as for the tapestries of the Vatican, published in 1753. We have also by him the following prints:

A View taken from the Star and Garter at Richmond; after *Heckel*.

Two perspective Views of the Foundling Hospital; after *Valée*.

Four plates of the Election; after *Hogarth*; engraved conjointly with Le Cave and Aveline.

Garrick, in the character of Richard III.; *W. Hogarth* and *Ch. Grignon, scul.* 1745.

Phryne and the Philosopher Zenocrates; after *Sal. Rosa*.

GRIMALDI, GIOVANNI FRANCESCO, called IL BOLOGNESE. This eminent painter was born at Bologna in 1606, and was a relation and a disciple of the Caracci. In that celebrated academy he became a skilful and correct designer of the figure, though his inclination led him to landscape painting. In that branch of the art he followed the great style of Annibale; and having acquired no mean degree of ability in their school, he went to Rome, where, by copying and studying the fine objects with which he was surrounded, he soon rose to distinction, and was taken into the protection of Innocent X., who employed him in the Vatican, and in his gallery at Monte Cavallo. These commissions were accomplished so much to the satisfaction of his Holiness, that the Prince Pamphilo, nephew to the Pope, engaged him in several works for his villa of *Bel Respiro*, which he embellished with some admirable landscapes with figures, in the style of the Caracci. His reputation reached Paris, whither he was invited by Cardinal Mazarine, and was employed by Louis XIV. in the palace of the Louvre, who rewarded him with his accustomed

munificence. On his return to Rome, after the death of his protector, Innocent X., he was equally patronized by his successors, Alexander VII. and Clement IX., and was one of the most employed and successful artists of his time. He was twice appointed chief of the Academy of St. Luke. The landscapes of Il Bolognese are of grand and select scenery; his pencil is light and flowing, his foliage admirable, and his colouring is fresh and agreeable, though occasionally too green. He is inferior to Annibale Caracci and Domenichino in the choice of his forms, in his aerial tint, and in the energy of handling. An instance of the most interesting benevolence is recorded of this artist, which it is gratifying to commemorate. A Sicilian nobleman, who had been obliged to fly from Messina during the troubles in that country, had taken refuge at Rome, with his daughter, and was reduced to a state of the greatest indigence and distress. Their wretched habitation happened to be precisely opposite to the residence of Grimaldi, and it was not long before he became acquainted with their story and their deplorable situation. Desirous of affording relief, without wounding the feelings of the illustrious sufferers, he approached their door under the darkness of evening, and knocking gently, as soon as it was opened threw in a purse of money, and retired undiscovered. This humane stratagem had been repeated more than once, when the Sicilian, resolved to find out his mysterious benefactor, concealed himself near the door, and on his approach rushed into his arms and fell at his feet, expressing his gratitude and admiration. Grimaldi brought the strangers to his house, and lived in the closest friendship with them till his death. We have a considerable number of etchings by this able artist, executed with great freedom, taste, and spirit. Some of them are from his own designs, and others after *Titian* and the *Caracci*. Among others are the following:

A set of four small Landscapes.

A grand Landscape, with Buildings, and in the foreground Figures at play; *Gio. Fran. Grimaldi Bolognese, inv. et fec.*

A grand Landscape, with Buildings and Fishermen; same mark.

A Landscape, with the Baptism of Christ.

A Landscape, with Ruins and Figures; *Fr. Grimaldi Bolognese, fec.*

A mountainous Landscape, with Figures; no mark.

Two upright Landscapes; after *An. Caracci*.

A set of four Landscapes; after the same.

[He left a great number of drawings with the pen, some of which have been engraved by Bartolozzi.]

G. F. Grimaldi died in 1680. [There is some doubt respecting the exact year of his death. Those who wish to know more of his etchings will do well to consult Bartsch or Nagler.]

GRIMALDI, ALESSANDRO, was the son and scholar of the preceding artist, and painted landscapes in the style of his father, though very inferior to him. There is a spirited etching by him of the Brazen Serpent, signed *Alex. Grimaldi, inv. et fec.*

GRIMANI, ———. See JACOBS.

GRIMMER, JACOB. This painter was born at Antwerp in 1510, and was for some time a disciple of Matthew Cock; and afterwards studied under Christian Queburg. He was a reputable landscape painter, and was received into the academy at Antwerp in 1546. His pictures are generally embellished with buildings and ruins, in which he excelled; and his pencil is neat and flowing. The works of this artist are little known out of his own

country. [Balkema writes his name *Jacques Grimmaar*, and says that he was an excellent landscape painter, and also of views of cities and villages. His distances and skies are admirable for colour and lightness of handling.]

GRISONI, GIUSEPPE, was born at Florence about the year 1700, and was a scholar of Tommaso Redi. The rising merit of the disciple is said to have occasioned so much jealousy and uneasiness in the master, that it shortened his life. He painted history and portraits; but particularly excelled in the latter, of which his own portrait, in the gallery at Florence, is a fine specimen. He died in 1769.

GROENSVELT, JOHN, a Dutch engraver, born at the Hague about the year 1650. He etched several views and landscapes, after Berghem, Van Goyen, Lingelbach, and others; and engraved some historical subjects and portraits. The following are his principal prints:

The Portrait of Dorothy, Countess of Sunderland; after *Vandyck*.

A Girl, with a Cat; after *Ab. Bloemart*.

A Man sleeping on a Barrel.

The Adoration of the Magi; after *P. Veronese*; *J. Groensvelt, fec.*

Christ before Pilate; after *A. Schiavone*; *J. Groensvelt, fec.*

A set of six Landscapes; after *Berghem*.

A set of four Landscapes; after the same; *Berghem, del. Groensvelt, fec. Cle. de Jonghe, exc.*; fine.

GRONIGIUS, GERARD, an engraver, mentioned by Mr. Strutt as having etched ten plates, emblematical of the life of man, from ten to a hundred years. The drawing is incorrect, and the outline hard; but they are not devoid of merit. They are marked *Ger. Gronigius, inv. faciebat*.

GROSNIER, MADEMOISELLE, a French lady, mentioned by Basan as the engraver of several plates, after various masters; but he has not specified any of them.

[GRÜNEWALD, MATHIAS, was born at Aschaffenburg about the year 1450, according to some writers, or in 1480, according to others. He has been considered, in a measure, as the rival of Albert Durer; but his works, preserved at Munich and Mayence, do not support the title. Füssli says he died in 1510; if so, the first date is probably right.]

GRUNWALD, HANS, a German engraver, by whom we have some plates, indifferently copied, after *Albert Durer*; among which is the Virgin and Child, a small upright plate; and a Woman and a Satyr, with another Woman striking at her, and a Man warding off the blow, a middle-sized upright plate, copied the reverse way from *Albert Durer*, but not correctly. There are also some wooden cuts by this artist; among which is a Landscape, with a rock and a view of the sea. He usually marked his prints with the cipher **GH**. [Hans was the brother of Mathias Grünewald.]

GUALDORP, GELDORP GORTZIUS, called, a Flemish painter, born at Louvain in 1553. After learning the rudiments of the art in his native city, when he was seventeen years of age he went to Antwerp, where he became a disciple of Francis Franck; and on the death of that master he passed into the school of Francis Pourbus. Under that able master he became one of the most reputable artists of his time, particularly in portraits, in which he was greatly employed. His talents were not, however, confined to portraits: he painted several historical subjects for the Duke de Terra Nova at Cologne. Among his best works are the Four

Evangelists, which have been finely engraved by Crispin de Passe. He died in 1618. [Balkema says he died at Cologne in 1611. He names him *Gelsdorf*.]

GUARANA, GIACOMO, an Italian painter and engraver, born at Vicenza in 1716. He first studied under Sebastiano Ricci, but was afterwards a scholar of Giovanni Batista Tiepolo. There are several of his pictures in the churches at Venice, and in the Palazzo Rezzonico. He etched some large fabulous subjects after his own designs.

GUARDI, FRANCESCO. This painter was born at Venice in 1712. He was a scholar of Canaletto, and, like his instructor, excelled in painting architectural views of Venice. Though inferior to Canaletto in the exactness of his perspective, and the masterly conduct of the light and shadow, his works, perhaps from the nature of the subjects they painted, bear so near a resemblance to those of his master, that they are frequently mistaken for them. He died in 1793. [An accurate observer can hardly mistake the works of Guardi for those of Canaletto. The light, spirited manner and pencilling of Guardi are far superior to the mechanical execution of the other. It is true that his pictures are not so laboured as those of Canaletto, nor do they yet obtain so large a price in the market; but they exhibit more of the spirit of a real artist, who observes and paints from nature, than of the artisan who works with the assistance of the Camera lucida.]

GUCHT, MICHAEL VANDER, a Flemish engraver, born at Antwerp in 1660, and was a pupil of one of the Boutats. It is not ascertained at what time he came to England, but he met with considerable encouragement. He was employed in several portraits and other subjects for the booksellers, and engraved many of the portraits for Clarendon's history. He also executed many plates of anatomical figures, and a large print of the Royal Navy, after *Baston*. The following portraits are also by him:

Queen Elizabeth; after *Sir Anthony More*.

William III. and Mary his Queen.

Queen Anne; four plates.

George II.; two plates.

Edmund Grindall, Archbishop of Canterbury.

Lord Astley.

James Butler, Duke of Ormond.

Edward Montague, Earl of Manchester.

Sir Josiah Child; after *Riley*.

J. Savage, prefixed to his History of Germany; after *Foster*; fine.

James Drake, M. D.; after the same.

James Stanley, Earl of Derby; after *Winstanley*.

George Granville, Lord Lansdowne.

Francis Atterbury, Bishop of Rochester; after *Kneller*.

William Congreve, poet; after the same.

Simon Patrick; Bishop of Chichester; after the same.

Thomas Sprat, Bishop of Rochester; after *Lely*.

Offspring Blackall, Bishop of Exeter; after *M. Dahl*.

William Beveridge, Bishop of St. Asaph; after *Ferrers*.

Joseph Addison, poet; after *Kneller*.

Thomas Betterton, actor; after the same.

There are several other portraits by this artist. Michael Vandergucht was the instructor of the ingenious and industrious George Vertue. He died in 1725.

GUCHT, GERARD VANDER, was the son and the pupil of the preceding artist, and was principally employed by the booksellers. We have by him, among others, the following portraits:

James II. and Maria his Queen.

John Tillotson, Archbishop of Canterbury; after *Kneller*.

Matthew Wren, Bishop of Hereford.

The Countess of Clarendon.

John Milton, poet; three plates.

John Dryden, poet; after *Kneller*.

John Hughes, poet; *after the same*.
 John Philips, poet; *after the same*.
 John Barber, Alderman of London; *after Dandridge*.
 John Allen, D. M.
 Colley Cibber, poet and actor; *after Van Loo*.
 Charles Jervas, painter.

GUCHT, JOHN VANDER, was the younger son of Michael Vander Gucht, and was instructed in engraving by his father. He also received some instruction in drawing from Louis Cheron, and completed his studies at the academy by designing from the model. He engraved six academical figures, from the drawings of Cheron, which were much admired; and was employed by William Cheselden, the surgeon, to engrave the plates for his *Osteology*, for which he commends him highly in his preface to that work. He also had a share in the plates after Sir James Thornhill's Cupola of St. Paul's. There is a print by him of Tancred and Erminia; *after N. Poussin*. We have also by him the following portraits:

John Ker, of Kersland; affixed to his *Memoirs*; *after Hammond*.
 William King, LL. D.; prefixed to his works; *after Dellow*.
 John Dennis, critic.

John Vander Gucht died in 1776, aged 80.

GUELARD, B., a French artist, mentioned by Basan as the engraver of several plates *after Oudry, P. van Bloemen, &c.*, but without specifying any of them. He flourished about the year 1750.

GUERARDS, or GERARDS, MARK, a Flemish painter and engraver, born at Bruges about the year 1560. He painted history, landscape, and portraits; and was an able architect. He also engraved, illuminated, and designed for glass painters. He came to England soon after the year 1580, and was appointed painter to Queen Elizabeth. His works are not uncommon, particularly his portraits, which are distinguished by the careful neatness of their finish, and the stiffness of his draperies, enriched with pearls and jewels. His carnations are thinly and delicately coloured, with a prevalent bluish tint. He designed the procession of Queen Elizabeth to Hunsdon House, which has been engraved by Vertue. He also drew a procession of the Queen and Knights of the Garter in 1584, from which Ashmole took his plate for the History of the Order. An Introduction to the general Art of Drawing, "first set out by Marc Gerard, of Bruges," was translated and published in English in 1674. M. Guerards engraved a set of plates for *Æsop's Fables*, after his own designs. We have also by him a large plate of a View of Bruges. He also engraved

A set of fourteen plates of the Passion of Christ; oval; *J. Sadelet, exc.*
 A set of eighteen plates of Quadrupeds; *Visscher, exc.* 1588.

He died in 1635. [This artist's name is written in so many different forms that it is difficult to say, with certainty, which is the right one. Some writers call him Gheeraerts, Geraats, Geerarts; others, Gerard, Garrard, and frequently only Marco de Bruges. With respect to his birth and death there are wide differences. The writer of the "*Galerie d'Artistes Brugeois*," says that he engraved the plates for *Æsop's Fables* in 1566, and that *several years before* he designed and engraved a plan of the City of Bruges. Zani quotes him as working in 1560, and places his death in 1598, in which Brulliot agrees. The dates as given by Bryan are evidently wrong.]

GUERARDS, N., a French engraver, who flourished about the year 1700. He executed the plates for a work entitled *Les Edifices Antiques de Rome*, published at Paris, after the designs of *A. des Godetz*, who engraved the frontispiece. He also engraved the frontispiece to a book of ornaments, published by P. Bourdon in 1703; and a small plate of Soldiers marching, in imitation of Callot, but very inferior.

GUERCINO, GIOVANNI FRANCESCO BARBIERI, called. The family name of this eminent painter was Barbieri, but as he is generally known by the name of Guercino, he is noticed under that designation, for the convenience of reference. He was born at the small town of Cento, in the Ferrarese territory, in 1590, and, according to Malvasia, acquired the denomination of Guercino from his having in his infancy lost the sight of his right eye by an accident, occasioned by the negligence of his nurse. Such was the early indication he gave of uncommon genius, that before he was ten years old he painted a figure of the Virgin on the façade of his father's house, which would have been considered as a very extraordinary production, even at a more mature age. He is said by some writers to have been brought up in the school of the Caracci; but that is not easily reconciled with the time in which he lived, or the distinct difference that is evident in their styles. Lanzi positively asserts that he never studied under the Caracci, and that he had not the advantage of superior instruction to that of Gio. Batista Cremonini, and Benedetto Gennari the elder, both obscure painters, from whom he could acquire little of the transcendent ability he afterwards displayed. He was the disciple of his own genius and of nature. It is probable that he derived some advantage from studying the celebrated picture by Lodovico Caracci, at the Capuchins at Cento, of which he always spoke in terms of the highest respect and admiration. The works of Guercino are distinguished by three different styles, which he followed at different periods of his life. In his early works he seems to have been seduced into a violent and daring contrast, of light and shadow, from the extraordinary estimation in which the pictures of Michael Angelo Caravaggio were at that time held; and though he is always superior to that master in design and dignity of character, his first productions were infected with the vitiated principles, and something of the vulgarity of that painter. After having visited Bologna, Venice, and Rome, he changed his manner; and his second style is distinguished by a grander and more elevated taste of design, more amenity and sweetness in his colouring, a fine expression in his heads, and an extraordinary relief, without the aid of harsh and violent contrast. Such are his celebrated picture of St. Petronilla, formerly in St. Peter's, now in the gallery of the Louvre; the Aurora, in the Casino of the Villa Ludovisi; and his St. Philip of Neri, in the Chiesa Nuova at Rome. To these may be added his fine picture of the Resurrection at Cento; and his S. Elena, at the Mendicanti, at Venice. It was at this epoch, the middle of his life, that he undertook his immense work of the Dome at Piacenza, where he has carried fresco painting to the highest perfection, in the beauty and force of his colouring, the boldness of his foreshortening, and the magic of his relief. The cupola is divided into eight compartments, in the upper part of which he has represented the Prophets, accompanied by Angels; and in the lower, the Sibyls, and subjects from the New Testament. These admirable performances rank

the powers of Guercino among those of the greatest artists of his time. It must however be allowed, that, in his best works, we look in vain for the graces of ideal beauty, or the purest choice of selected nature. His figures are neither distinguished by dignity of form, nor nobleness of air; and there is generally something to be wished for in the expression of his heads; but he subdues us by the vigour of his colouring: he is brilliant in his lights, tender in his demi-tints, and always energetic in his shadows. His drawing is bold, and often correct, and his execution is of the most prompt and daring facility. Of this we have a convincing proof in the surprising number of considerable works he accomplished. Malvasia gives a list of them, by which it appears that he painted one hundred and six altarpieces for the churches, one hundred and forty-four large historical pictures, besides his great fresco works, and his numerous Madonnas, portraits, and landscapes, in private collections. Towards the latter part of his life, after the death of Guido, the celebrity that painter had acquired by the beauty and suavity of his style, induced Guercino once more to alter his manner. He now endeavoured to imitate the grace and elegance of Guido's forms, and the silvery sweetness of his colouring; but in attempting delicacy, he fell into feebleness and languor, and lost sight of the energy and vigour by which his best works are distinguished. Of the pictures painted in his last and weakest manner, are most of those in the churches at Bologna, his Marriage of the Virgin in S. Paterniano at Faro, the Annunciation at Forli, and the Prodigal Son, in the royal palace at Turin. This laborious artist left an incredible number of admirable drawings, which are highly esteemed. Many of those in his Majesty's collection have been finely engraved by M. Bartolozzi. We have a few etchings by Guercino, executed with great freedom and spirit; they are as follow:

St. Anthony of Padua; half-length; *Joan Fr. Cent.*

St. John; *the same mark.*

St. Peter; *Joan. F. Barbieri, f.*

St. Jerome, with a Crucifix; *the same mark.*

Bust of a Man with a cap and a beard.

Bust of a Woman.

Bust of a Man, in an Oriental costume.

[The S. Petronilla is not now in the Louvre.]
G. F. Barbieri died in 1666.

GUERIN, C., a modern French engraver, who resided at Strasburg about the year 1790. He engraved several plates of antique gems, which are executed with the graver in a neat, finished style. [Probably the same as the following.]

[GUERIN, CHRISTOPHE, a designer and engraver, was born at Strasburg in 1758, and was a scholar of Jolain and Müller. He engraved after Raphael, Correggio, Giulio Romano, and Louthembourg. He was keeper of the Museum at Strasburg, and was living in 1831.]

[GUERIN, J. B. PAULIN, an eminent historical and portrait painter, was born at Toulon in 1783. His historical pictures are chiefly scriptural subjects, and are well treated, according to the prevailing taste of the time. Portraits by him are numerous, and preserve the likeness of several of the restored Bourbons, their generals, and courtiers. He was a member of the Legion of Honour, and titular professor of painting to the *maison royale de St. Denis*. He was living in 1831.]

[GUERIN, PIERRE, an historical painter, born at Paris in 1774, was a scholar of Regnault. His subjects are from Roman history, and from the

poets, and he treats them in a classic and grand manner. They have the severity of the French drama, as developed in Racine and Corneille. The greater part have been engraved. He received many honours, and was a member of the academies of Rome, Florence, Turin, Antwerp; and professor of the Royal School of Arts in his own country. He was living in 1831.]

GUERNIER, LEWIS DU, a French engraver, born at Paris in 1677. He was instructed in the art by L. de Chastillon, and came to England in 1708, though with very moderate talents. His chief business was engraving frontispieces for plays, and other publications. He assisted Du Bosc in engraving the plates of the Duke of Marlborough's Battles. At the desire of Lord Halifax, he executed a large plate of Lot and his Daughters, after *Michael Angelo Caravaggio*. There are also two portraits of James Douglas, Duke of Queensberry, and his Duchess; after *Kneller*; they are rare. He died in London in 1716.

GUERNIER, RENE. This artist was probably a native of France. According to Florent le Comte he excelled in engraving ornaments and grotesque figures.

GUEROULT, WILLIAM. This artist is mentioned by Mr. Strutt as the engraver of a set of wooden cuts for a Bible, published at Paris in 1564, dedicated to Catherine de Medicis.

GUERRIERE, FRANCIS DE LA, a French engraver, who flourished about the year 1630. We have by him a set of seventeen etchings, from the grotesque friezes by *Raffaello*, in the Vatican.

GUERRIERE, GIOVANNI FRANCESCO. This painter was a native of Fossombrone, in the Roman state, and flourished about the year 1650. It is not said under whom he studied, but he painted history in the style of Caravaggio and Guercino. Lanzi mentions several of his works in very favourable terms, particularly a picture at the Filippini at Fano, of S. Carlo contemplating the Mysteries of the Passion, with two laterals, representing subjects from the life of that saint, in which the style of Caravaggio was improved by softer tints, and more elegance in the forms. In one of the churches at Fabriano is a picture of St. Sebastian, by torch-light, of a fine effect, in which he has imitated the style of Guercino.

GUEVARA, DON JUAN NIÑO DE. According to Palomino, this Spanish painter was born at Malaga in 1631. He was the son of a captain of the Guards of the Viceroy of Arragon, under whose protection he was placed, as a disciple of Miguel Manrique, a Fleming, who had been educated in the school of Rubens. He afterwards studied at Madrid, under Alonzo Cano. With the instruction of these masters he became a very reputable artist, and adopted a style that partook of the character of both. To the grandeur and correctness of Alonzo Cano, he united the splendid and brilliant colouring of the head of the Flemish school. His principal works are at Malaga, Granada, and Cordova. In the church de la Charidad at Malaga, is a fine picture of the Triumph of the Cross; and in the Cathedral, the Ascension of our Saviour, and the Assumption of the Virgin. At Cordova, in the cloister of the Augustines, there are some pictures of the Life of the Founder of the Order, and several portraits, which are compared by Palomino to those of Vandyck. He died at Malaga in 1698. [Bermudez says he was born at Madrid the eighth of February, 1632.]

GUIDI, RAFFAELLE, an Italian engraver, born at Florence in 1540. From his style, it is probable that he was instructed in the art by Cornelius de Cort, or Agostino Caracci. His plates are executed entirely with the graver, which he handled in a masterly manner. His design is tasteful and correct, and though he is inferior to Agostino, his prints possess great merit. The following are his principal prints :

King David playing on the Harp; *after Guiseppe Cesari.*
Dedalus and Icarus; *after the same.*
The Crucifixion; *after Christopher Schwartz.*
The Entombing of Christ; *after F. Baroccio.*
Æneas carrying his Father Anchises; *after the same.*
Jupiter, with his Thunder; *after Polidoro da Caravaggio.*
Vulcan, with his Hammer; *after the same.*

GUIDO, RENDI. See RENDI.

GUIDO, ASCANIUS, an Italian engraver, who flourished about the year 1567. There is a print by him of the Last Judgment, after *Michael Angelo Buonaroti*, rather smaller than the plate engraved by Martin Rota, and is not much inferior to it in merit. It is dated 1567, by which it appears to have been done two years previous to that by Rota. It is signed *Ascanis. Don. Guido faciebat.*

GUIDOBONO, BARTOLOMEO, was born at Savona in 1654. His father, a painter on china, had him instructed in drawing, to assist him in his profession. Having seen some pictures by Benedetto Castiglione, he copied them with so much exactness and spirit, that it was difficult to distinguish them from the originals. He afterwards visited Parma and Venice, studying the works of the best masters, and on his settling at Genoa, he was much employed in that city, and in the state. He particularly excelled in painting animals, flowers, and fruit; and was no despicable designer of the figure, as he has shown in some fabulous subjects in the Palazzo Centurioni. He united great suavity of pencil with a fine effect of the chiaro-scuro. Some of his best pictures are in the Palazzo Brignole Sale; among which is distinguished that of Lot and his Daughters. He died in 1709.

GUIDOTTI, CAVALIERE PAOLO. This artist was born at Lucca in 1569, and according to Baglione, went to Rome when young, in the pontificate of Gregory XIII., with some instruction in design, and improved his talent by studying the great works of art in that city. He was employed by Sixtus V. in several fresco works in the library of the Vatican, in the Scala Santa, and in the Palace of St. John of Lateran. He distinguished himself as a sculptor as well as a painter; and for some productions in that art was honoured by Paul V., with the permission to take his name of Borghese, and was made a knight of the order of Christ. There are several of his works in the public edifices at Rome. In S. Girolamo degli Schiavoni, is a picture of St. Matthew; and in the cupola of S. Maria de Monti, the Assumption of the Virgin. He died at Rome in 1629.

GUIGOU, V., a French engraver, who flourished about the year 1676. He engraved some bird's eye views of chateaux, and other buildings in France, which are executed in a neat, stiff style. He also engraved several portraits for books.

GUILAIN, SIMON, a French sculptor, born at Paris in 1581, who for his amusement etched several plates in a slight, masterly style. We have the following prints by him :

A set of twenty plates of the Life of St. Diego; *after An. Caracci.*

Eighty plates of the Cries of Bologna; *after the same;* engraved in conjunction with *Alessandro Algorgi.*

GUILLEMART, ———, an obscure French engraver, who was chiefly employed in engraving portraits for the booksellers. Among others, we have that of Setani Abbé de S. Genevieve.

GUINACCIA, DEODATO. This painter was born at Messina about the year 1510, and was a disciple of Polidoro di Caravaggio, when he visited that city, after the sacking of Rome. After the death of Polidoro he was engaged to finish the fine picture of the Nativity, in the Chiesa dell' Alto Basso, which was left imperfect by that master. In the church of the Pellegrini is a picture of his own composition, representing the Trinity, and another of the Transfiguration in S. Salvatore de Greci, both in the great style of his instructor.

GUIRRO, FRANCISCO, a Spanish painter of history, born at Barcelona in 1630. There are several of his works in the churches of his native city, of which the most esteemed are at the convent of Recoletas. He died in 1700.

GUISONI, FERMO, was a native of Mantua, and flourished about the year 1568. Educated in the school of Giulio Romano, he became one of the favourite disciples of that great master, from whose cartoons he painted the Vocation of St. Peter and St. Andrew to the Apostleship, in the dome of the cathedral; esteemed one of the finest compositions of Giulio. In the church of S. Andrea, there is a fine picture of his own composition, representing the Crucifixion.

GULDENMUNDT, HANS, an old German engraver on wood, who flourished about the year 1500. There is a middle-sized upright wooden cut by this artist, representing two Soldiers standing, one of them holding a halbert, and the other a flag. Over the first is written *Gept Piltzharber, &c.,* and over the second *JFendrich,* with his name at length, and the cipher **IG**. It is executed in a

bold, spirited style, and the figures are correctly represented in the dress of the time. [Brulliot says that Hans Guldenmundt was not only an engraver but a printer at Nuremberg, and that he flourished from 1520 to the middle of the sixteenth century. He doubts that the prints above-mentioned are by him, and refers to an artist of the name *Hans Glaser*, and to *Michael Ossinger*, for whom Guldenmundt published several portraits. But all his conjectures on the subject are very unsatisfactory. See the monograms of *Guldenmundt, Ostendorfer,* and *Ossinger* in the Table.]

GUNST, PETER VAN, a Dutch engraver, born at Amsterdam about the year 1667. From the style of his prints, it is probable that he formed his manner from the works of the Drevets. He worked entirely with the graver, in a neat, clear manner; but there is a want of effect in his prints, and his drawing is sometimes very incorrect. His best plates are his portraits, and they form the larger part of his productions. His greatest work was a set of ten full-length plates of portraits, after Vandeyck, of Charles I., his Queen, and some of the English nobility. Houbraken, father to the celebrated engraver of that name, came to England to make the drawings from the pictures. He also engraved a set of portraits for *Larrey's History of England.* The following are his principal plates :

PORTRAITS AFTER VANDYCK.

Charles I.
Henrietta Maria, his Queen.

William Villers, Viscount Grandison.
 Lucy Percy, Countess of Carlisle.
 Viscount Chaworth.
 Margaret Smith, Lady Herbert.
 Ann, Countess of Chesterfield.
 Lady Wharton.
 Elizabeth, Countess of Lindsey.
 Arthur Goodwin, of Winchendon, Bucks.

PORTRAITS FOR LARREY'S HISTORY.

Edward VI.
 Edward Seymour, Duke of Somerset.
 Sir Thomas More, Lord Chancellor.
 Mary, Queen of England.
 Philip of Spain, her Consort.
 Mary, Queen of Scots.
 James Hamilton, Earl of Arran.
 Thomas Howard, Duke of Norfolk.
 Sir Francis Walsingham.
 Cardinal Pole.
 Sir Richard Bacon, Lord-keeper.

VARIOUS PORTRAITS.

King William III.; *after Brandon*.
 Mary, his Queen; *after the same*.
 Queen Anne; *after Kneller*.
 George, Prince of Denmark; *after Wissing*.
 John Churchill, Duke of Marlborough; *after Kneller*.
 George I.; *after the same*.
 Earl of Peterborough; *after the same*.
 John Locke; *after Greenhill*.
 John Dryden; *after Riley*.

He also engraved nine plates of the Loves of the Gods; *after Titian*. The same subjects that Smith has scraped in mezzotinto.

GUTTENBERG, CHARLES, a modern German engraver, born at Nuremberg in 1744. He was a pupil of J. G. Wille, at Paris, and has engraved several plates, in the neat style of that artist. His principal works were the plates he executed for the *Voyage Pittoresque du Royaume de Naples*, by the Abbé de St. Non. We have also by him,

The Portrait of Catherine II., Empress of Russia; *after Rotari*.
 William Tell; *after Fuessli*.
 Le Petit Boudeur; *after Greuze*.
 L'Invocation à l'Amour; *after Theolon*.
 The Death of General Wolfe; neatly copied from the print by *Woollet*.
 A pair of Views in Switzerland; *after Schutz*.

[His name was Charles *Gottlieb*. He died at Paris in 1792. His works are numerous; a good account of them will be found in Nagler.]

GUTTENBERG, HENRY, the brother and pupil of the preceding artist, was born at Nuremberg about the year 1755. He has engraved several plates in the style of his brother; among which are the following:

A Dutch Family; *after C. Bega*.
 A Repose in Egypt; *after Baroccio*.
 A Mountainous Landscape; *after Dietricy*.

[He was born in 1749, and died about 1818. He produced many works after superior masters to those above mentioned. For a full list of them, see Nagler.]

GUTTENBRUNN, L. This painter was a native of Dresden, who came to England about the year 1789, where he staid nearly three years. He painted portraits and small historical subjects, and exhibited with the Royal Academy until 1792, about which time he went to Petersburg, by the recommendation of the Russian Ambassador. He was a member of the Academy of Florence, from whence it may be presumed that he had studied in Italy.

GÜTTIERER, or GÜTTIEREZ, GENNERO. This artist engraved some plates for the Museo Fiorentino; and we have by him a large upright

plate of the Virgin and Infant in the Clouds; *after Carlo Maratti*; executed in a neat style, in the manner of James Frey, though inferior. He flourished about the year 1760.

GYZEN, PETER. This painter was born at Antwerp in 1636, and was a scholar of John Breughel, called Velvet Breughel. He painted landscapes, in the highly finished and laboured style of that master, with small figures, neatly drawn; and sometimes views of the Rhine, with boats, in the manner of Herman Sachtleven. Though inferior to Breughel in the mellowness of his colouring, his pictures are not without merit. [This artist is sometimes called *Gysels*. If born in 1636 he could not have been a scholar of *John Breughel*, whose death is recorded in 1625 by some, and, at the latest, in 1642 by others. He may have imitated his manner of painting, Nagler says Gyzen, or Gysels, was born in 1610, and that he died in 1670; this would allow of a possibility of Gyzen receiving some instruction from John Breughel, supposing that he died in 1642; but Nagler says that he died in 1625; and Balkema, that Gyzen was born in 1636. Balkema is often inaccurate in his dates; but in this instance he is supported by others. He mentions a *John Gyzels*, by whom there is a picture in the Museum at Amsterdam, representing the View of a Village, with chariots, horses, and figures. As Breughel and Peter Gyzen both painted such subjects, this John, of whom there are no particulars in Nagler or Balkema, may be the cause of the difference in their accounts relating to Peter. After all this confusion of names and dates, the inquirer will be pleased to know that the real name of the painter is PETER GHEYSSELS, and that he was living in 1687, for so he has signed a picture of a Dutch Fair, in the collection of H. T. Hope, Esq., who has also another of a Peacock, a Dead Swan, some sporting apparatus, a variety of birds and game, foliage and insects, all admirably finished, with the name of the painter on a pedestal. Mr. Morrison has a picture of dead game signed at length *Peeter Gheysels*; and there is a similar subject in the possession of Baron I. Steengracht van Ooscapelle. So it would appear that he abandoned his imitation of John Breughel, and adopted altogether a new style. These subjects by him are very rare and precious.]

H

[HAACK, G. MARCELLUS, a Dutch portrait painter, of whom little is known. He was living in 1700.]

[HAAG, J. F. C., a German portrait painter. He was painter to William Charles Henry Friso, Prince of Orange, and hereditary Stadtholder of Friesland, and accompanied him to the Hague, when he became Stadtholder of the United Provinces; and died there in 1759.]

[HAAG, TETHART PHILIP CHRÉTIEN, was son of the preceding, and born at Cassel in 1737. He was instructed by his father, and painted portraits and other subjects; but excelled in painting horses, by which he gained a great reputation. He died at the Hague in 1812.]

[HAAN, ABRAHAM DE, was born at Amsterdam, and was a disciple of Cornelius Pronk. He painted portraits and architecture. He was also a painter on glass. He died in 1748, or 1750, being about 40 years of age.]

[HAAN, DAVID DE, was born at Rotterdam in 1602. He studied in Italy, and became a good

historical painter; but his chief excellence was in battle-pieces. He died at Rome in 1659, according to Balkema; but Füessli and Zani say in 1674. He painted his own portrait when he was in his fifty-seventh year.]

HAANSBERGEN, JOHN VAN, a Dutch painter, born at Utrecht in 1642. He was a scholar and imitator of Cornelius Poelemburg, whom he nearly equalled in the delicacy of his pencil and clearness of his colouring, though inferior to him in design. Finding that the length of time he was occupied in the high finishing of his pictures, was never sufficiently remunerated by the price he received for them, he abandoned landscape painting, and applied himself to portraits, which, from the agreeable tone of his colouring, and a happy talent of succeeding in his likenesses, were admired, and he met with great encouragement. His cabinet pictures, in the style of Poelemburg, are seldom to be met with out of Holland. He died at the Hague in 1705.

[**HAASTERT, ISAAC VAN**, born at Delft in 1753, and died there in 1834. He was instructed by a Venetian painter, of the name of Jerome Lapis, who resided at Delft, and became a respectable painter of landscapes, and views of cities. It is, however, said that his reputation rests more on his poetical than pictorial productions. He translated a work on Physiognomy, and published a collection of prints of wild animals.]

HABERT, NICHOLAS, a French engraver, born at Paris about the year 1650. He was much employed for the booksellers, and has engraved several portraits of literary characters, and other celebrated persons, in a neat style. Among others, we have the following by him:

PORTRAITS.

James II.; *after Kneller.*

Maria Louisa, of Orleans, Queen of Spain; *after Champagne.*

Louis Maimbourg, a celebrated Jesuit; *after his own design.* 1683.

Cornelius Jansenius, Bishop of Ypres; *after Champagne.*

Felix Vialart, Bishop of Chalons; *after the same.*

John Milton.

John Dun; called Scotus.

Old Parr. 1715.

He also engraved an emblematical print, in the style of Anthony Masson, which he dedicated to that artist.

[**HACCOU, JOHN CORNELIUS**, was born at Middlebourg in 1798, and was a student of the Academy in that city, and at the same time a pupil of J. H. Koekkoek, under whom he made a rapid progress. He painted winter scenes, lakes with vessels, moonlights, and landscapes, all with considerable talent. After visiting France, Germany, and Switzerland, he established himself in London, where he died in 1839.]

HACKAERT, JOHN. This painter was born at Amsterdam about the year 1635. It is not known by whom he was instructed; but he was one of the ablest landscape painters of the Dutch school. Not satisfied with the monotonous and contracted scenery of Holland, he visited Switzerland and Germany, where he designed from nature the choicest views of those interesting countries. On his return to Holland he painted some admirable landscapes of the most romantic sites of the places he had visited, in which there is an extraordinary effect of sunshine piercing through the rocks and foliage, in the most picturesque manner. He lived in habits of intimacy with Adrian Vanden Velde, who frequently embellish-

ed his pictures with his charming figures and cattle. With this additional attraction they are very highly esteemed. We have a set of six charming etchings of landscapes by this able painter, from his own designs, executed in the style of Waterloo. They are inscribed, *Joannes Hackaert, inv. et fecit.* [The name should be written *John Hakkert*. He was an excellent landscape painter, but is not so well known in England as he is in France and Holland. Some of his works are composed in a style similar to those of Both, where rocks, rivers, and mountains present the most agreeable scenery under the effect of sunset, and which bring to mind the elevated and various appearances of nature in Germany and Switzerland, where he delighted to study. Some of his pictures are of large dimensions.]

HACKEN, or HAECKEN, ALEXANDER VAN, a Dutch mezzotinto engraver, who resided some time in London. We have several portraits by him, which possess considerable merit. Among others are the following:

George II.

Caroline Wilhelmina, his Queen; *after Amiconi.*

William Augustus, Duke of Cumberland; *after the same.*

Charles Hamilton, Viscount Binning; *after Richardson.*

James Keith, Prussian Field-marshal; *after Ramsay.*

General Wade; *after J. Vanderbanck.*

General Wentworth; *after Ramsay.*

John Christopher Pepusch, musician; *after C. Lucy.*

Carlo Broschi, called Farinelli; *after the same.*

HACKERT, JAMES PHILIP, a Prussian painter and engraver, born at Prentzlau in 1734. He was the son of a portrait painter, who sent him to Berlin, where he studied landscape painting, under N. B. le Sueur. He afterwards travelled to Sweden, and made several drawings of views in that country, which he has etched. In 1766 he went to Italy, and resided some years at Rome, where he painted views of the environs of that city, which were much admired, and he met with great encouragement. The King of Naples invited him to his court, appointed him his principal painter, with a liberal pension; and he remained in his service many years. Hackert has etched a variety of plates from his own designs, which are executed with great fire and spirit. Among others, we have the following by him:

Twenty-one Views in Pomerania and the Island of Rugen; *J. Ph. Hackert, fec.* 1763, 1764.

Six Views in Sweden; *same mark.*

Six Views in Norway.

Four Views in the Kingdom of Naples. Rome, 1779.

[*James Philip Hackert* was born in 1737, and died at Florence in 1807. His works are numerous, and hold a distinguished rank. Nagler has given a full account of them, and of many particulars relating to this eminent artist and his employers.]

HACKERT, GEORGE, was the younger brother and pupil of the preceding artist, born at Prentzlau in 1744. In 1786 he established himself at Naples as a printseller and engraver. He has engraved several plates of landscapes and views, chiefly from the designs of *James Philip Hackaert*. We have the following prints by him:

A View of the Environs of Carpentras.

The Ruins of the Aqueduct at Frejus.

Two Views of the Ruins of the Bridge of Augustus at Narni.

Two Views of Tivoli.

A View of Rome, from the Villa Mellini.

A View of Castel Mare.

A View of the Bay of Naples.

A pair, Morning and Evening; *after Gaspar Poussin.*

[*George Hackert* was born in 1755, and died in

1805. He should be called the youngest brother of James Philip, as there were three others between them, all of whom were artists.]

[HACKERT, JOHN GOTTLIEB, brother of the preceding, was born in 1744; he studied in Italy with his brothers, and afterwards came to England. He excelled in animal painting, and exhibited several of his pictures at the Royal Academy in 1773, the same year in which he died at Bath.]

[HÆFTEN, NICHOLAS VAN, a painter of portraits and merry-meetings, and an engraver, was born at Gorcum. He painted and engraved his own portrait, which bears his name and that of the place of his birth. Balkema says he was born in 1690; but that cannot be correct, for many of his prints have the date of 1694, and the last noticed by Nagler was published in 1709. For a list of his engravings, see Nagler's *Kunstler-Lexicon*. The following is probably the same artist.]

HAFTEN, NICHOLAS VAN, a Dutch engraver, who flourished about the year 1700. He both etched and engraved in mezzotinto. There are several plates by him of ludicrous subjects, very indifferently executed; among which is a Dutch Burgomaster toying with his Kitchen-maid, very poorly etched.

HAELWEGH, A., a Flemish engraver, born about the year 1670. He was employed chiefly by the booksellers, for whom he engraved several portraits and frontispieces, in a stiff, formal style. He resided some time at Copenhagen, where he engraved some portraits of distinguished Danish personages. Among others, we have the following by him:

PORTRAITS.

Sophia Amelia, Queen of Denmark and Norway; after A. Wachters.

Christian, Count of Rantzou, Minister of State; after the same.

Louis, Landgrave of Hesse Cassel; after Duarte.

The Duke of Argyie, in armour.

The reverend patriot, George Walker, Governor of Londonderry.

Jacob Oldenborg, Phil. Doct.; after A. Houbraken.

He also engraved a frontispiece for the *Flora Danica Simonis Pauli*, with the portrait of the author; and the Four Seasons; after Karel van Mander. [If this article refers to *Adrian Haehoegh*, there are prints by him with the date 1673; if to *Albert*, there is one with the date 1666, and some are quoted even earlier. The truth is that there is great obscurity about the Haelweghs, Adrian, Albert, and Adam. Lists of their works will be found in Nagler by those who are curious in the matter; but readers in general would hardly care to have a dissertation respecting them introduced here.]

HAERLEM, CORNELIUS CORNELISZ, called CORNELIUS VAN. This painter was born at Haerlem in 1562. His family name was Cornelisz, but he is universally known by the name of Cornelius van Haerlem. Having shown an early inclination for the art, his parents placed him under the tuition of Peter Aertsen the younger, called Long Peter, under whom he studied until he was seventeen years of age, when he formed the design of travelling through France to Italy, and with that intention he embarked in a vessel for Rouen. On his arrival at that port he was prevented landing by the plague, with which that city was afflicted, and was obliged to return to Holland. He soon after visited Antwerp, where he first became a disciple of Francis Pourbus, and afterwards of Giles Coignet. The im-

provement he made under these masters was such, that he abandoned his project of visiting Italy, and he returned to Haerlem, presenting his last instructor with one of his best pictures of the Bath of Diana and her Nymphs. On his return to his native city, in 1583, he was employed to paint a large picture for the Hall of the Company of Archers, representing the portraits of the principal members of that society. This picture, though an assemblage of portraits, he composed with the science and arrangement of an historical painter, in which the ordonnance, colouring, and design were equally admirable. Van Mander, arriving at Haerlem soon after it was finished, declared he had seen nothing of the time that surpassed it. Deprived by accidental circumstances of the advantage of visiting Rome, he collected the most celebrated models and casts, from which he formed his taste of design. He is said by Descamps to have painted a large picture of the Deluge, for the Earl of Leicester, which, if true, must have been done before he was twenty-seven years of age, as the Earl died in 1588. He died in 1638. [It is by no means certain that the family name was *Cornelisz*; *Cornelisz* is an abbreviation of *Corneliszoon*, signifying son of Cornelius, and should be read Cornelius son of Cornelius of Haerlem.]

HAERLEM, DIRK (THEODORE) VAN, an ancient Dutch painter, born at Haerlem about the year 1410. Van Mander speaks highly of the works of this venerable painter, and particularly of an altarpiece he describes in one of the churches at Leyden; the principal picture represented our Saviour, and the two folding-doors St. Peter and St. Paul. It is dated 1462. The whole is very highly finished, and less crude and dry than was usual at that early period of the art. He died in 1470. [*Dirck of Haarlem*, *Dirck of Louvain*, and *Theodore Stuerbout*, signify one and the same painter. It is now pretty clearly ascertained that *Stuerbout* was the family name, and that he was called *Dirck of Haerlem* from the place of his birth, and *Dirck of Louvain* from having painted a number of pictures there. Mr. C. J. Nieuwenhuys, in his excellent Catalogue of the Pictures in the private collection of the King of Holland, gives an interesting description of two large pictures, now in his Majesty's possession, which were discovered in the council-house of Louvain, and which are undoubtedly the work of Dirck of Haarlem. "Karl Van Mander ignore qui fut le maitre de Dirck de Haarlem, mais, à en juger par les deux tableaux qui sont maintenant dans ce palais, il est evident que Dirck de Haarlem a fait ses etudes à l'ecole de Bruges; car ces tableaux ont assez de rapport avec les ouvrages de Roger de Bruges et d'Hemling, pour qu'on puisse être convaincu que celui qui les peignit adopta leurs manières; d'où l'on peut conclure que les premiers artistes de Haarlem qui ont peint à l'huile, ont été en rapport avec l'ancienne école de Bruges." Mr. Nieuwenhuys having satisfactorily proved that the two pictures described by him are by Dirck of Haarlem, and the analogy they bear to the works of the great masters who flourished contemporaneously at Bruges, further observes, "Ce n'est que depuis Dirck de Haarlem que l'on a commencé à s'occuper avec intérêt de l'école hollandaise, dont il fut le fondateur, et qui brilla depuis avec tant d'éclat. Les deux tableaux que je viens de décrire sont donc singulièrement précieux pour la Hollande; ce sont les seuls qu'elle possède de son premier maitre. Monuments de l'art national, ils peuvent en même temps servir de termes de comparaison pour nous convain-

ere que les deux tableaux qui ornent l'église collégiale de Saint Pierre à Louvain, représentant, l'un la Cène, et l'autre, à deux volets, le supplice de saint Erasme, bien qu'on les attribue à Hemling, sont réellement l'œuvre de Dirck de Haarlem, surnommé Stuerbout." Mr. Nieuwenhuys has also discovered a print of his portrait, on which is inscribed at the top, *Floruit Harlemi et Lovanii*, An. 1462; and below, *Theodori Harlemio pictori*; with four eulogistic lines in Latin, containing the hackneyed compliment of "Nature fearing the rivalry of his art," &c.]

[HAESKEL, ———, a Dutch or Flemish portrait painter, who flourished about the middle of the seventeenth century. It is probable that he visited England, as some of his portraits have the character and costume of persons of distinction of the country at that period. His manner of painting has a strong resemblance to that of Dobson. There is no record of him in any of the writers on these subjects; and this notice is in consequence of seeing two portraits, a gentleman and a lady, with the name, and date 1647: it may lead to further discovery.]

HAFFNER, MELCHIOR, a German engraver, who flourished about 1680. He worked principally for the booksellers, and his chief performance was a set of portraits for a work entitled *Templum Honoris*, published at Vienna in 1673, by Theophilus Spizelius; they are neatly executed. He also engraved a frontispiece for a book entitled *Bibliotheca Realis Universalis*, published at Francfort in 1685. It represents the interior of a large library, executed entirely with the graver.

HAGEDORN, CHRISTIAN LOUIS DE, a German amateur engraver, who flourished about the year 1745. This gentleman was a great admirer of the arts, and for his amusement etched about fifty plates of landscapes, heads, and caricatures, from his own designs, in a spirited and masterly style. He sometimes marked his plates with the cipher **LD**. The following is a list of his prints:

Six sheets of Heads and Caricatures, called his *Erster Versuch*,* or his *First Essay*; dated 1744.

Six sheets of studies of Heads, containing thirty-six Heads; in two of the sheets there are landscapes below the heads, with the cipher, and inscribed *Appendix*, 1744.

Thirty-six Landscapes; called *Landschaften*, (*Landscapes*); dated in 1744 and 1745; numbered.

Six sheets, containing seven Landscapes; called *Neue Versuch*; dated 1765.

HAGEN, JOHN VAN, a Dutch painter, born at the Hague in 1635. He painted landscapes and views, chiefly taken from the environs of Cleves and Nimuegen. The pictures of this master are admirably painted; but having made use of a pernicious colour, much in vogue at his time, called Haerlem blue, the freshness of his verdure and skies has flown, and his pictures are much deteriorated. One of the best of his landscapes is deemed worthy a place in the gallery of the Louvre; it represents the View of a Village in the middle of a Plain; in the fore-ground is a Sportsman, followed by his Servant leading his Dogs; dated 1660. [His pictures are generally small, and partake of the manner of Dekker and Rontbouts. They were common

a few years ago, but on account of the fault above named obtained small prices. He died in 1679.]

HAGENS, CHRISTOPHER, an obscure Dutch engraver, who lived about the year 1664. In that year he engraved a portrait of Sir William Davidson, resident in Holland for Scotland, drawn by himself, *ad vivum*, at Amsterdam.

HAID, JOHN JACOB, a German portrait painter, and engraver in mezzotinto, born in the duchy of Wurtemberg in 1703. He went young to Augsburg, where he became a pupil of Ridinger. He painted portraits with success, and distinguished himself by the plates he scraped of the portraits of *the illustrious personages of Germany*, which, with their Lives, written by Jacob Brucker, was published in a large folio volume, containing a hundred prints, at Augsburg, in 1741. Among his best prints are the following:

Carl Ludwig, Count of Hohenloe.
Christophorus Fridericus, Baron of Seckendorf
Felix Meyer, painter.
Egidius Verhelst, sculptor.
Joannes Carolus Hedlinger, sculptor.
Marcus Fridericus Kleimert, painter.
Georgius Brandmuller, painter.

[He died in 1767, according to Nagler, who gives a good list of his works.]

HAID, JOHN GOTTFRIED, was the son of the preceding artist, born at Augsburg in 1730, and was instructed by his father. He came to England when he was young, and engraved some plates in mezzotinto for Mr. Boydell, which are executed in a very respectable style. He also executed several plates after his return to Germany, which possess great merit. The following are among his principal prints:

PORTRAITS.

George II.
Maria Theresa, Empress of Germany.
Joseph II., Emperor of Germany; *after Weickart*. 1770.
Lord Camden; *after Reynolds*.
Garrick, in the Farmer's Return; *after Zoffany*.
Foote, in the character of Major Sturgeon; *after the same*.
James Anthony Arlaud, painter; *after Largilliere*.

SUBJECTS AFTER VARIOUS MASTERS.

Virginia; *after Nathaniel Dance*.
Absalom's Submission to his Father; *after F. Bol*.
Abraham offering up his son Isaac; *after Rembrandt*.

[According to Zani and Nagler, he was born in 1710, and died in 1776. His works are numerous, and consist chiefly of portraits. See Nagler.]

HAID, JOHN ELIAS, was the younger son of John Jacob Haid, born at Augsburg in 1740, and was instructed in mezzotinto engraving by his father. Independent of a number of portraits, we have by him various subjects after different masters. The following are his principal prints:

PORTRAITS.

Joannes Jacobus Haidius, Pictor et Calcographus; *after Graff*.
Antonius Graff, Pictor; *se ipse pinx.* 1766.
Joannes Koella Pictor Tigur; *J. Koella, pinx.* 1776.
Johann Winkelmann; *after Liotard*. 1782.

SUBJECTS.

The Nativity; *after Rembrandt*.
The Raising of Lazarus; *after the same*.
[He died in 1809. Like the preceding artists of the same family, he was very industrious, and engraved numerous portraits of distinguished persons. For a list see Nagler.]

HAINZELMÄNN, ELIAS, a German engraver, born at Augsburg in 1640. After learning the first principles of design in his native city, he went to

* Mr. Strutt has been led into a whimsical mistake in the article of this amateur, by following the blunder of Basan, who, speaking of this engraver, has stated that he etched some plates from *Versuch*, and other masters. *Versuch*, in German, means essay.

Paris, where he became a pupil of Francis Poilly, whose manner he followed with great success. Although not very correct in his design, his prints possess great merit, particularly his portraits. The following are among his best plates :

PORTRAITS.

S. Franciscus Xaverius, Societatis Jesu.
Aegedius Strauch, Theologiae Doctor. 1682.
Marcus Huberus, Reipubl. Augustanae Senator.
David Thoman ab Hagelstein, Juris consultus.
Carolus liber Baro a Friesen.
Gabriel Willer, Juris consultus.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin presenting^a Pinks to the infant Jesus; *after Raffaele*.
Christ appearing to Magdalene; *after Albano*.
St. Francis praying before a Crucifix; *after Domenichino*.
The Virgin, with the Infant sleeping, and St. John, called the Silence; *after An. Caracci*. This subject has been engraved by Michael Lasne, Stephen Picart, and Bartolozzi.
The Holy Family, with St. John presenting a Lamb to the infant Christ; *after Sebastian Bourdon*.
The Holy Family, with the Virgin washing Linen; *after the same*.
The Holy Family, with St. John presenting an Apple to the infant Jesus; *after the same*.

[He died in 1693.]

HAINZELMAN, JOHN, the brother of the foregoing artist, was born at Augsburg in 1641. He accompanied his brother to Paris, and was also instructed in engraving by Francis Poilly. We have by him a variety of subjects, from various masters, and a number of portraits, which he designed from the life, in which his design is more correct than that of Elias. Among others, we have the following prints by him :

PORTRAITS.

John Sobieski, King of Poland; *J. Hainzelmann, del. et sec.* 1684.
The Elector Frederick William; *after de Clerck*.
Philippe Dufour, Chevalier; Paris, 1682.
J. B. Tavernier, Ambassador to Persia, in an Oriental dress. 1679.
Claude le Pelletier, Minister of State. 1687.
M. F. le Teller, Marquis de Louvois; *after F. Voet*.

SUBJECTS AFTER VARIOUS MASTERS.

The infant Jesus embracing the Virgin; *after An. Caracci*.
The Virgin and Infant, with St. John; *after J. Guillebaud*.
The Annunciation; *after Sebastian Bourdon*.
The Holy Family; *after the same*.
The Repose in Egypt; *after the same*.

[Nagler says he died in 1693, the same year as his brother; but Zani states that he was living in 1700.]

HAKKERT. See HACKERT.

[HAL, NICOLAS VAN, was born at Antwerp in 1668. His early historical pictures were esteemed for the genius displayed in the compositions, the beauty of the colour, and correctness of design. He also introduced nymphs and geni in the pictures of Hardimé, and other flower painters. His latter productions are, however, not held in much estimation. He died in 1738.]

HALBECK, JOHN. This engraver was a native of Copenhagen, and flourished about the year 1618. He engraved a variety of prints, executed entirely with the graver, in a stiff, formal style. Among other plates, he engraved a set of grotesque ornaments, dated 1618, and a large plate of the Heads of the Emperors, from Julius Cæsar to Ferdinand II.

HALBOU, JOHN LOUIS, a French engraver, born at Paris in 1730. He was a pupil of N. G.

Dupuis, and has executed several plates with the graver, of various subjects, in a neat, pleasing style. We have, among others, the following prints by him :

Le Jeune Aubergiste; *after Coquetet*.
Le galant Boulanger; *after the same*.
Le Buveur trop grave; *after F. Meris*.
La Toilette du Savoyard; *after Murillo*.
Le Tems perdu; *after P. A. Wille*.
Les Intrigues amoureuses; *after Schenau*.
Le Beau Commissaire; *after Eisen*.
La Jolie Charlatane; *after the same*.
La Sultane favorite; *after Jeaurat*.
Le Sultan galant; *after the same*.

[HALDEN WANG, CHRISTIAN, an eminent landscape engraver, was born at Durlack in 1779, and died at Rippoldsau in 1831. He was articled to Christian von Mechel, at Basle, who ranked high in his profession. He lived five years in this establishment, destitute of every means that could promote his education as an artist; for, says his biographer, it was rather a factory than a school of art. The examples set before him were only French engravings, or pieces of Mechel manufacture. He, however, obtained a sight of some of Middiman's Views in England, Scotland, and Ireland, and others by Woollett, which were probably presents from those artists to Mechel. The sight of these prints excited in Haldenwang a desire to imitate them, and he determined to make Woollett his model. This did not tend to ingratiate him with Mechel, who called him "a maker of horse-shoes" when he saw the strong lines in the foreground of the plate of "St. Maurice's Bridge." Haldenwang, however, still prosecuted his studies, and at length completed his engagement with Mechel. At the latter part of his time he made some attempts at aquatint, which, though injurious to his health, had beneficial results; for some well-executed works in this kind obtained the notice of the Chalcographic Society, and he went to Dessau in 1796, where he remained for eight years, producing many beautiful landscapes, and improving his skill in that style of engraving. The reputation he acquired induced Charles Frederic of Baden, to appoint him engraver to the Court of Carlsruhe. During the time the French had the ascendancy in Germany, he was obliged to work for the booksellers. It was then that he executed the views in the Rhenish Pocket-book, and the two masterly engravings for the "Travels in Brazil," of Prince Maximilian of Neuwied. He also executed four landscapes, after Claude and Ruisdael, for the "Musée Napoleon." Haldenwang's model, particularly in the latter part of his time, was Woollett; and some German critics are of opinion that he has excelled that artist, with reference to harmony and judicious moderation in his treatment of the subject. Bè that as it may, as an engraver of landscapes he holds a distinguished rank among his countrymen. He unites power with grace, and picturesque freedom with delicate execution. His best pieces are after Claude, G. Poussin, Bolognese, Ruisdael, Hakkert, Elsheimer, and Paul Potter.]

[HALEN, ARNOULD VAN, a painter and engraver. The works by which he is best known are designs in chiaro-scuro, or relief. As an engraver he excelled in mezzotinto. He painted and engraved the portrait of Lambert Bidlo, the poet. He resided at Antwerp, and died there in 1732.]

[HALEN, PETER VAN, of Antwerp, an excellent landscape painter, who flourished about 1660. His landscapes, in which he sometimes imitated Claude,

are generally enlivened with a number of small figures. Several of his pictures were brought to England at the conclusion of the late war, but are now of rare occurrence. It is said that he also painted historical and bacchanalian subjects; but none of that class have come under the editor's notice.]

HALL, CHARLES. This artist was an Englishman, born about the year 1720. He was brought up a letter engraver, but he soon aspired to a more respectable branch of the art; and he was much employed in engraving portraits, coins, medals, and other antiquities. His portraits are his best works; and independent of the merit of their execution, they are faithful representations of the originals from which they are taken. The following are his best productions:

PORTRAITS.

Thomas Howard, when Earl of Surrey, who gained the victory at Flodden Field.

Henry Fitzallen, Earl of Arundel; *after Holbein.*

Catherine, Marchioness of Pembroke; *after Passe.*

Mary Sidney, Countess of Pembroke; *after the same.*

Sir Francis Wortley; *after Hertocks.*

Sir George Barnes, Lord Mayor of London.

William Hervey, Herald.

Thomas Goodrich, Bishop of Ely, Lord Chancellor.

He died in London, in 1783.

HALL, JOHN, an English engraver, "was born at Wivenhoe, near Colchester, Essex, Dec. 21, 1739. He came to London at an early period of his life, but was not originally designed for that particular branch of the fine arts which he afterwards cultivated with so much success. Having exhibited considerable talents for drawing, he was placed under the care of Mr. Ravenet, the engraver, with whom Mr. W. W. Ryland was at the same time. There is still extant an admirable drawing by Mr. Hall, done with pen and ink, in imitation of engraving, and, excepting by a nice judge, scarcely discernible from engraving. It was done at the age of seventeen. The subject is two Children with a Cat, from a French print. His first friends in London were Sir Stephen Theodore Jansen, and Jonas Hanway, Esq. On the decease of Woollett he was appointed historical engraver to the king, and had on that occasion the honour of presenting to his Majesty, at Windsor, his print of the Battle of the Boyne, being introduced by Mr. West. He died April 7, 1797, in his 58th year, and was buried at Paddington.

"His style of engraving was entirely confined to that more laborious but fine department which is called the line or stroke engraving." He engraved several plates for the collection of Mr. Boydell; they are chiefly executed with the graver, in a bold, clear style, and possess great merit. The following are his principal plates:

PORTRAITS.

Pope Clement IX.; *after Carlo Maratti.* 1767.

Sir Robert Boyd, Lieutenant-Governor of Gibraltar.

William Warburton, Bishop of Gloucester; *after Hoare.*

Richard Chenevix, Bishop of Killaloe.

Richard Brinsley Sheridan, M. P.; *after Reynolds.*

Sir William Blackstone, Justice of the Common Pleas; *after Gainsborough.*

George Colman; *after the same.*

Edward Gibbon, historian; *after Reynolds.*

SUBJECTS AFTER VARIOUS MASTERS.

Timon of Athens; *after Dance.*

William Penn treating with the Indians for the Province of Pennsylvania; *after West.*

Oliver Cromwell dissolving the Long Parliament; *after the same.*

The Death of the Duke of Schomberg, at the Battle of the Boyne; *after the same.*

HALLÉ, CLAUDE GUY, a French painter, born at Paris in 1651. He was the son of Daniel Hallé, an historical painter of little celebrity, who taught him the rudiments of the art; and it does not appear that he had the advantage of superior instruction, or that he ever travelled out of his own country. In 1680 he painted a large picture of Christ driving the Money-changers out of the Temple, for the church of Notre Dame, which gained him considerable reputation; and in 1682 he was made a member of the Royal Academy at Paris. In the same church is one of his best productions, representing the Annunciation. There are several other pictures by him in the churches at Paris. His colouring is agreeable, but not vigorous; and his design, though not incorrect, is mannered and constrained. He died in Paris in 1736.

HALLÉ, NOËL, was the son and scholar of the preceding artist, born at Paris in 1711. According to M. Watelet, he was one of those artists who had few defects, but to whom nature had refused the fire and inspiration so essential to reach an elevated rank in the art. His best performance is the picture he painted for the church of St. Louis at Versailles. He died at Paris in 1781. We have by this painter a few etchings from his own designs, among which are Antiochus thrown from his Chariot, and the Companion.

[**HALLEMAN, THOMAS,** a portrait and historical painter, who flourished about 1691. He resided at Rotterdam, and little else is known of his life.]

HALS, FRANCIS. This celebrated portrait painter was born at Mechlin in 1584, and was a disciple of Karel van Mander. Few painters have equalled Hals in his particular department, and of the numerous artists of his country, he has only been surpassed in it by Vandyck. His colouring is chaste, and at the same time vigorous, and his heads are full of life and character. It was the opinion of Vandyck, that no artist would have equalled him in his profession, if he could have given more tenderness to his colouring. Houbraken recounts a whimsical anecdote respecting this painter. Previous to the departure of Vandyck for England, he went to Haerlem, for the express purpose of visiting an artist of whose works he had conceived so high an opinion. On his arrival, Hals was, as usual, at the tavern, where he was more frequently to be found than in his painting-room. Vandyck requested that he might be sent for, representing himself as a traveller, who was desirous of having his portrait painted, but that he could only allow two hours for that purpose. The painter readily obeyed the summons, and catching up the first cloth he could find, set about painting the picture with all possible despatch, and finished it within the time, desiring his model to rise and look at what he had done. Vandyck expressed his approbation of the performance, observing, that it appeared to him to be a very easy art, and that he should like to try what he could do in that way, requesting him to take his place. In a short time, he sketched an admirable portrait of Hals, who, on seeing it, exclaimed, "You are Vandyck or the d——l," embracing him with enthusiasm. It is added, that Vandyck invited him to accompany him to England, where his talent would be properly rewarded, but Hals declined the proposal, alleging, that he was perfectly content with his situation. The most capital work of this master is a large picture in the hall of the Company

of Archers at Delft, representing the portraits of the members. It is painted with surprising life and vigour. He died in 1666.

HALS, DIRK, (THEODORE,) was the brother of the foregoing artist, born at Mechlin in 1589, and was a scholar of Abraham Bloemaert. In the early part of his life he painted animals and huntings; but he afterwards changed his subjects for village festivals and merry-makings, which he treated with considerable humour. He died in 1656.

[**HALS, NICOLAS,** the youngest son of Frank Hals, was a painter of landscapes and villages, with animals and figures.]

HAMEL, A. B. DU, a French engraver, who flourished about 1760. He resided at Paris, and was employed chiefly by the booksellers in engraving portraits, and other book-ornaments. Among others, we have the following portraits by him :

Joliot de Crebillon.

Jean Jacques Rousseau.

[**HAMILTON, CHARLES WILLIAM VAN,** born at Brussels in 1668, and died at Augsburg in 1754, was a good painter of birds and insects.]

HAMILTON, GAVIN, was descended from an ancient Scotch family. After receiving a liberal education he went to Italy, and resided at Rome the greater part of his life. He was more distinguished for his ardour in promoting the fine arts, than his celebrity as a painter; in collecting antiquities, and advancing the interests of science. Without the possession of much fertility of invention, he became a chaste and careful designer; and with the advantage of a highly cultivated mind, a devout adherence to the propriety of costume, and a familiarity with the antique, he reached a respectable, if not a brilliant rank, among the modern painters of history. His best pictures are from subjects taken from the Iliad; Achilles grasping the Dead Body of Patrocles, and rejecting the Consolation of the Grecian chiefs; Achilles dismissing Briseis; and Hector tied to his Car, are among his most esteemed performances. Mr. Hamilton published an interesting work, his *Schola Italica Picturae*, for the purpose of demonstrating the progress of the art from the time of Leonardo da Vinci, to the period which succeeded the school of the Caracci. He died about the year 1775. [He died in 1797.]

[**HAMILTON, JOHN GEORGE VAN,** born at Brussels in 1666, and died at Vienna in 1740; painted horses and subjects of the chase.]

HAMILTON, WILLIAM. This eminent artist was of Scotch parentage, though it is probable he was born in London in 1751. When he was very young he accompanied A. Zucchi to Italy. After a residence of some years at Rome, he returned to England, and soon distinguished himself by the readiness of his invention, the snavity of his style, and the charm of his colouring. Mr. Hamilton flourished at a period when the enterprise of commercial speculation, combined with a laudable project for the encouragement of modern art, set on foot the spirited undertakings of Messrs. Boydell's Illustration of Shakspeare; Macklin's Biblical and Poets' Galleries; and that of English History, by Mr. Bowyer. In all these, Mr. Hamilton was extensively employed; and in all his productions received the marked approbation of his employers, and the admiration of the public. His coloured drawings may be placed among the most tasteful and effective efforts of the art in that style. This excellent artist possessed the most gentle and amiable manners. It has been justly observed of him,

that "his politeness covered no insincerity, nor his emulation envy." He died, generally beloved and lamented, in the vigour of life, in 1801. Mr. Hamilton was a Royal Academician.

HANCOCK, R., an English engraver in mezzotinto, who flourished about the year 1785. He engraved several portraits, among which are the following:

General William Kingsley; *after Reynolds.*

Lady Chambers; *after the same.*

Miss Day, afterwards Lady Fenhoulet; *after the same.*

Mark Noble, Rector of Barming; prefixed to his *History of the House of Cromwell.*

John Wesley, M. A.; *after Miller.*

James Wright, of Frome; *after J. Wright;* scarce.

William Hopley, Verger of the Cathedral of Worcester; *after the same.*

Robert Hancock, Engraver, of Worcester; *after the same.* This print is called *unique* in Bromley's Catalogue.

HANDERLOT, FRANCIS, a French engraver, mentioned by Florent le Comte. He engraved, among other prints, a plate representing St. John thrown into the Caldron of boiling Oil, *after C. le Brun.*

[**HANGEST, ROBERT MARINUS FREDERIK D',** an amateur painter, born at Utrecht in 1746. While studying the law he took lessons of Versteegh in painting. After finishing his legal studies, he set out on his travels as an artist, and commenced his course by painting landscapes, in the manner of Zafleven; views of the Rhine, and rocky scenery; landscapes with lakes and rivers; sun-sets and moonlights, in which he was very successful. His pencilling is vigorous and free; and his pictures would not discredit a professor. They are not to be found in commerce, as his heirs, on his death in 1810, took each a portion. He left about thirty, six of which are in the manner of Zafleven.]

[**HANNAN, WILLIAM,** a native of Scotland, who served his apprenticeship to a cabinet-maker, but afterwards devoted himself to painting. He came to London, and was patronized by Lord le Despenser, who employed him to paint several of the ceilings of his seat at West Wycombe; one of the designs is by Cipriani. Woollett engraved some of his landscapes. He died in 1775.]

HANNEMAN, ADRIAN. This painter is mis-called John, by Mr. Pilkington. He was born at the Hague in 1611, and was a disciple of John Ravesteyn, not of Hubert Ravesteyn, as asserted by that author, who, by his own account, was born about the year 1647, consequently upwards of thirty years younger than Hanneman. He had distinguished himself as a portrait painter at the Hague, when the encouragement given to the arts by Charles I. induced him to visit England soon after Vanduyck's arrival in this country. His talents recommended him to immediate employment, and, during a residence of sixteen years, he painted the portraits of several of the nobility. He greatly improved his style whilst he was in England, by studying and copying the works of Vanduyck; and he became one of the most successful imitators of his style. He returned to Holland on the commencement of the civil wars, and resided at the Hague. He painted a portrait of Charles II., before the Restoration, of which there is a print by Henry Dankers. He was made painter to Mary, Princess of Orange; and in 1665 was director of the Academy at the Hague. Hanneman occasionally painted historical subjects, of which his best performance is an emblematical picture of Peace, in the council-chamber of the States at the Hague. He died in 1680.

[HANSEN, CHARLES LOUIS, born at Amsterdam in 1765, was a scholar of Peter Barbiere Pietersz; he painted landscapes, views of cities and villages, and also interiors. His pictures are to be found in several rich collections. He died in 1840.]

HARDIME, PETER, a Dutch painter, born at the Hague in 1678. He was a scholar of his brother Simon Hardime, an indifferent flower painter, who, according to Descamps, died in London in 1737, but he is not mentioned in the Anecdotes. He greatly surpassed his brother in the beauty of his colouring and the arrangement of his groups. He resided chiefly at the Hague, where his pictures were for some time much in vogue. Having married the sister of the abbot of the Bernardines, near Antwerp, he was commissioned to paint four large pictures, for that convent, of the Four Seasons, in which he introduced the particular fruit and flowers that are produced in each. These were greatly admired; and he was soon afterwards commissioned to paint a picture of flowers and fruit, which gave great satisfaction. In conjunction with Terwesten, who painted the figures, he ornamented the apartments of the Hotel of the Count of Wassenaer with some of his best performances. Towards the latter part of his life he retired to Dort, where he died, in 1748. [Immerzeel calls him *Harbrinè.*]

HARDOUIN, MICHAEL, a French engraver, who flourished at Paris about the year 1680. He engraved the plates for a work entitled *Livre des Plans, Profiles, et Elevations du Chateau de Clayny, pres de Versailles*, published at Paris by M. Cossin, engraver to the King. The plates are executed in a neat style, chiefly with the graver.

HAREFELDT, or HAREVELD, BERNARD, an indifferent Flemish engraver, who, according to Bassan, flourished at Antwerp about the middle of the seventeenth century. Among other prints by him, we have the Crucifixion; after *Rubens*.

HARING, DANIEL, was born at the Hague about the year 1636. He painted portraits in the manner of Netscher, and though inferior to that master, his works were esteemed, and he painted the portraits of many of the most considerable families in Holland.

[HARINGS, MATTHEW, a portrait painter of Leuwarden, lived about 1637. His portraits are said to have been excellent likenesses, and well painted. Some writers place his birth in the same year as that of Daniel Haring, and describe his works as similar to those of that artist; but not correctly.]

[HARLING, DANIEL, born at the Hague about 1636; painted portraits in the style of Netscher. He became director of the Academy of his native place, and died there in 1706. No doubt the same artist as Daniel Haring, though Immerzeel and Balkema mention them as two.]

[HARLOW, GEORGE HENRY, an English painter, was born at London in 1787. His father, an East India merchant, died some months before his birth, and he was, therefore, left entirely to the care of his mother. After he had received some small share of education at grammar schools, and at Westminster, his mother, discovering his predilection for painting, placed him with Henry de Cort, a landscape painter. Finding that he made small progress under De Cort, he left him for the studio of Drummond, with whom he remained about twelve months, when he grew desirous of another instructor. By the advice of the beautiful Duchess of Devonshire he was placed under the care of Lawrence. The terms on which he was received by this fashionable portrait painter would

seem strange in any other profession. He was to pay one hundred guineas yearly, as a pupil; that is to say, "for permission to have access to Sir Thomas's house at nine o'clock in the morning, with leave to copy his pictures till four o'clock in the afternoon, *but to receive no instruction of any kind.*" It appears, however, that the master (if he may be so called) soon perceived the talents of the pupil, (if he may be so called,) and availed himself of them by employing him to prepare some of his pictures in the dead colouring, and to advance copies. He remained with Lawrence about eighteen months, and it is allowed that he entered more largely into the peculiar style and character of that master's performances than any other of his pupils, so called. His success must be attributed solely to himself; for Lawrence, though he employed him in forwarding portraits, never condescended to instruct him further than how to accomplish that drudgery. It seems that they separated on not very amicable terms; whether that Harlow was conscious of his abilities, and did not relish the mechanical labour to which he was subjected, or disgusted with the cold, measured graciousness of a master who taught him nothing; or that the master perceived a spirit of rivalry and rebellion growing in the pupil, the connexion terminated abruptly. A quarrel with Lawrence was a quarrel with the Royal Academy, and, consequently, when Harlow afterwards offered himself as a candidate for the rank of Associate to that body, he was rejected: Fuseli was the only member who voted in his favour, and vindicated himself by observing, that "he voted for the talent, and not for the man." The first works of Harlow were of the historical kind; Bolingbroke's Entry into London, and the Quarrel between Queen Elizabeth and Essex. As these attempts were not very successful, he was induced to paint portraits; and as he had considerable facility of hand, skill in drawing, and generally caught the proper peculiarity of character, he soon obtained many sitters. But the work that first attracted the attention of the public was the Hubert and Prince Arthur, which he painted for a Mr. Leader. This person's knowledge, or judgment, it seems, was not in accordance with that of the public, for he returned the picture to the artist in exchange for portraits of his daughters. The success of his portraits, and the praise, without patronage, which his historical attempts obtained, induced him to try a blending of the two styles in one subject; and, accordingly, he commenced what is called The Trial of Queen Catharine or, more properly, The Kemble Family. This he painted for Mr. Welch, the professor of music. Its popularity was very great; and the print which was engraved from it had an extensive sale, both in England and on the continent. In 1818, Harlow went to Italy to acquire the art of drawing the human figure with purity and taste; and he astonished the Italian artists by the rapidity with which he copied The Transfiguration of Raphael. Canova complimented him by saying, that "it rather seemed the work of eighteen weeks than of eighteen days," the time in which he made this correct and beautiful copy, of the same size as the original. He was introduced to the pope by Canova, and was elected a member of the Academy of St. Luke, to which he gave his picture of The Presentation of the Cardinal's Hat to Wolsey in Westminster Hall. He returned to London in 1819, and shortly afterwards was attacked by a severe disease, which terminated his life in his thirty-second year.]

HARNSIUS, P. A., a Dutch engraver, born at Haerlem, and flourished about the year 1611. He etched several plates in a spirited style; among others, we have by him a plate of the *Ecce Homo*, from his own design, dated 1611, and the *Funeral Procession of William Ludwich, of Nassau*, in four sheets.

HARP, VAN. Although the works of this estimable painter are so generally known and admired, he has escaped the notice of every writer on art. He is supposed to have been brought up in the school of Rubens, whose vigorous touch, and brilliancy of colour, he nearly approached. He copied some of the large works of that admirable painter on a small scale; and his pictures of that description are frequently taken for the productions of Rubens. His most esteemed pictures are those of his own composition, representing the interiors of Flemish farm-houses, with peasants regaling. His figures are boldly designed, his colouring clear and harmonious, and his pencil flowing and facile. The works of Van Harp are deservedly placed in the choicest collections. [His name was *Gerard Van Herp*, for so he signed it on his pictures. He painted a great variety of subjects, sacred and profane. His easel pictures are generally on copper. Some are very carefully painted; some loosely. His manner partakes largely of the school of Rubens; but his pictures can hardly be mistaken for the work of that master. There is a good specimen in the National Gallery, bequeathed by the late Richard Simmons.]

HARREWYN, FRANCIS, a Flemish engraver, born at Brussels about the year 1675. He was a pupil of Romeyn de Hooghe, but was very inferior to his instructor. He engraved a set of views, castles, &c., for *Le Roy's Account of the Brabant Families*, published in 1699. We have also the following by him:

PORTRAITS.

Henry of Lorraine, Duke of Guise.

Margaret of Valois.

Albert, Archduke of Austria, kneeling, with a Book, and St. James by his side; *after Rubens*.

Isabella, Infanta of Spain, kneeling, with St. Margaret presenting her a Crown of Flowers; *after the same*.

Two Views of Rubens' House, one from the court and the other from the garden; *Harrewyn, fecit*.

HARRIS, J., an English engraver, who flourished about the year 1700. He engraved some architectural views for the fourth volume of the *Vitruvius Britannicum*, published in 1739. We have also by him a plan of the Encampment of the Royal Army on Hounslow Heath, dated 1686, with his name. In conjunction with John Kip, he engraved some large plates of views of gentlemen's seats.

HARRIS, MOSES. This artist was an Englishman. He engraved a book of Insects, with his own portrait prefixed to it. He flourished 1778.

HARTLEY, MISS. This ingenious young lady executed a charming etching of Jeddiah Buxton, the celebrated arithmetician, from the life; dated 1764. She also etched a landscape, dated Dec. 5, 1761.

[**HARTZOEKER, THEODORE**, born at Utrecht in 1696; studied in Italy under Balestra. He was considered a good historical painter. He died at Utrecht in 1740.]

HARWEYN, JAMES. This artist was a native of Flanders, and flourished about the year 1696. He engraved several views of chateaus and gentlemen's seats in the Netherlands, which are etched in a neat, pleasing style.

[**HÄSSEL, JACOB VAN**, lived in 1650. He painted landscapes and rivers; the views are principally of the environs of Rome.]

HATTIN, or HATTINS, JOHN, an obscure English engraver, by whom, among other things, we have a small plate of a View of old St. Paul's, executed with the graver, in a neat but tasteless style.

HAYER, JOHN, a German engraver, who flourished about the year 1612. We have by him a set of wooden cuts of the portraits of the Electors of Saxony, executed in conjunction with Moses Thym. He also engraved some small copper-plates. He marked his prints *H.*

[**HAVERMAN, MARGARET**, the daughter of a schoolmaster at Amsterdam, was a scholar of Jan Van Huysum, and it is said her skill was so great as to excite the jealousy of her master. She resided at Paris, where her works were held in high estimation. They are sometimes sold as the work of Van Huysum; a mistake easily made, as that master, at his death, left many unfinished sketches, which, it is said, were finished by this lady.]

[**HAUGHTON, MOSES**, born at Wednesbury, in Staffordshire, in 1734, was brought up as an enamel painter under a Mr. Holden; he afterwards went to Birmingham, and was employed in the manufactories there as an ornament of tea-boards. But his excellence lay in delineations of still-life in water colours, in which department he was unequalled. As he was a man of quiet, unpretending habits, his superior talents were known only to a few. He passed the greater part of his life at his native place, esteemed by those who could appreciate his artistic works, and respected by all that knew him. He died in 1804, and was buried at Wednesbury, the place of his nativity. His son *Matthew* engraved some of the ornaments to the first edition of *Roscoe's Life of Lorenzo de' Medici*.]

[**HAUGHTON, MOSES**, nephew of the above, a distinguished miniature painter, born at Wednesbury, in Staffordshire, about 1772, was a pupil of the celebrated horse painter, Stubbs, but associated a number of years with Henry Fuseli, at the Royal Academy. He had a masculine style of painting on ivory and prepared paper, that gave his portraits, though in water colours, the appearance of oil pictures of the size of life. He had a perfect knowledge of the figure, and was ever ready to render assistance to the rising artists of the Academy, when difficulties presented themselves in their studies. Fuseli's estimate of his abilities may be conjectured by his intrusting him with the engraving of his Miltonic pictures, which he did with all the spirit of the originals. He was a frequent exhibitor at the Academy, but more, perhaps, for the sake of old associations, than from a desire of display. One great peculiarity in his portraits was, that they never lost the characteristic resemblance of the person they represented, even after a lapse of many years. His talent was not confined to miniature. He painted scriptural and rural subjects in oil. They are generally of a pathetic or sentimental kind, and show an intimate acquaintance with nature. He numbered among his friends the celebrated William Roscoe of Liverpool, his son Thomas, and all that most respected family, the Rev. Mr. Shepherd of Gataker, and numerous men of literary talents, who were cognizant of his ability. Some of his works have been engraved; among others, two very beautiful amatory subjects, entitled "The Love Dream," and "The Captive."]

HAUSSARD, or HAUSSART, JOHN, a French engraver, born at Paris about the year 1700. He imitated with success the style of Benoit Andran.

His drawing is generally correct, and many of his plates are executed in a clear, neat style. His best prints are those he engraved for the Crozat collection, which are the following :

The Creation of Eve; *after Giulio Romano.*

Jupiter and Semele; *after the same.*

An Allegorical subject; *after Sermoneta.*

Christ driving the Money-changers from the Temple; *after Bart. Manfredi.*

An Assembly at Table; *after the same.*

Moses Striking the Rock; *after F. Romanelli.*

The Rich Man and Lazarus; *after Dom. Feti.*

The Virgin and Infant; *after la Fosse.*

Pan and Syrinx; *after J. Corrtin.*

[HAYDON, BENJAMIN ROBERT, an English historical painter, was born at Plymouth in 1786, and became a student of the Royal Academy in 1804. In 1807 he exhibited his first picture, A Riposo of the Holy Family; in 1809 he exhibited Dentatus, for which he received the great prize at the Royal Institution; and this was followed by The Judgment of Solomon, which was exhibited at Spring Gardens, and the directors of the British Institution voted him a present of one hundred guineas; it was subsequently sold for seven hundred guineas. He had previously quarrelled with the Royal Academy as a body, or he might now have become a member. Haydon's ambition was to be the founder of an elevated school of art; his impetuosity of temper frustrated his views. He had the mind, the knowledge, and the energy suited to the purpose; but he had to contend with settled prejudices, and the undermining influences of persons whose position gave their opinions weight with society, and whose dislike of the man induced them to depreciate his works, and his attempts at improving the art. This he could not brook, for knowing the pitiable incompetency of his detractors, as artists, he boldly, but imprudently, retorted on them, and openly declared war; forgetting that ignorance in place is ever disposed to use its power malevolently against those who will not pay it homage, and submit to its dictates. Had Haydon been less enthusiastic for the advancement of the art and answered his opponents by the productions of his pencil instead of his pen, he would have taken a surer means to attain his object. His frequent tirades irritated his enemies, and furnished them with weapons which they too successfully used to crush his efforts, though they could not humble the man. His struggles for the promotion of his art involved him in pecuniary embarrassments; in 1827 a public subscription was made for his relief, when he gave this melancholy account of the fate of his great pictures: "My *Judgment of Solomon* is rolled up in a warehouse in the Borough; my *Entry into Jerusalem*, once graced by the enthusiasm of the rank and beauty of the three kingdoms, is doubled up in a back room in Holborn; my *Lazarus* is in an upholsterer's shop in Mount Street; and my *Crucifixion*, in a hay-loft at Lisson Grove." He was now an inmate of the King's Bench prison, where he painted the Mock Election that was held there, and which was purchased by George the Fourth, for five hundred guineas; and its companion, Chaining the Member, bought by Mr. Francis of Exeter, for three hundred guineas. Another picture of the same period, was his Pharaoh dismissing Moses, which Mr. Hunter, an East India merchant, purchased for five hundred guineas. It is needless to inquire why Haydon should remain embarrassed when he could obtain such prices, but so it was. He now attempted portrait painting, in which he was sure to fail of success: his genius was not suit-

ed for it; he painted vigorous likenesses, but disdained to flatter; he represented what beauty he found, but did not call in the assistance of the Graces to show it to advantage. In fact, in these matters, he was too great a stickler for truth to become a fashionable portrait painter. Some of his heads of men of intellect, done in black chalk, are admirable. His pictures of the Reform Banquet, and the Anti-Slavery Society, are merely collections of portraits. Napoleon at St. Helena was one of his most successful works; of this he made four copies, three of which were ordered by Sir Robert Peel, the Duke of Devonshire, and the Duke of Sutherland. His Wellington at Waterloo did not receive the like approbation. He exhibited a Cartoon, as a candidate to paint a fresco in the new House of Parliament; but his ill fate attended him; the judges appointed by royal commission did not understand, or overlooked his performance. This was the death-blow to his hopes. He had laboured for forty years to exalt the art of painting, and had cherished the hope that some public work of magnitude would be his reward, and hand down his name with honour to posterity; that hope was blasted; he saw, as others did, a preference given to mediocrity and plagiarism. He made a last effort to vindicate his claims to distinction, and exhibited his Banishment of Aristides, and Nero playing on the Lyre while Rome is burning. In the adjoining room was an exhibition of a dwarf called Tom Thumb; the public, to the number of 120,000 in one week, flocked to the latter, while, in the same space of time, Haydon and Aristides received the visits of only 133. His pictures of Curtius plunging into the Gulf, and Alexander the Great encountering a Lion, are noble productions, worthy of ancient Greece, though not to the taste of this fastidious age. Haydon vindicated the correctness of the action in the former by a diagram, which at once convicted of ignorance the self-styled critics of the day. At the time of his death he was employed on a large picture, the subject, Alfred the Great and the First English Jury. Before this, broken-hearted and driven to desperation, he fell, on the 22nd of June, 1846, in the sixtieth year of his age, not leaving his equal as an English historical painter behind him. His friends, at the head of which were Mr. Serjeant Talfourd, Lord Morpeth, and Sir J. C. Hobhouse, held a meeting to devise means for the support of his widow and daughter, to which Sir Robert Peel contributed one hundred pounds, having shortly before the artist's death sent him fifty pounds. Her Majesty the Queen settled a pension of fifty pounds on Mrs. Haydon, and Lady Peel assigned to her twenty-five pounds a year, out of funds under her control. These are acts of munificence that deserve to be recorded.]

HAYE, CHARLES DE LA, a French engraver, born at Fontainebleau in 1641. He went early to Italy, where he engraved, conjointly with C. Bloemaert, Spierre, Blondeau, and others, the paintings by *P. da Cortona*, in the Palazzo Pitti at Florence. His style of engraving resembles that of Cornelius Bloemaert; and though his plates want harmony, they possess considerable merit. The following are among his best prints:

The Virgin and Infant, with St. Catherine and other Saints; *after Ciro Ferri.*

St. Philip Neri kneeling before the Virgin; *after the same.*

Coriolanus refusing to see the Roman Ambassadors; *after the same.*

The Grecian Philosophers in Conference; *after Romanelli.*

[HAYE, REYNIER DE LA, a Dutch painter of scenes of private life, attempted in the manner of Terburg and of Metsu; but his style is not so large nor so light, his colouring is not so vigorous, and his chiaro-scuro defective. He lived about 1670.]

HAYLS, JOHN. This English portrait painter lived in the reign of Charles II., and, according to Lord Orford, possessed an extraordinary talent for copying the pictures of Vandyck, and was a rival of Sir Peter Lely. At Woburn are some portraits of the illustrious house of Russell, painted by Hayls. He also painted the portrait of the father of Secretary Pepys, and another of Thomas Flatman, the poet and painter. He died in 1679.

HAYM, NICOLÒ FRANCESCO, an Italian engraver, who resided in London in the year 1719, when he etched the plates for a work he published, entitled *Tesoro Britannico*.

HAYMAN, FRANCIS, an English painter, born in Devonshire in 1708. He was a scholar of Robert Brown, and leaving that master, was much employed in making designs for the booksellers. As a painter, he is principally known for the pictures he painted for Vauxhall, which are considered the best of his works. He died in 1776. He etched a few small plates, one of which represents Falstaff seated upon a drum. [He was one of the first members of the Royal Academy, and was librarian at the time of his death.]

HAYNSWORTH, WILLIAM, an indifferent English engraver, who lived towards the end of the seventeenth century. We have by him a portrait of Richard Cromwell. He also copied the print by Jerom David of *Geffroy le Grandent le Lusignan*, in a dark, stiff style.

HEAD, GUY. This artist was a native of Carlisle, and the son of a house painter in that city. He was instructed in the elements of design, and at an early age gave so much promise of future eminence in the art, that he obtained the patronage of a gentleman, who enabled him to visit Italy. He appears to have formed an idea, that the best method of study was the constant employment in copying the works of the old masters; a servile drudgery, by which none of the higher excellencies of the art can ever be acquired. On the subject of this erroneous method of proceeding, Sir Joshua Reynolds thus expresses himself in one of his admirable discourses: "I consider general copying as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object; as it requires no effort of the mind, he sleeps over his work; and those powers of invention and composition which ought particularly to be called out and put in action, lie torpid, and lose their energy, for want of exercise." He painted some original pictures, which are not without merit, though they are rather dry in the outline and tame in the execution. His copies of the most celebrated pictures of the Italian and Flemish masters are very numerous. He died in the early part of the year 1801.

[HEAPHY, THOMAS, was brought up as an engraver, but soon devoted himself to painting in water colours. In the earlier part of his career he enjoyed more patronage than any other artist of the day, in his department. His "Fish-markets" caused a great sensation; and his scenes of low life found ardent admirers among the connoisseurs in vulgarity. The artist became disgusted with his

own productions, and turned from the purlieus of St. Giles to the more refined precincts of St. James. He painted portraits of Queen Caroline, the Princess Charlotte, Prince Leopold, the Duke of Wellington and about fifty field-officers, in one piece; the print of the last is well known. In 1831 he visited Italy, and made many copies of celebrated works of art, which are said to be admirable. Heaphy was undoubtedly a man of talent. He studied nature, and his works possess much simplicity and truth, delicacy of colouring, and appropriate expression. His reputation would have been greater had he been less versatile. He did not confine himself to painting; he was equally expert at quarrying for stone, constructing a pleasure-boat, building a house, devising an improved axle, or laying down a railway. He was an intractable man: he was always opposed to the Academy; he was one of the earliest members of the old Water-colour Society, but soon seceded from it; after lending a willing hand to the Society of British Artists, of which he was the first president, he almost immediately withdrew from the connexion. He died in 1835.]

[HEARNE, THOMAS. This excellent artist was born in 1744, at Brinkworth, near Malmsbury, in Wiltshire. He came to London very early, and was articled to the celebrated engraver, William Woollett, with whom he continued for six years, and assisted him in many of his works. He did not long continue the practice of engraving; for at the expiration of his term with Woollett, he went as draughtsman with Lord Lavington, who was appointed Governor of the Leeward Islands, and remained nearly five years in the West Indies. On his return to England his fondness for antiquity led him to the study of Gothic architecture, combined with landscape, and in 1778 he engaged with Byrne in that valuable work, "The Antiquities of Great Britain," for which he made the whole of the drawings. He also made drawings for other publications: but it is in private collections that his works are chiefly to be found; and though, from the care and fidelity with which they are executed, they are not numerous, they are eminently distinguished for some of the best qualities of the art. He seldom attempted the bolder effects of nature; but for truth, a chaste and mild tone of colouring, and an admirable judgment in the arrangement of the whole, they have seldom been surpassed. He may be styled the father of all that is good in the art of painting landscape in water colours, which is peculiar to England. His works in pencil are a matchless combination of accuracy and tasteful execution. He died in 1817.]

[HEATH, JAMES, an eminent English engraver, born in 1765. His works are numerous, and his earlier productions, which are much esteemed, are to be found, as illustrations, in various publications by the booksellers. His larger plates are the Death of Major Pierson, after Singleton; the Dead Soldier, after Wright; the Riots in 1780; the Death of Nelson, after West; and Scenes from Shakspeare, after Smirke and Peters. He also assisted in completing the Canterbury Pilgrims, after Stothard.]

HECK, JOHN VAN. This painter was born at Quaremonde, near Oudenarde, in Flanders, about the year 1625. In the early part of his life he visited Italy, and resided some years at Rome, where he was patronized by the Duke of Bracciano. He painted small landscapes with figures, representing views of the environs of Rome, neatly drawn, and

highly finished. He also excelled in painting flowers and fruit, vases of gold and silver, with figures of bronze and marble. His pictures of those subjects were in high estimation at Rome, where he met with great encouragement. In 1660 he returned to Flanders, where his works were equally esteemed. We have several etchings by this artist, executed in a free, spirited style, from his own designs, particularly a set of twelve plates of animals, dated 1656. [Died about 1670.]

HECK, NICHOLAS VANDER, was born at the Hague about the year 1580, and was a scholar of John Naeghel. He painted history and landscapes, but excelled particularly in the latter. Of his historical works, the most considerable are three large pictures in the town-house at Alkmaer, which are highly commended by Houbraken and Weyermans. In one, he has represented the Decollation of a Magistrate, for an act of oppression towards a peasant; the second is the terrible Justice of Cambyse; and the third, the Judgment of Solomon. His compositions are copious and ingenious, his penciling bold and firm; and there is a fine effect of the chiaro-scuro in his pictures. He was one of the founders of an academy at Alkmaer, in the year 1631. [He died in 1638.]

HECK, MARTIN HEMSKIRK VANDER, was the son of the preceding artist, and received his instruction from his father. He painted landscapes, with ruins, in the dark style of Roland Rogman, but never rose above mediocrity.

HECKELL, G. VAN, a Dutch painter, who flourished about the year 1660. He is not mentioned by any of the biographers of the artists of his country, but, from the style and character of his pictures, it is probable that he was a scholar of Gerard Douw. He painted similar subjects to those of that admired artist, and his works, though not equal to the extraordinary productions of Douw, are very highly finished, and brilliantly coloured; the masses of light and shadow are managed with great ability.

HECKENAVER, LEONARD, a German engraver, born at Augsburg about the year 1640. He engraved several of the plates for the *Academia Artis Pictoriae*, by Sandrart, published 1683. His plates are worked chiefly with the graver, in a formal, heavy style. Among other prints by him is a Holy Family; after *Pietro Liberi*, dated 1675.

HECKINS, ABRAHAM. This artist is supposed by Mr. Strutt to have been a goldsmith. He engraved a set of ornaments for goldsmiths and jewelers, executed in a neat style. They are signed *Abraham Heckins, inv. et Celatar*. 1634.

HECQUET, ROBERT, a French engraver, born at Abbeville about the year 1730. He resided several years at Paris, but was not very eminent in the art. We have by him an upright plate of a Woman Bathing; after *Nicholas Poussin*. He also engraved four small plates, copied from the large prints of the Labours of Hercules, by Rousset, after *Guido*.

HEDA, GUILLAUME KLAASZ, a painter of still-life, insects, flowers, and fruit, in the manner of David de Heem, was born at Haerlem in 1594. His pictures were formerly in much esteem, as it is recorded in Hoet's Catalogue that one sold at Dort, in 1708, for 105 florins, a large price at that time. He lived to a good old age, as Jacob De Bray painted his portrait in 1678, when he was in his eighty-fourth year.]

HEEDE, WILLIAM VAN. This painter was born at Furnes, in Flanders, in 1660. It is not said under whom he studied; but he travelled, when young,

through France to Italy, where he resided a considerable time, and left many proofs of his ability as an historical painter at Rome, Naples, and Venice. On his return to Flanders, he was invited by the emperor to the court of Vienna, where he ornamented the imperial palace with several of his works. He did not reside long in his native town, as the only picture by him at Furnes is an altar-piece in the church of St. Walbourg, representing the Martyrdom of a Saint. It is finely composed, correctly drawn, and the colouring is rich and harmonious. It bears a great resemblance to the style of Gerard Lairese. He died in 1728. [His works are better known and more esteemed in foreign countries than in his own.]

HEEDE, VIGOR VAN, was the younger brother of the preceding artist, born at Furnes in 1661. He accompanied him to Italy, where he did not remain long, but returned to Flanders, and painted history with some reputation, but was very inferior to his brother. He died in 1708. [It is also said that he distinguished himself as a painter of still-life.]

[HEEM, DAVID DE, born at Utrecht in 1570, was an excellent painter of fruit, flowers, gold, silver, and crystal vessels, and other objects of still-life. He was the father of John David de Heem, and dealers, and possessors of his pictures, delight in placing his works to the son's account. There is a group of flowers by him in the Museum at Brussels. He died in 1632.]

[HEEM, JOHN DE, a son of David, was born in 1603. He was instructed by his father, whose manner he followed very exactly. There is a picture of still-life by him in the Museum at Amsterdam. He died in 1650.]

HEEM, JOHN DAVID DE. This artist was born at Utrecht in 1600. He was the son of a flower painter, by whom he was instructed, and whom he soon greatly surpassed. The pictures by de Heem represent fruit, flowers, vases, and ornaments of gold and silver, musical instruments, and similar objects of still-life; and it is impossible to render subjects of that description more interesting than he has done, by the ingenious and picturesque arrangement of his compositions, the correct delineation of every object, the beauty of his colouring, and the delicate polish of his finishing. His pencil is sweet and tender, yet decided; and he was a perfect master of the chiaro-scuro. He particularly excelled in imitating the transparent clearness of glass and crystal, which he was fond of introducing into his pictures, and which he has represented with a verity that is perfect deception. The pictures of John David de Heem were so superior to those of every artist that had preceded him, in similar subjects, that his works were anxiously sought after by the most distinguished persons of his time, and were purchased at large prices. They are still held in high estimation. During the troubles which took place in Holland in 1671, he was obliged to leave Utrecht, and he took refuge at Antwerp, where he died in 1674.

HEEM, CORNELIUS DE, was the son and scholar of the foregoing artist, born at Utrecht in 1623. Cornelius painted similar subjects to those of his father, and though his pictures are well coloured and highly finished, they are infinitely inferior to the admirable productions of John David de Heem.

[HEEMS, N. VAN, of Rotterdam, made admirable copies of the pictures of the Chevalier and Peter Vander Werf.]

HEERE, LUCAS DE. This painter was born at

Ghent, in 1534, of a family distinguished in the arts. His father was an eminent sculptor and architect, and his mother painted miniature with such diminutive neatness, that she represented a landscape, with a windmill and figures, a cart and a horse, in so small a space, that a grain of corn would have covered the whole performance. His father instructed him in the first principles of design, and being obliged, in the pursuit of his profession, to visit, frequently, Namur and Dinant, he was accompanied by Lucas, who designed the castles, ruins, and other objects worthy of notice, which they met with on their journey. He was afterwards placed under the tuition of Francis Floris, and made so rapid a progress, that in a short time he made several designs for tapestry, and for the glass-painters, which passed for his master's. After studying three years under F. Floris, he visited France, where he was for some time engaged by the Queen and Queen-mother, in making designs for tapestry at Fontainebleau. On his return to Ghent, he was employed in some works for the public edifices. In the church of St. John, he painted a picture of the Resurrection, and on the folding-doors, Christ with the Disciples at Emmaus, and his Apparition in the Garden; and in St. Peter's, is an altar-piece by him, representing the Descent of the Holy Ghost, and on the shutters, the Last Supper. He was also much employed in portraits, in which he particularly excelled. Lucas de Heere visited England in the reign of Queen Elizabeth, but it is not known in what year. Several of his portraits of the Queen and the nobility are mentioned in the Anecdotes. The most remarkable is a picture at Kensington, representing Queen Elizabeth, richly dressed, with her crown, sceptre, and globe, coming out of a palace, with two female attendants. Juno, Venus, and Minerva seem flying before her; Juno drops her sceptre and Venus her roses; Cupid flings away his bow and arrows, and clings to his mother. On the old frame remain the following lines, probably written by himself, as he was a poet as well as a painter:

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor;
Adfuit Elisabeth; Juno perculsa refugit;
Obstupuit Pallas, erubuitque Venus.

If his colouring was as glowing as his flattery, he was probably the favourite painter of her Majesty. Lucas de Heere returned to Flanders, and died at Ghent in 1584. [Lucas de Heere must have visited England before the reign of Elizabeth, as there is a beautifully executed portrait of her sister Mary by him. It is in the possession of the Rev. Heneage Finch.]

[HEERSCHOP, HENRY. The only record of this painter is on his portrait, painted in 1649, when he was in his twenty-second year, where it is said that he was a pupil of Rembrandt. There is a picture by him in the collection at Cassel; it represents a soldier and a female playing at Cards.]

HEFELE, —. According to Lord Orford, this painter was a native of Germany, and came to England as a soldier in King William's Dutch troops; he obtained his discharge, and remained here several years. He painted landscapes, flowers, and insects, neatly, in water colours, but without much knowledge of the chiaro-scuro.

[HEGRET, THEODORE, a landscape and historical painter, born at Malines in 1643. He was a scholar of C. Beerings. There are pictures by him

in some of the churches and convents of his native city.]

HEIL, DANIEL VAN. This painter was born at Brussels in 1604. It is not known under whom he studied, but he had acquired considerable reputation as a landscape painter, when he changed the subjects of his pictures for conflagrations and towns on fire, which he represented with surprising effect, and a brilliancy of colour well suited to the subjects he painted. He had a lively and spirited touch, and was well acquainted with the principles of the chiaro-scuro. He occasionally painted winter-pieces, which were also admired. Houbraken speaks highly of two pictures by Van Heil, representing the Burning of Sodom, and the Destruction of Troy. [According to Balkema, he died in 1662.]

HEIL, JOHN BAPTIST, was the younger brother of the preceding artist, born at Brussels in 1609. He painted history and portraits, and was employed for some of the churches in his native city. His chief merit was in portraits, of which there are many in the Low Countries, painted in a firm, free style, and finely coloured. [He was living in 1661.]

HEIL, LEO VAN. This artist was the youngest of the brothers Van Heil. He is more known as an architect than a painter. He etched for his amusement a plate of a Dance of Flemish Villagers; after Rubens. [His name was Leonard, or Leone, and his birth is placed in 1603 by some writers, and in 1605 by others. He painted architecture, flowers, and insects.]

HEINCE, ZACHARY, a French engraver, who flourished about the year 1690. Conjointly with Francis Bignon, he engraved a set of portraits of persons of France, after the pictures by Simon Vouet, in the Palais Royal. They are large prints, with ornamental borders, in which are introduced small historical subjects, etched in a spirited style. The heads are executed with the graver, in a neat manner, but without taste. They were published in 1790.

[HEINS, HEINSIUS, or ENS, GIOSEFFO, the son of Gioseffo, a copyist, who was employed by Rodolph I. to make copies of the works of the old masters, flourished about 1660, and was a painter of subjects which the Italians style *Capricci*. He acquired celebrity in Venice by some highly imaginative pictures, partaking of the style of Salvator Rosa, Civetta, Carponi, and the devilry of Breughel de l'Enfer. They represent allegorical fictions, in which are introduced sphinxes, chimera, and monsters in grotesque shape. In such a career did he arrive at the honour of being made a chevalier of the order of the Cross by Urban VIII. Subsequently, however, he applied himself, with more judgment, to the study of truth, and left behind him, in Venice, several altar-pieces, one of which, adorning the church of Ognissanti, is extremely beautiful. Some of his pictures have been brought to England, and have been puzzles, both as regarded the subjects and master.]

HEINS, —, a German painter and engraver, who came to England, and resided at Norwich, about the year 1740. He painted the portraits of several members of the corporation, some of which he engraved in mezzotint, in a formal, poor style. One of his best prints is Thomas Gooch, Bishop of Norwich, half-length, signed *Heins, pinx. et fecit.* 1741.

HEINS, J., was the son of the preceding artist, born at Norwich about the year 1740. His father placed him as an apprentice to a stuff manufacturer;

but, without his parent's approbation, he became a painter of portraits, both in oil and in miniature. He succeeded better in engraving. His plates are executed in a style resembling that of Worlidge, by scratching with the dry point, without the help of aquafortis. He made the drawings of the views and monuments for Bentham's History of Ely. Of his engravings, Mr. Strutt mentions a plate of a Cat with Kittens; *after Collet*; and the portraits of Mr. Grosse and his Wife. He died at Chelsea of a decline, about the year 1770.

HEINS, W. C. This artist was probably of Germany, and flourished about the year 1640. He engraved several plates of portraits; among which, the most considerable are those he executed for *Boissard's Bibliotheca Chalcographica*.

HEINTZ, JOSEPH. This painter was a native of Berne, in Switzerland, but the time of his birth is not known, nor is it mentioned by whom he was instructed. He is said, however, to have been a respectable painter of history; and was invited to Prague by the Emperor Rodolphus II., who favoured him with his protection, and sent him to Italy for improvement. He applied himself particularly to the study of the works of Coreggio, at Parma, whose style he imitated with some success; and on his return to Germany painted several pictures, which gained him reputation. Among his best works are, Jupiter and Leda, the Rape of Proserpine, and Diana and Acteon.

HEINZELMAN, ———. See HAINZELMAN.

HEISS, CHRISTOPHER ELIAS, a German painter and engraver in mezzotinto, born at Memmingen, in Suabia, about the year 1670. He was one of the first of the German artists that practised mezzotinto engraving, on any considerable scale; and though his plates are scraped in a dark, heavy style, and his drawing indifferent, his prints are not without merit, considering the period at which they were executed. He engraved several very large plates, of which some are upwards of three feet high, and more than two feet wide. The following are his principal plates:

PORTRAITS.

Petrus Alexiewitz, Czar, et Magn. Dux Moscovizæ.
Fridericus August. Rex Polon. et Elect. Saxon.; *after Hoyer*.

SUBJECTS AFTER VARIOUS MASTERS.

St. Paul and St. Anthony, the first Hermits.
Christ praying on the Mount; a large plate; *after C. Maratti*.
The Virgin and Infant, on a globe; the same.
The Adoration of the Shepherds; the same.
The Annunciation; *after J. G. Bergmüller*.

HEKEL, AUGUSTINE, a German engraver, born at Augsburg about the year 1690. He was the son of a chaser on gold and silver, and followed that profession with success. He came to England, and was considered the first artisan, in that line, of his time. He drew views in water colours, some of which were engraved by Bowles and Sayer. He etched eight small plates of Richmond, and its environs; a Horse, *after Wootton*; and a Book of Flowers. He had a sister who engraved, in a neat style, some plates for Kilian's Bible.

[HELLE, ISAAC DEL, a Spanish painter who flourished about 1568. He painted for the cathedral at Toledo, a capital picture of St. Nicasius, which Pons mistook for the work of Berruguetta, a proof of its merits. It is said that he was a disciple of M. Angelo; of this there is no certainty, but it appears

that he studied his manner. There are no records of his birth or death yet discovered.]

HELMAN, ISIDORE STANISLAUS, a modern French engraver, born at Lisle in 1743. He was a pupil of J. P. le Bas, and has engraved several plates in the neat, finished style of his instructor. Among others, we have the following prints by him:

Joseph and Potiphar's Wife; *after Langrené*.
Susanna and the Elders; *after the same*.
The Death of Cleopatra; *after the same*.
The Useless Precaution; *after le Prince*.
The Useless Lesson; *after the same*.
The French Quack-Doctor; *after Bertaux*.
The German Quack-Doctor; *after the same*.
The Temple of the Sibyl at Tivoli; *after Robert*

HELMBRECKER, THEODORE. This eminent painter was born at Haerlem in 1624. He was the son of an organist, who destined him to the study of music, but his disposition evidently leading him to painting, he was placed under the tuition of Peter Grebber, at the time that Sir Peter Lely was a scholar of that master. On the death of his instructor, he travelled to Venice, and on his arrival was patronized and employed by the Senator Lordano, for whom he painted several pictures, which were greatly admired. The celebrity of his talent reached Rome, and he soon after visited that city, where he was immediately taken into the protection of the Cardinal de Medici. He afterwards visited Florence and Naples. After a residence of several years in Italy, he was desirous of returning to his native country, and of exhibiting his powers, such as they had become, from the advantages of travel, and the study of the best models. He was not disappointed in his hopes of a favourable reception from his countrymen. He was loaded with commissions, which he found it difficult to keep pace with. This flattering encouragement could not, however, detain him in Holland, his desire of revisiting Rome prevailed, and he returned to Italy. On his arrival at Rome he was employed by the Jesuits two years, for whom he painted some of his finest pictures. The style of Helmbrecker is excellent. He sometimes painted subjects as large as life; but he is more successful in his easel pictures, representing markets, fairs, public places, and views in Rome, with groups of poor, to whom the monks are distributing alms or food. His pictures of that description are admirably composed; his figures designed with elegance and taste, with the most expressive character; his touch is broad and free, and his colouring clear and harmonious. He sometimes resembles Bamboccio in the subjects and tone of his pictures, but they are designed and painted in a greater style. This estimable painter died at Rome in 1694.

[HELMONT, LUCAS GASSEL VAN, born at Brussels in 1480, is mentioned as a landscape painter whose works are very rare. He died in 1528.]

HELMONT, MATTHEW VAN, was a native of Brussels, about the year 1650. It is not known by whom he was instructed; but he excelled in painting fairs and Italian markets, with shops of confectionery, vegetables, &c., in a style that makes it probable that he had visited Italy. He resided some time at Paris, where his works were admired by Louis XIV., for whom he painted some of his best pictures. [He was a scholar of D. Teniers, and painted pictures, if not in imitation, at least analogous to those of that master. He died in 1719.]

HELMONT, SEGRES JAMES VAN. This painter was the son and scholar of the foregoing artist, born

at Antwerp in 1683. Although he had the misfortune to lose his father when he was very young, it does not appear that he received the instruction of any other master, but improved himself by studying the best models, and consulting nature in every thing. Van Helmont painted history with great reputation; his compositions are grand and copious, his design correct, and his colouring chaste and pure. His principal works are in the churches at Brussels, where they hold a respectable rank among the able artists of the Flemish school. In the church of Mary Magdalene, is a fine picture of the Martyrdom of St. Barbara, designed and painted in the style of Vandyck. In the church of St. Michael, is the Triumph of David: and at the Carmelites, one of his most esteemed works, representing Elijah sacrificing before the Priests of Baal. He died in 1726.

HELST, BARTHOLOMEW VANDER, a very eminent portrait painter, born at Haerlem in 1613. The Dutch biographers do not inform us by whom he was instructed, but he is deservedly considered as one of the ablest artists of his country. That his talents were of no ordinary cast may be presumed, from Sir Joshua Reynolds's description of his celebrated picture in the Stadhous at Amsterdam. "The best picture in this house," says that judicious critic, "is painted by Vanderhelst. It represents a company of trained bands, about thirty figures, whole length, among which the Spanish ambassador is introduced, shaking hands with one of the principal figures. This is perhaps the first picture of portraits in the world; comprehending more of those qualities which make a perfect portrait, than any other I have seen: they are correctly drawn, both heads and figures, and well coloured, and have great variety of action, characters, and countenances; and those so lively and truly expressing what they are about, that the spectator has nothing to wish for." [Vander Helst occasionally painted historical subjects, but he is superior in portraits. He died at Amsterdam in 1670.]

HEMMELINCK, JOHN. This painter was born at Damme, a small town near Bruges, about the year 1450. He lived soon after the time of John van Eyck, the supposed discoverer of oil-painting, as some of his works are dated 1479. It is not mentioned by whom he was instructed, but Van Mander reports, that being of a very dissolute character, he was reduced to the necessity of engaging as a private soldier, and, falling sick, was received as a patient into the hospital of St. John at Bruges. Sickness and solitude is the season of reflection; and it was during a tedious confinement that Hemmelinck beheld, in a proper view, the depravity of his conduct, and the degradation of his talent. He was no sooner in a state of convalescence, than he made known to the brotherhood of the hospital his profession, and offered to paint a picture for their chapel, as a testimony of his gratitude. He accordingly painted an altar-piece, with two folding-doors; in the centre picture he has represented the Nativity, with the Adoration of the Shepherds; on one of the shutters, a group of angels adoring the infant Jesus in the cradle; and on the other, the Presentation in the Temple. The picture bears the inscription, *Opus Johannis Hemmelinck M.CCCC.LXXIX.* This extraordinary performance is preserved in the chapel of the hospital, with great care and veneration. It is impossible to conceive any thing more beautifully or more delicately coloured than this surprising picture; the figures are grouped with an

order and intelligence little known in that early period; and some of the heads bear a character and expression very superior to the artists of his time. In the chapel of St. Julian was formerly a picture by Hemmelinck, representing St. Christopher carrying the infant Jesus across a River, with St. Benedict and St. Giles; it was considered an object worthy of French spoliation, and is now in the gallery of the Louvre.

[The preceding short and unsatisfactory notice, shows how little was known of John Hemling when the first edition of this Dictionary was published. Since that time discoveries respecting him have been made, that not only throw considerable light on his real works, but on those of several contemporary artists, whose names had almost sunk into oblivion, and whose pictures had been apportioned, according to the will of the possessor or the confidence of self-styled connoisseurs, to masters who had the good fortune to be historically recorded. Although the recent discoveries, as they may be termed, of several real connoisseurs in these matters, have cleared away much of the obscurity that enveloped the Flemish painters of the middle age, yet there remains sufficient to incite to further inquiry. Indeed, more than one country is interested in appropriating the artist whose works attract attention by their excellence, but the record of whose name and birth-place they had neglected to preserve, and had left solely to the care of tradition. The parties interested in sharing the glory of these eminent, but neglected artists, are the Germans, the Flemings, and the Dutch. Each can now furnish claims for one or the other of them. But as this is not the place for the discussion, it must suffice to give a concise account of some of the pictures acknowledged to be the work of John Hemling, (or, as some will have it, *Memling*), and of others attributed to him with less certainty.]

Dr. Franz Kugler, in his Hand Book of the History of Painting, part the second, on the German, Flemish, and Dutch Schools, notices Hans Hemling, as "the scholar of Roger of Bruges, and as one of the best artists of the school of Van Eyck, and the one by whom its principles, so far as we may judge from existing works, have been carried out, at once with the greatest freedom and originality. Of the personal career of this artist," he says, "little is known. This only is certain, that from the year 1479 he worked a great deal in the hospital of St. John, at Bruges; according to tradition, out of gratitude for having been received and attended there, when a sick and indigent soldier. At an earlier period he is said to have lived for some time in Italy; and in the last years of the fifteenth century, to have worked in Spain. This last supposition rests on his identity with *Juan Flamenco*, (John the Fleming,) who gained a considerable reputation in Spain." (See Ceán Bermúdez, *Diccionario Historico de los mas illustres Profesores de las bellas Artes en España*, tom. ii. page 118; and the articles *JUAN FLAMENCO* and *JUAN DE FLÁNDES*, in this Dictionary.) "Hemling adopted the mode of conception peculiar to the school of Van Eyck, tinged, however, with greater severity. The features are less lovely, but more earnest; the figures less elegant; the movements less soft; the handling sharper, with greater finish of the detail. His grouping is strictly symmetrical, and he confines himself in general to the characters absolutely necessary; whilst, on the other hand, he endeavours to exhaust the history, and often introduces the events which preceded or fol-

lowed the principal action, in a smaller size in the back-ground. We trace his more serious feeling particularly in the conception and colouring of his landscapes. If in John Van Eyck these shone in the light of spring, in Hemling they glow with the richness of summer; the greens are darker, the meadows more equally tinted, the foliage of the trees more dense, the shadows stronger, the masses of light broader and more tranquil. In other cases, the tone of his landscapes is a clear, uniform, autumnal tint. He is always successful in scenes which require the highest brilliancy of strong lights, as the rising sun; or forcible and singular combinations of colour, as in visions and such-like subjects." After this eloquent discriminating character of the master's style, Dr. Kügler proceeds to give an account of his pictures, of which, he says, "the best collection is in Bruges, and particularly in the hospital of St. John. Two of them are inscribed with his name and the date of the year 1479. Both are altar-pieces with wings, and are preserved in the common or chapter hall." Of these he gives a minute description; and mentions a third picture of a Sibyl, in the same hall, ascribed to Hemling, but the genuineness of which is doubted. In the chapel of St. John's hospital is also the celebrated Reliquary of St. Ursula, a shrine about four feet in length; its style and form are those of rich Gothic church architecture, such as we often find adopted for the larger depositories of relics. On this precious gem of art is represented, in different compartments, the several events recorded in the legend of St. Ursula, and other subjects of a religious character; all of which are eloquently described by Kügler. "These little pictures," he says, "are among the very best productions of the Flemish school. The drawing in these small figures is much more beautiful than in the larger ones by the same master; there is nothing in them meagre, stiff, or angular; the movements are free; the execution and tone of colour, with all its softness, very powerful; the expression in the single heads, of the highest excellence." He next mentions the series of small pictures in the private collection of the king of Holland, formerly in Brussels, as equally excellent. They contain, in two long panels, ten scenes from the life of St. Bertin, and once served as a covering to the splendid reliquary of this saint, preserved in the Abbey-church of St. Martin, at St. Omer. Also, a similar picture, of a long form, now at Munich, and formerly in the Boisserée collection, which, he says, deserves especial notice. "It represents the principal events of the life of Christ and the Virgin (the Seven Joys and the Seven Sorrows of the Virgin); not in separate compartments, but in one great whole, united in a landscape, with an endless number of subordinate events: a whole world of life, and joy, and sorrow, all executed with wonderful grace and beauty." In the Academy of Bruges are preserved two altar-pieces by Hemling. The one which contains the Baptism of Christ, and other scenes of sacred history, is an excellent and beautiful work; the other, with the date 1484, and the Story of St. Christopher, is less important. Besides these, there are in Bruges other works bearing the name of Hemling; one is a small altar-piece, in a closed chapel, on the right, in St. Salvator, representing the Martyrdom of St. Hippolytus. In the hall of St. Julian's hospital, is also a *diptych*, of the year 1487; on one of the panels is painted the Holy Virgin and Child, and on the other, the donor. In a chapel at Louvain there is an altar-piece by Hem-

ling, which consists of several panels; it represents the martyrdom of St. Erasmus; on the wings are saints, and above, the Last Supper, a simple symmetrical composition, of extremely delicate execution. Of the pictures "marked with the name of Hemling, in the Berlin Museum," Kügler speaks with some hesitation; and the editor of the English translation of his work (the intelligent Sir Edmund Head) cannot reconcile his description of an altar-piece there with the account of the picture in the Berlin Catalogue. There are also some excellent portraits by Hemling. Two are in the private collection of the king of Holland; one represents a young lady; the other, a man of middle age, which is supposed to be Hemling's own likeness. A third was in the collection of Mr. Aders, in London, with the date 1462, also taken to be a portrait of the artist. Among the numerous excellent miniatures in the style of Van Eyck, which occur in different places, the hand of Hemling is said to be often recognised; but of these only one is historically authenticated. It is a large Breviary, in the library of St. Mark, at Venice: the text is enclosed in ornamented borders of the most varied kind, and is broken by larger illuminations, chiefly of sacred subjects. The richness of these illustrations, their grand style, and fine execution, give to this work the first place among similar manuscripts. These were executed by Hemling, with the assistance of two scholars, *Liwin of Antwerp*, and *Gerard of Ghent*. Professor Waagen, director of the Royal Gallery at Berlin, in the account which he gives of his journey in England, says, "I have really had the good fortune to see one of the richest and most beautiful works of this great master. It is the small travelling altar of the Emperor Charles V., which, up to the time of the French Revolution, was in the cathedral of Bruges, whence it was obtained by purchase by Viscount d'Armagnac, a French general, and has lately been sent to M. Berthon, a French painter residing here, (London,) to be sold." He then gives a detailed description of the subjects, and concludes by saying, "*Unfortunately* the demand of £3000 sterling for this jewel is so extravagant, that no offer even has been made for it."—This jewel is now in the private collection of the king of Holland, as will be seen in the sequel. Dr. Kügler has been quoted largely for the knowledge and just feeling he displays with regard to the masters of the Flemish and Dutch schools, and of painters in general; and Dr. Waagen, for the reputation he has acquired, and the value so frequently attached to his opinions on art and artists. Others of less celebrity, who have written as mere tourists, may be passed on the present occasion, as their accounts and opinions appear, too frequently, but echoes. It is a different matter, however, with Mr. C. J. Nieuwenhuys, whose excellent and very valuable catalogue of the pictures in the private gallery of the king of Holland, contains an account of no less than nine authentic works of John Hemling, and of four others, under the head "ATTRIBUE." As this catalogue is privately printed, and not to be readily obtained, it will, perhaps, be gratifying to many to have copious extracts from it, especially as regards the artist under consideration. The high reputation which Mr. Nieuwenhuys has acquired as a profound connoisseur, in all that relates to the German, Flemish, and Dutch painters, and the extensive commerce he has had for many years in the best works of the best masters, are guarantees for a right judgment on all that he discusses relating thereto.

He commences his account of the works of the master, in the king's collection, by stating that John Hemmling was born at Bruges about the year 1440, and that he was living in the year 1499. He then gives a detailed and critical description of the two pictures (Nos. 6 and 7) containing the ten subjects of the life of St. Bertin. St. John the Baptist, Mary Magdalene, St. Stephen, and St. Christopher, (Nos. 8, 9, 10, and 11,) are next described. The *Repose in Egypt*, (No. 12,) formerly in Mr. Aders's collection in London; the portrait of a Young Lady, (No. 13,) taken from a sepulchral monument in the church of St. Donat, at Bruges, in 1818, and on which is inscribed *OBYT ANO DÑI 1479*; and lastly, St. Luke painting the Virgin (No. 14). The celebrated portable altar of Charles V., which gave Professor Waagen so much delight, and with which he would probably have enriched the Museum at Berlin, but for the enormous sum demanded for it, next ranks (No. 15) under the head of "*Attribué à Jean Hemmling*," and of which a minutely detailed account is given. The Birth of St. John; the Baptism of Christ; the Portrait of a Man, supposed by Kugler to be that of the artist, (Nos. 16, 17, 18,) also range under the head "*Attribué*." Lastly, St. Christopher, (No. 19,) is said to be "*of the school of Hemmling*." This arrangement shows a desire not to mislead by following in the track of those who had, with less knowledge, affirmed them all to be by Hemmling. No doubt several of them are worthy of his pencil; but "there were great men before Agamemnon." Speaking of the portable, or, as it is called, the travelling Altar-piece of the Emperor Charles V., Mr. Nieuwenhuys remarks: "Cette œuvre a été généralement attribuée à Hemmling, et a été décrite comme telle. Cependant, plus j'étudie le tableau, plus son caractère historique me semble plus sévère, et d'un style plus ancien que les ouvrages d'Hemmling. D'après les minutieuses recherches que j'ai faites sur les diverses écoles du moyen âge, et d'après des éclaircissements qui me sont venus à l'appui de ces recherches, je suis parvenu à m'assurer que cette œuvre, dont on fait honneur à Hemmling, est réellement due au pinceau de son maître, le célèbre *Roger de Bruges*, tant vanté dans l'histoire de l'art, et dont on n'avait pu jusqu'à ce jour retrouver les ouvrages. Elle fut donnée par le pape Martin V. au roi Jean II., et lui servit d'oratoire particulier. En 1445, ce prince en fit don au monastère appelé *Certosa di Miraflores*, situé à une demi-lieue de Burgos. Don Antonio Conca dit, dans sa description de l'Espagne, (*Descrizione odepórica della Spagna, Parma, 1793*.) tom. i. page 33, que dans les archives du monastère, on lit, en langue latin, l'article suivant: 'En 1445, le roi susdit (Don Jean) fit don d'un oratoire précieux ayant trois tableaux: la nativité de Jesus-Christ, la descente de croix, et l'apparition à Marie après la resurrection. Cet oratoire fut peint par maître *Roger* (le nom est écrit ici *Rogel*) grand et fameux peintre flamand.' Ce chef d'œuvre, connu sous le nom de *l'autel portatif de Charles Quint*, fut tellement vénéré par ce monarque qu'il le faisait transporter à sa suite dans toutes ses expéditions guerrières. C'est dans sa tente et devant cette petite chapelle que l'illustre souverain s'est maintes fois agenouillé, adressant ses prières à Dieu, avant de livrer les combats mémorables qui ont illustré son règne. Des faits aussi importants, et qui se rattachent à ce précieux tableau le rendent encore plus intéressant. Après la mort de Charles Quint, il orna de nouveau le monastère, la *Certosa di Mira-*

flores, où il fut conservé jusqu'à l'époque de l'invasion des armées Françaises sous Napoleon. C'est pendant l'occupation de la Péninsule par ses armées, que le hasard le fit tomber en la possession du général d'Armagnac, au moment où il allait périr dans un de ces terribles incendies, où tant de choses précieuses ont disparu sans retour. Il fut acheté de la famille d'Armagnac par M. Nieuwenhuys, de qui sa Majesté le roi des Pays-Bas en a fait l'acquisition. Cet objet d'art est dans un état extrêmement remarquable de conservation; il semble avoir défié le temps, qui a détruit un si grand nombre d'autres monuments moins exposés peut-être à ses ravages que celui-ci ne l'avait été. La botte même, ou l'encadrement de ces peintures, est resté dans son état primitif; la serrure seule est moderne." In corroboration, Mr. Nieuwenhuys refers to the work published by Mr. *D. F. Campe*, under the title *Reliquien von Albrecht Durer seinen verehrern geweiht*, being some interesting notices given by Albert Durer of the journey he made in the Low Countries in 1520; wherein, among other particulars, he says, "Pendant mon séjour à Bruges, on me conduisit dans la résidence de l'empereur, que est d'une grande magnificence, là je vis la chapelle par Roger." (The name Roger is written *Rudiger* in German.) This is, no doubt, the chapel in question, as Charles the Fifth carried it with him in all his expeditions, and he was in the Low Countries at this period in his route to Aix-la-Chapelle, there to receive the imperial crown. With regard to the birth-place and name of the artist, which have been subjects of dispute, (and which dispute is not yet terminated,) Mr. Nieuwenhuys adduces proofs in support of Bruges and Hemmling, that will strongly fortify the partisans in their favour. He observes, "Descamps, qui a écrit avec beaucoup de légèreté, affirme que Carel van Mander se trompe lorsqu'il dit que Hemmling est né à Bruges, mais il ne donne aucune preuve à l'appui de sa refutation; il prétend que ce peintre naquit dans la petite ville de Damme; or, il me semble que, quand on nie des faits, il faut au moins pouvoir présenter quelque bonne raison pour justifier son assertion, et c'est ce que Descamps n'a pas fait; en outre, il se trompe encore lorsqu'il prétend avoir lu sur la bordure d'un de ses tableaux que se trouve à l'hôpital de Bruges, *OPUS JOHANNIS HEMMELINCK. M.CCCC.LXXIX*. Sa description du tableau est aussi incorrecte que celle de l'inscription, puisqu'il dit que le tableau auquel il se reporte est la naissance de Notre Seigneur, et les Bergers en adoration. Il n'y a point de tableau à l'hôpital Saint Jean que représente l'adoration des Bergers; mais nous voyons, par ce qu'il dit de volets, qu'il veut parler du tableau de l'Adoration des Mages, peint par Hemmling, dans lequel il a introduit le portrait du donateur Jean Floreins, âgé de 36 ans. On dit que le peintre s'y est peint lui-même dans la personne qui regarde par la fenêtre à droite; mais il ne porte pas la robe des malades, ainsi que le dit M. Descamps, dont l'ouvrage fourmille d'erreurs." Of this picture Mr. Nieuwenhuys gives a full description, which he closes with an exact copy of the inscription thereon; with the date and authentic signature of the master: *ANNO · MCCCC · LXXIX · OPUS ·*

JOHANNIS · HEMMLING. In the same year he finished, for the same establishment, one of the most important of his works. It is 65 inches high and 64 wide. The principal subject is a Holy Family, or the Marriage of Saint Catherine; on the right wing is St. John writing the Apocalypse in the

Isle of Patmos; on the left, St. John the Baptist. It is remarkable for the execution and finish. On the exteriors of the wings are the portraits of the donors of the picture, accompanied by their patrons and patronesses; in the interior of the picture, at the lower border, Hemling has distinctly traced, OPUS JOHANNIS HEMLING ANNO . M.CCCC.LXXIX.

1479. "H", the H in Johannis and in Hemling

being exactly of the same form, thus H. Mr. Nieuwenhuys remarks, "Ces inscriptions étant lisiblement écrites, il est certain qu'on ne peut prendre la première lettre du nom d'Hemling pour un M au lieu d'un H; d'autant mieux que l'artiste s'est servi de la même lettre H dans le mot JOHANNIS, sur lequel on ne peut se tromper. Indépendamment de cette preuve évidente, tous les M sont tellement distinct qu'ils n'ont rien de commun avec les H."

He adds, "J'ai consciencieusement copié ces inscriptions sans en altérer la moindre lettre; car ce n'est que par la parfaite exactitude que l'on peut éclairer le lecteur." This is bringing the question in the fairest and clearest manner before the reader. That there are instances of the letter H being substituted for M is well known; but whether it was owing to caprice, ignorance, or a dialect, it is not easy to determine. Instances may be found on a medal of the Emperor Maximilian; and an inscription on the nimbus surrounding the head of the Virgin by Gentile da Fabriano, given by *Rosini* in the third volume of his *Storia della Pittura Italiana*. That Hemling resided at the hospital of St. John at Bruges is quite certain; and it is an immemorial tradition, with the religious tenants of that establishment, that he was a soldier when he first presented himself there; that he was received, carefully attended, and remained long enough there to paint the pictures which are still preserved; but that he was a dissolute character is not in proof. Mr. Nieuwenhuys very justly observes, "D'après la noblesse et l'élevation de pensées qu'Hemling a déployées dans ses œuvres, on peut, on doit même attribuer ses infortunes à des causes plus honorables. Le quinzième siècle offrait un vaste champ aux imaginations chevaleresques; la gloire des armes inflammait alors tous les esprits. On pourrait conjecturer avec vraisemblance qu'Hemling s'enrôla sous le drapeau de Charles le Téméraire, soit dans la guerre de 1474, entreprise pour remplacer l'Évêque de Cologne sur son siège, soit dans la fatale campagne contre les Suisses, campagne si funeste aux Flamands et où Charles le Téméraire resta sur la champ de bataille, près de Nanci, le 5 Février 1477. On sait qu'après cette défaite, les débris de l'armée rentrèrent en Flandre dans l'état le plus déplorable. Cet événement offre plus de rapport avec l'anecdote qui concerne Hemling; et ce qui viendrait encore confirmer cette opinion, ce sont les dates des ouvrages que nous venons de décrire." Works of such exquisite beauty, and holiness of character, are not the productions of a dissolute mind. Descamps must, therefore, have been in error, when he reported that "Hemling s'enrôla par libertinage en qualité de simple soldat, et que le dérèglement de sa conduite l'avait mené dans la plus grande misère." Mr. Nieuwenhuys observes, "If the life of Hemling is not so well known to us as we could desire, we have at least the satisfaction of knowing a great number of his authentic works, which are the guides to a just

appreciation of his fine talents. His pictures are the most beautiful pages of his history. It is to be regretted that many other artists of great ability; contemporaries with Hemling, have not signed their works; such as the celebrated Roger de Bruges, Hugo Vander Goes, Dirck Van Haerlem, Vander Meire de Gand, and others, whose pictures are so rarely known, that when they are discovered they are attributed, for the most part, to Van Eyck, or to Hemling; and it is because their works bear a resemblance to those two better known great masters that the mistake arises," and it continues because the possessors are content to rest in the belief that they are the productions of artists of such renown. Mr. Nieuwenhuys concludes his remarks on the works of Hemling with the following observations: "Dans mes refutations, je n'ai cherché qu'à constater des faits qui, pour moi, sont avérés. L'expérience m'a appris à me défier des opinions hasardées, et de toutes ces théories imaginaires que les écrivains répètent les uns après les autres, et qui tombent devant la réalité, des qu'on a sous les yeux les monuments eux-mêmes, dont tant de critiques parlent sans les avoir vus, ou sans les avoir compris." The reader may feel obliged by these extracts, taken, by permission, from a book that is not in commerce, and, therefore, not easily obtained. It is due, also, to the inquirer, and no less so to the author of "l'Histoire de la Peinture Flamande et Hollandaise," M. Alfred Michiels, to direct attention to the numerous particulars that are given in that valuable and interesting work. It is true that M. Michiels is an enthusiast in art, and writes in a very poetical style on the beauties and excellencies of the ancient Flemish and Dutch painters; but his enthusiasm is tempered with judgment, and his poetical language harmonizes with the subjects he describes. With regard to *John Hemling* and his works, his opinions agree in the main with those of Mr. Nieuwenhuys; some of his descriptions are more diffuse, and he enriches his accounts of the pictures with a relation of the legends from which they are taken, and with anecdotes and reflections that show his whole heart is interested in the matter. His relation of the tastes and temper of *Charles le Téméraire*, and of Hemling's connexion with that despotic potentate, disprove the aspersion on the character of the latter, that he was of dissolute habits. His account of Hemling's introduction to the hospital of St. John, divested of some of its poetical embellishments, has an air of probability; and that of his labours there, is supported by facts. He describes about one hundred pictures, to be found in various places, attributed to John Hemling, and gives a minute account of the miniatures in the famous manuscript in the library of St. Mark at Venice, pointing out those that he conceives to belong indubitably to that master; also of others in the libraries at Oxford, the Hague, and Munich. He is not willing to allow that John Hemling ever worked at the Carthusian Monastery at Miraflores in Spain, though he admits the genuineness of his pictures there. As he mentions *Juan Flamenco*, and conjectures that under that name John Hemling is intended, if he had referred to Cean Bermudez, he would have found that he resided in the said Carthusian monastery at Miraflores for three years, and that he received, in addition to his maintenance, the sum of 53,545 maravedis for his labours there. (See the articles *Juan Flamenco* and *Juan de Flándes* in this Dictionary.) The following extract from M. Michiels is interesting, both as it regards the


spelling of the name, and the year of John Hemling's birth; though he will not admit the inference that the Germans would draw from it. "En 1822, M. Von Lassberg, demeurant à Eppishausen, près de Constance, acheta dans la dernière Ville un manuscrit du quatorzième siècle. Il renfermait la chronique alsacienne de Königshoven, rédigée en 1386. La généalogie d'un Hans Hemling occupe la fin du livre, et les caractères annoncent une époque assez rapprochée de la date qu'on vient de lire. On avait alors l'habitude de consigner des notices de ce genre dans les Bibles et autres ouvrages précieux, que se léguaient comme un bien patrimonial. La liste ne remonte pas plus haut que le grand-père, Radin Hemling, né en 1342, mort en 1414; viennent en suite le père, Conrad, né en 1394, mort en 1448; la mère, Marguerite Bruschin, décédée en 1447, et leurs six enfants, dont l'avant-dernier, Hans Hemling, avait vu le jour en 1439. Quelques détails sur l'histoire de la famille sont joints à cette nomenclature; ils vont jusqu'à l'année 1490, où une des sœurs fut mise au tombeau." If the manuscript be correctly transcribed, the name is, unequivocally, HEMLING; and the date of his birth coincides with the events and labours of his life. Zani, in his Index, writes the name *Hemmelinck*, with the date 1479, probably from Descamps, and he adds, "non Memeglino, nè Memelin, nè Memilino, nè Memmelinck." Under the head of the *Fiamminghi* he places *Maestro Giovanni*, detto *Giovanni de Flandes*, Operava 1496 and 1509. These dates correspond with those given in Cean Bermudez to *Juan Flamenca* and *Juan de Flándes*, as before mentioned, and there is little doubt the three names indicate one artist, namely, JOHN HEMLING. Thus, as far as the limits of a dictionary will allow, an endeavour has been made to bring under the notice of the inquirer the best information respecting this admirable artist, by quoting from those authorities that appear to write from facts. The orthographical dispute will not soon terminate; it is a fine subject for tourists who are anxious to display their knowledge, or their ignorance, in acquainting the public with the discoveries they have made in their travels; and there are plenty of materials to keep up the contest. But the discriminating Dr. Kügler, the enthusiastic and earnest Michiels, and the thoroughly learned and practical connoisseur in Flemish and Dutch paintings, Mr. J. C. Nieuwenhuys, form a triumvirate of champions on the one side, strong enough to maintain the battle with the numerous light infantry that fight on the other.]

HEMMESSEN, JOHN VAN. This painter was a native of Flanders, and flourished about the year 1550. He studied in Italy, and appears to have formed his style by an imitation of the works of Lionardo da Vinci: his pictures, particularly his children, have been frequently attributed to that master. In the collection of Dusseldorp, is a picture by him, representing an *Ecce Homo*, dated 1544; and in the gallery of the Louvre another, of Tobit restoring Sight to his Father. [In the Museum at Brussels there is a Descent from the Cross, by him: Balkema writes his name Hemmisten.]

HEMRICH, C. H. From the name of this engraver he was probably of Germany. He resided in London about the beginning of the last century. We have by him a set of butterflies and insects, after *Roessel*, neatly executed.

HEMSKERK, MARTIN VAN VEEN, called MARTIN. The family name of this painter was Van

Veen; he was the son of James William van Veen, born at Hemskirk, a village near Haerlem, in 1498. His father, yielding to his desire of becoming a painter, placed him under the care of John Lucas, of Delft, where he studied some time. The reputation of John Schoorel was at that time the most distinguished of the artists of his country, and Hemskerk quitted his first master, and went to Utrecht, where he entered the school of Schoorel. His progress under that able master was such, as to excite the jealousy of his instructor, who dismissed him from his academy. One of his first public works was a picture of St. Luke painting the Virgin, for the chapel of the painters at Haerlem, so entirely in the manner of Schoorel, that it was generally supposed to be by him. At the age of thirty-four he went to Italy, and passed three years at Rome, where the beauties of antiquity, and the works of Michael Angelo Buonaroti, were the particular objects of his study. On his return to Holland he painted several pictures for the public edifices at Amsterdam, particularly an altar-piece of the Crucifixion, for the old church, with two folding-doors, representing subjects of the Passion of our Saviour. The compositions of Martin Hemskerk, though copious, are without judgment or taste; and in attempting to imitate the great style of Buonaroti, his design is frequently overcharged and preposterous. His draperies are clumsy, with a confusion of folds, and the expression of his heads is neither marked with grace or beauty. With all these defects, he enjoyed the reputation of a distinguished artist at the time, and in the country in which he lived. We have a few etchings by Martin van Veen, or Martin Hemskerk, which are more esteemed for their scarcity than the beauty of their execution, or the correctness of the design. He usually marked them

with the cipher . The following are by him:

Judah and Thamar.

The Annunciation of the Virgin.

The Wise and the Foolish Virgins.

Industry and Commerce.

He died in 1573.

HEMSKERK, EGBERT, THE ELDER, a Dutch painter, born at Haerlem about the year 1610. He painted the interiors of Dutch alehouses, with boors regaling or quarrelling. These subjects he treated with some ability; but he has been so infinitely surpassed by Brower and Teniers, that his pictures are of very inferior consideration.

HEMSKERK, EGBERT, THE YOUNGER, was probably the son of the preceding painter, born at Haerlem in 1645, and is said to have been a scholar of Peter Grebber; but from the great similarity of his style, and the subjects he painted, to those of the elder Hemskerk, it is most probable that he was instructed by him. He visited England in the reign of King William, and was much patronized by Lord Rochester. He painted drunken scenes and drolls with considerable humour, and sometimes incantations, spectres, and similar eccentricities, in which he showed a ready invention and some ingenuity, but his colouring is cold and heavy. He died in London in 1704.

[HENDRIKS, WYBRAND, was born at Amsterdam in 1744, but resided chiefly at Haerlem. He painted landscapes, portraits, interiors; but the pictures by him which are most prized, are flower-pieces, and subjects of dead game, in the manner of Weeninix. He was, however, good in every department, and his works are beginning to assume

their place in some of the finest collections. There is a view of Hærlém by him in the Museum at Amsterdam. He died in 1830.]

[HENGEL, H. F. VAN, a native of Nimeguen, studied under Heroman Vander Myn, and painted landscapes and conversations of a cabinet size. Either the public disregarded his works, or he was so enamoured of them as not to part from them, that he retained them, as a collection, to the time of his death, when they were sold with the pictures of other masters belonging to him. He died at Utrecht in 1785.]

HENRIET, ISRAEL. This artist was born at Nancy about the year 1607. He was the son of Claude Henriet, a painter little known, who taught him the rudiments of design, and sent him to Rome for improvement, where he studied some time under Antonio Tempesta. He returned to France, and established himself at Paris as a printseller, and published some of his own plates, as well as those of Callot, Della Bella, and Israel Sylvestre, who were all employed by him. He engraved a few plates of views and small subjects, in which he imitated the style of Callot. He died at Paris in 1661.

HENRIQUEZ, BLAISE LOUIS, a French engraver, born at Paris in 1732. He was a pupil of N. G. Dupuis, and was admitted into the Academy in 1779. We have by him some plates of portraits, and other subjects, executed with the graver, in a neat style; among which are the following :

PORTRAITS.

Louis XVI. King of France; *after J. Bozé.*
Denis Diderot; *after Vanloo.*
John d'Alembert; *after Jollain.*
Francis Maria Arouet de Voltaire; *after Barat.*

SUBJECTS AFTER VARIOUS MASTERS.

Minerva driving away the God of War; *after Rubens.*
Mercury and Argus; *after G. van Beekhout.*
Honours paid to the Constable du Guesclin; *after Brenet.*

HENSHAW, W. Mr. Strutt mentions this name as affixed to a private etching of the portrait of Mr. Gray, the poet.

[HENSTENBURGH, HERMAN, was born at Hoorn in 1667. He excelled in painting birds and flowers, in water colours, which are still in estimation.]

[HERCK, JACOB MELCHIOR VAN, a Flemish painter of flowers, was living in 1720. He was son-in-law to P. G. Verbruggen, whose works he copied.]

HERISSET, A., an indifferent French engraver, who flourished about the year 1740. He engraved part of the plates for the folio publication of *Views of Versailles*, and also some plates of fortification; published in 1757. We have also some prints by him, after J. F. de Troy.

[HERLIN, FREDERIC, a painter of Nordlingen, who flourished from the middle to the latter part of the fifteenth century. He was a close imitator of the manner of Van Eyck. There are pictures by him at the church of S. George, at Nordlingen, representing a Crucifixion, and the Virgin with the Infant, and Saints attending, with the dates 1462 and 1488. There is also a grand *Triptique*, very beautiful, and which ornaments the choir of the cathedral of Meissen, attributed to him. Unfortunately this has been shamefully injured by some dauber, under the pretence of restoration. It resembles, in a surprising manner, the works of Van Eyck, in the composition, and in the naked figures; only the latter are not so well treated. The draperies do not exhibit so distinctly as in Jan Van Eyck the

particular stuffs, but they are more nobly cast, and resemble the manner of his brother Hubert. There were several other painters of the same name and period, but the records are very defective. Discoveries, however, may be expected from the prevailing interest in the works of the old German and Flemish masters.]

HERREGOUTS, HENRY. This painter was born at Mechlin about the year 1666. It is not known by whom he was instructed; but he was a very reputable historical painter. There are several of his works in the churches at Antwerp, Louvaine, and Bruges. His pictures are composed in a grand style, and his design is correct. He possessed an uncommon freedom of hand, and his colouring is chaste and clear, resembling that of Vandyck. The airs of his heads are graceful and expressive, and his draperies are simple and well cast. In the cathedral at Antwerp, is a fine picture by Herregouts of the Martyrdom of St. Matthew. At Bruges, in the church of St. Anne, is his most capital performance, representing the Last Judgment, an immense work, the figures larger than life, grandly composed, and in a bold style of design. [Died at Antwerp 1724.]

HERREGOUTS, JOHN BAPTIST, was the son and the disciple of the foregoing artist, born at Bruges about the year 1700. He painted history in the style of his father, and though he is inferior to him in some respects, his works possess considerable merit. The following are his most esteemed performances: in the church of St. Anne, at Bruges, the Virgin and Infant in the Clouds, with a Glory of Angels; in the church of the Carmelites, the Presentation in the Temple; and at the principal altar, the Virgin and several Saints kneeling before Christ, considered his best production. We have a few etchings by this artist, executed in a free, slight style; among which, is a St. Cecilia surrounded with Angels, signed *J. Baptistus Herregouts, f. et invent. a Brugge.*

[HERREGOUTS, MAXIMILIAN, an artist of whom little is known. A picture with his name, and the date 1674, represents a Kitchen with a Woman making Pancakes.]

HERRERA, FRANCISCO DE, THE ELDER, a Spanish painter and architect, born at Seville in 1576. He was a scholar of Luis Fernandez, and was one of the earliest artists of his country who attempted to reform the dry and tasteless style that had prevailed before him. His colouring was bold and clear, and he gave great relief to his figures. Among his most considerable works are his picture of the Last Judgment, in the parochial church of San Bernardo at Seville; and his fresco paintings in the cupola of San Buena Ventura. He visited Madrid when he was upwards of sixty years of age, where he painted several pictures of the life of San Ramon, in the cloister de la Merced Calzada. He also excelled in painting fairs, markets, and merry-makings, which were much admired. Herrera etched several plates from his own compositions, particularly his pictures in the cupola of S. Buena Ventura.* He died in 1656.

HERRERA, FRANCISCO, THE YOUNGER, was the son and disciple of the foregoing artist, born at Seville in 1622. After passing some time under his father, he visited Rome, and applied himself with great assiduity in studying the beauties of anti-

* Don Diego Velasquez, the most illustrious painter of Spain, was educated in the school of Herrera the Elder.

quity, and the works of the most eminent masters. A residence of six years in Italy rendered him one of the most accomplished artists of his country, and some time after his return to Seville he was appointed sub-director of the Academy at its institution in 1660, of which Murillo was president. Not brooking this inferiority, he went to Madrid, where his talents soon brought him into public estimation. He was appointed painter to Charles II. of Spain, and superintendent of the royal works. His principal performances at Madrid are, the great altarpiece of the Barefooted Carmelites, representing San Hermendildo; the cupola of the convent of Nuestra Señora de Atocha, where he painted the Assumption of the Virgin; and in the convent of Corpus Christi, St. Anne teaching the Virgin to read. Herrera the Younger also excelled in painting still-life, flowers, and fish, and for his peculiar talent in the last was called by the Italians *il Spagnuolo degli Pesci*. He died in 1635.

HERS, or HERTZ, JOHN DANIEL, a German engraver, mentioned by Basan. He was born at Nuremberg in 1599. He etched several plates after his own designs, and from the works of Rottenhammer, and other masters. We have, among others, a large etching of St. Paul preaching at Athens, from a composition of his own. He died in 1635.

[HERSENT, LOUIS, a French historical and portrait painter, was born at Paris in 1777, and was a scholar of Regnault. He painted many interesting subjects from the poets, and passages of French history, which are to be found in some of the best collections in France. Portraits by him of distinguished persons are numerous. Several of his pictures have been engraved by Adam, Laugier, Tardieu, and others. He was a member of the French Institute, the Royal Academy of Berlin, and an officer of the Legion of Honour. His wife, Madame Hersent, whose maiden name was Maudit, has also distinguished herself as an historical and portrait painter. Some of her pictures are in the galleries of the Luxembourg and Fontainebleau, and have been engraved by Tardieu. She was born in 1784, but whether she be living is not ascertained.]

HERTOCKS, A., an English engraver, who flourished about the year 1660. He was principally employed by the booksellers in portraits and frontispieces. His plates are executed with the graver, in a stiff, tasteless style, though neat. His portraits are his best prints, and they are more valued for their rarity than their merit as engravings. Among others, we have the following by him :

PORTRAITS.

Charles I. kneeling, holding a Crown of Thorns; *after P. Fruytiers*.

Charles II., when Prince of Wales.

Sir Edward Nicholas, Secretary of State; *after Hanneman*.

Sir Francis Wortley, Bart.

Henry Rolle, Juris-consult; prefixed to his Abridgment.

Robert Rawdon, a Governor of St. Thomas's Hospital.

William Chamberlaine, M. D. and poet; prefixed to his *Pharonnida*.

Hugh Crompton, poet.

Alexander Bromé, poet.

Gideon Harvey, M. D.

Edward Waterhouse, Juris-consult and antiquary.

He engraved a frontispiece to the *Icon Basilike*, and another to the complete collection of the King's works; also that for Mr. Evelyn's *Sculptura*.

HEUDELLOT, J., a modern French engraver, of no great celebrity, who resided at Paris about the

year 1760. We have by him a few plates after *Adrian van Ostade* and *Lingelbach*; also the portrait of Margaret van Goyen, after a picture by *Jan Steen*, her husband.

HEUMAN, GEORGE DANIEL, a German engraver, who resided at Nuremberg about the year 1724. He engraved a set of architectural views of the churches, &c. at Vienna, published by John Andrew Peeffel, at Augsburg, in 1724. They are neatly executed. He also engraved several portraits of German characters.

HEUSCH, WILLIAM DE. This painter was born at Utrecht in 1633. After receiving some instruction in his native city, he visited Rome, where he became a scholar of John Both. He painted landscapes in the charming style of that master, and sometimes approached so near to him, that his pictures have frequently been mistaken for those of Both. His landscapes exhibit the most pleasing scenery, and evince more of the Italian taste than that of his country. They are embellished with figures and cattle, neatly drawn, and touched with great spirit. His subjects are frequently taken from sites in the vicinity of Rome; and they sometimes represent views of the Rhine, and waterfalls. Though inferior to Both, this artist holds a respectable rank among the able landscape painters of the Dutch school. We have a set of twelve spirited etchings of landscapes with figures, by William de Heusch, after his own designs, which are become extremely rare.

HEUSCH, JACOB DE, was the nephew of William de Heusch, born at Utrecht in 1657, and was instructed in the art by his uncle, whose style he at first adopted. Having made considerable proficiency under so able an instructor, he was recommended to visit Italy, where he passed several years. He met with very flattering encouragement at Rome, his pictures being much admired. He particularly attached himself to the study of the works of Salvator Rosa, whose picturesque style he imitated with considerable success. His pictures represent the most select views in the environs of Rome, enriched with groups of charming figures, correctly drawn and vigorously touched. We have a few etchings by this painter of landscapes, from his own designs, executed in a neat, slight style. He died in 1701.

HEUSCH, ABRAHAM DE. This painter was probably a relative of the two preceding artists. He was born at Utrecht in 1650, and was instructed in the rudiments of the art by an obscure painter, called Christian Striep. He excelled in painting plants, insects, and reptiles; which he designed and painted with surprising patience and labour. His pictures of that description do not yield to the highly wrought productions of Gerard Dou or Mieris, in the delicate polish of their finishing. There are a few etchings of landscapes by Abraham de Heusch, from his own designs.

[HEUVELE, ANTONY. VANDEN, a scholar of Gaspar de Crayer, was born at Ghent at the commencement of the seventeenth century. He was for some years in Italy. On his return to Ghent he painted many good pictures, which are in the churches and private collections there, and in other cities in Belgium. The Museum at Ghent possesses his best; the Museum at Brussels has his Martyrdom of S. Aurelia.]

[HEWICK, GASPARD, was born at Oudenarde in 1550. He went to Italy and studied under Lorenzo Costa, and produced some good pictures, on a large

scale, for churches and other public buildings. He died in 1611.]

[HEYDEN, JOHN VANDER, a Flemish portrait painter, who was for some time in London, where he died about 1686.]

HEYDEN, JOHN VANDER. This celebrated painter was born at Gorcum in 1637. His only instruction in the art was a few lessons in drawing he received from an unknown glass-painter; but his natural genius soon discovered itself in the production of some designs of ruins and buildings, finished in a manner so correct and precise, that they were the admiration of the artists of his time. He next attempted to represent similar subjects in oil, which he carried to a perfection that is unexampled. The pictures of Vander Heyden represent the most picturesque views of the different towns in Holland, and the adjacent countries, particularly the principal parts of Amsterdam, in which he has introduced the most minute objects with a neatness and precision that are wonderful. Although he goes into the detail of each individual brick or stone in the buildings, there is nothing hard or dry in his pictures; his touch is dexterous and light, and there is a mellowness in his colouring and pencil that takes away all appearance of drudgery or labour. He thoroughly understood the best principles of the *chiaro-scuro*, and the arrangement of his masses is masterly, producing the finest effect. He was a perfect master of perspective; and in the linear diminution of every object its rules are strictly observed. The pictures of this extraordinary artist are generally embellished with admirable figures by Adrian Vanden Velde, which contribute in no small degree to their beauty and value. After the death of Adrian, the figures in the pictures by Vander Heyden were usually painted by Lingelbach. We have a few etchings of views by this painter from his own designs. He died in 1712. [His name was Vander *Heyde*, for so he signed it. He travelled into Germany, Belgium, and England. At Cologne, Brussels, London, and other places, he took interesting views of their remarkable monuments, and country seats. Vander Heyde had also a secret of printing pictures in oil colours, which he afterwards retouched with the pencil. Several of them, done on parchment, were afterwards fixed on panel so ingeniously as to deceive the unpractised eye.]

HEYLEN, GONZALES VAN. This artist was a native of Antwerp, and flourished about the year 1694. According to Papillon, he engraved on wood, in a free, spirited style. He engraved several frontispieces, and other book cuts.

HIBBART, WILLIAM, an English artist, who resided at Bath about the year 1760. We have a few portraits etched by him, in a style which renders it probable that he was a painter. They resemble the manner of Worlidge. The following portraits are by him:

Anthony Watteau, painter.
Laurence Delvaux, sculptor.
Samuel Derrick, of Bath.

HIDALGO, DON JOSEPH GARCIA, a Spanish painter, born in 1656. He was probably a native of Murcia, as he studied in that city, under Mateo Gilarte, and Nicolas de Villacis. After passing some years under those masters he went to Italy, and at Rome became a scholar of Giacinto Brandi, under whose tuition he made considerable progress. The climate of Italy proving obnoxious to his health, he returned to Spain, and in 1674 went to Madrid, and was employed by Charles II. in a series

of twenty-four pictures for the cloisters of San Felipe el Real, which occupied him, with other commissions from the king, for seventeen years. In 1691 he published a work on art, entitled *Principios para estudiar el Nobilissimo Arte de la Pintura*. The year of his death is not known.

HIGHMORE, JOSEPH, an eminent English painter, born in London in 1692. He was the son of a coal-merchant, and showing an early inclination for the art, it was his father's intention to have permitted him to gratify his propensity, by placing him under the care of his uncle, who was serjeant-painter to King William, under whom Sir James Thornhill studied; but for some reasons he changed his purpose, and he was articulated to an attorney in 1707, but so much against his inclination, that in about three years he began to form a resolution of indulging his natural disposition to his favourite art, and employed all his leisure hours in drawing, and in the study of geometry and perspective, without any instruction but books. To make himself acquainted with anatomy, he attended the lectures of Mr. Cheselden; at the same time he frequented the painter's academy, then held in Great Queen Street, under the direction of Sir Godfrey Kneller, who noticed him particularly, and distinguished him by the name of the young lawyer. On the termination of his clerkship, instead of frequenting the courts, he commenced painting as a profession, and settled in the city, where he met with employment. His reputation and business increasing, he took a more conspicuous station, by removing to a house in Lincoln's Inn Fields in 1723. An opportunity soon offered of introducing himself advantageously to persons of distinction, on his being engaged by Mr. Pine to make the drawings for his prints of the Knights of the Bath, on the renewal of that order in 1725. He painted the portraits of several of the order, particularly a fine picture of the Duke of Richmond, attended by his three esquires, with a perspective view of Henry VII.'s chapel. He was soon afterwards sent for to St. James's, by George I., to paint the portrait of the Duke of Cumberland, which has been engraved in mezzotinto by Smith. In 1732 Mr. Highmore visited the continent, in company with Doctor Pemberton and other friends, chiefly for the purpose of viewing the Dusseldorp collection of pictures. At Antwerp he had the satisfaction of contemplating several of the finest works of Rubens, his favourite painter. In 1742 he painted the Prince and Princess of Wales, for the Duke of Saxe Gotha. The publication of Pamela gave birth to a series of pictures by Highmore, which were engraved and published by subscription, in 1745. Of his historical pictures, the principal were, Hagar and Ishmael, a present to the Foundling Hospital; the Good Samaritan; the finding of Moses; and the Graces unveiling Nature. Mr. Highmore was the author of several literary works; among which were "A critical Examination of the Paintings by Rubens on the Ceiling of the Banqueting-house, in which Architecture is introduced, as far as relates to Perspective," and "The Practice of Perspective, on the Principles of Dr. Brook Taylor, &c." He died in 1780.

HIGMORE, ———. This artist was probably a native of France. His name is affixed to some large portraits; among which is that of Le Sage, the author of *Gil Blas*. They are very indifferently executed.

[HILLEGAARD, PAUL VAN, a good historical painter, was a native of Holland. He painted battles, skirmishes, and drunken brawls. There is

a picture by him in the Museum at Amsterdam, it represents Prince Maurice dismissing the trained bands in 1618.]

HILLIARD, NICHOLAS. This artist was born at Exeter in 1547. He was the younger son of Richard Hilliard, who served the office of high sheriff of the county of Devonshire in 1560. He was brought up to the business of a goldsmith and jeweller, to which his inclination added that of painting in miniature. He studied the works of Hans Holbein, as the best models he could follow, and acquired something of the neatness of his finishing, though greatly inferior to him in the clearness and vigour of his colouring. He was appointed goldsmith, carver, and portrait painter to Queen Elizabeth, and painted her portrait several times. That his works were greatly admired at the time, appears from his being celebrated by Dr. Donne, in his poem of the Storm, in which he says :

"An hand or eye,
By Hilliard drawn, is worth a historye
By a worse painter made."

He continued in vogue during this reign, and painted several persons of the court, especially ladies. He was not less favoured by James I., who appointed him, by patent, his principal drawer of small portraits, and embosser of medals in gold. Hilliard died in 1619.

[**HILTON, WILLIAM,** a distinguished English historical and poetical painter, was born at Lincoln in 1786. He received lessons from his father, who was a portrait painter; and was a pupil of J. R. Smith, the crayon painter and mezzotinto engraver. He also attended the schools of the Royal Academy, studied anatomy, and made himself complete master of the human figure. Among many pictures of great excellence may be named, his Triumphant Entrance of the Duke of Wellington into Madrid; Comus; Jupiter and Europa; Sir Calpeine rescuing Serena (in the National Gallery); Edith and the Monks finding the Body of Harold; Venus seeking Cupid at the bath of Diana (in the possession of Lord Charles Townshend); Nature blowing Bubbles for her Children, a truly poetical conception; Rebecca at the Well; The Infant Warrior; Murder of the Innocents; The Magdalene washing the Feet of Christ; The Crucifixion, which is in a church at Liverpool; The Crowning with Thorns, at St. Peter's church, Pimlico; The Angel delivering Peter; the Lazarus, at Newark; and Una and the Satyrs. That he was imbued with a truly poetic feeling, is evinced by his choice of subjects; and he selected such as would permit the exhibition of the most beautiful human forms: The Rapes of Proserpine, of Ganymede, Europa, Amphitrite; Hebe, Comus, and others, as described by Milton and Spenser, his favourite authors. It has been remarked that fewer of Hilton's pictures have been engraved than of most artists of celebrity; one engraving, however, which is very common, Una and the Lion in the Cottage of Corecea, neither does credit to the artists, nor to the Association that put it forth. There are many minor productions of his, in his earlier time, for publications of the day, that abound with beautiful forms and graceful action. He was a member of the Royal Academy, and succeeded Fuseli as keeper. His manners were singularly mild and amiable; and he was much beloved by the young students of that establishment. He died on the 30th of December, 1839. He will stand as a bright star among English historical and poetical painters.]

HINDE, T., an indifferent English engraver, who flourished about the year 1645. We have by him a few portraits, among which are the following :

Charles II. when Prince of Wales.
Prince Rupert.
Robert, Earl of Warwick.
Thomas Fairfax, Lord Fairfax.

HIRE, LAWRENCE DE LA, a French painter, born at Paris in 1606. He was the son of Stephen de la Hire, an historical painter, who had acquired some reputation in Poland, by whom he was instructed. The circumstance most deserving of notice respecting this painter is, that he was the only artist of his time in Paris that did not follow the style of Simon Vouet; but it cannot be added to this observation, that he adopted a better. In aiming at softness, he sunk into insipidity, and in endeavouring to be correct, he became a cold and a timid mannerist. Two of his best pictures are Christ's Entry into Jerusalem, and his Apparition to the Marys, in the church of the Carmelites at Paris. Lawrence de la Hire has etched several plates from his own designs, some of which he has assisted with the graver. They are executed in a slight, free style, but the drawing is generally incorrect. We have, among others, the following prints by him :

The Holy Family with St. John kissing the foot of the infant Jesus; *L. de la Hire in. et fec.*
The Holy Family reposing, surrounded by Angels.
The Repose in Egypt.
The Crucifixion, with the Virgin, Magdalene, and St. John. 1639.
The Conversion of St. Paul.
The Judgment of Paris.
Venus and Adonis.
Different sets of Children playing, in the form of friezes.
Several Landscapes, of various sizes.

He died in 1656.

HIRE, PHILIP DE LA, was the grandson of the foregoing artist, born at Paris in 1677. He was first instructed in the principles of design; but he afterwards studied physic, and was of some eminence in the profession. In his moments of leisure he painted several pictures in the style of Watteau, which were very respectable performances. He died in 1719.

HIRSCHFOGEL, AUGUSTINE, a German painter in enamel, and engraver, born at Nuremberg about the year 1506. He was the son of Viet Hirschfogel, a glass-painter, who instructed him in the rudiments of design. We have several etchings by this artist, which possess considerable merit, particularly his landscapes, which are executed in a masterly style. His drawing of the figure is incorrect. He usually marked his plates with the cipher **IAN**, with the date. The following are his principal prints :

A set of six Mountainous Landscapes, with castles. 1546.
A Landscape, with a Canal and a Stone Bridge. 1526.
A View of a Village, by the side of a River, with a Wooden Bridge. 1546.
A Landscape, with a figure representing the Death of Cleopatra. 1547.
Two Views of Sea-ports, with Shipping. 1549.
Part of the Murder of the Innocents; after a sketch by *Raffaelle*, different from that by *Marc Antonio*. 1545.
A Vase, with goldsmith's ornaments. 1543.
A Sword, the handle ornamented with eagles' heads, and the scabbard with goldsmith's ornaments.

HOARE, WILLIAM, an English portrait painter, who resided at Bath about the year 1770. He etched a few plates for his amusement; among which are the following portraits :

Maria Walpole, Duchess of Gloucester; *after Reynolds*.
William Warburton, Bishop of Gloucester.

Sir Isaac Newton.

Ralph Allen, of Bath, signed *Ad vivum, Will. Hoare.*

[William Hoare was born at Eye, in Suffolk, about 1707. He received a liberal education, and was placed under Grisoni, an Italian painter residing in London. He afterwards went to Rome and attended the school of Francesco Imperiale, the disciple of Carlo Maratti, and associated much with Pompeo Batoni. He remained abroad for nine years, and then returned to London with many copies and studies of the works of the best masters. Finding no encouragement for historical painting, he had recourse to portraiture, which he practised at Bath with considerable success. He painted a picture, Christ bearing his Cross, for the church of St. Michael there; and another, the Pool of Bethesda, for the octagon chapel. He was eminent as a painter in crayons, and produced many elegant figures in that manner. On the formation of the Royal Academy he was chosen one of the members, and was a constant exhibitor for many years. He died in 1792. His son, the well-known *Prince Hoare*, was also a painter, and foreign correspondent for the Royal Academy; he did not practise the art as a profession, but merely as an amateur. He wrote "The Epochs of Art in England," "Arcthusa," and other amusing works.]

HOBBEMA, MINDERHOUT. This captivating painter is supposed by Mr. Pilkington to have been born at Antwerp about the year 1611. This conjecture becomes however extremely disputable, when we consider the style of his pictures, and the scenery they represent. It is much more probable that he was a native of Haerlem, or that he resided there, as his landscapes are faithful transcripts of the views in Haerlem wood, and the environs of that place. His pictures in no way partake of the Flemish style, such as it is exhibited in the landscapes of Rubens, Wildens, Van Uden, Artois, or Teniers; but they perfectly assimilate with the works of Ruysdael, and other painters of the Dutch school. Though the subjects of his pictures are frequently confined to a cottage embosomed in a clump of trees, with a sandy road leading through a wood, and a brook or pond, he has represented these humble scenes with the most fascinating *naïveté* and simplicity. Hobbema has not been surpassed by any painter of his country, in the pure and chaste tinting of his colour, in the full and flowing richness of his pencil, and his intelligent conduct of the chiaro-scuro. In some of his larger pictures he has introduced, with the happiest effect, the brilliancy of the sunbeam bursting through the gloom of the forest, and illuminating the centre of his picture with a magical effect of light and shadow, that astonishes and charms. His skies are light and floating; and there is a dewy brightness in his verdure that is admirable. The pictures of Hobbema were for a long time unnoticed and neglected, while those of Breughel or Savery were bought at high prices; but such has been the improvement in our taste, that they are now among the most coveted and highly esteemed productions of the Dutch school. [Mr. C. J. Nieuwenhuys, in his "Review of the Lives and Works of some of the most eminent Painters," observes that "Houbraken makes no mention of HOBBEMA; neither is anything positively known of his private life; we must therefore avail ourselves of the information his works have enabled us to collect. Erroneous reports have been given of him by the Rev. Mr. Pilkington, who is generally correct in his translations from the best authors;

but he states, in his Dictionary of Painters, that Hobbema is supposed to have been born in 1611, at Antwerp, and that most of his pictures were supplied with figures by Ostade and Teniers. I may, without hesitation, contradict this assertion, being convinced there are no such joint productions. On what ground he supposed him to have been born at Antwerp I cannot conjecture: after every consideration, I conceive that this must be a mistake; for there does not exist the slightest doubt that he was a Dutchman, and not a Fleming. I have known many well-informed Dutch amateurs and painters, many of them of advanced age, who have assured me that in their youth they were told by old people, that Hobbema was born at *Coeverden*; and such is the general belief in Holland. Still nothing positive can be asserted; for some have said that he was a native of Vriesland; others, that he was a Noord Hollander. These remarks were suggested by many of his productions having been found in those provinces; but this is not conclusive, as formerly there were many collectors among the nobility who adorned their country-seats with objects of art; besides whom there were many amateurs living at Groningen, Leeuwarden, Harlingen, Alkmaar, Hoorn, and more particularly at Enkhuisen; this latter place, a century ago, being one of the most important in Holland for its trade and wealth. Many persons have thought Hobbema to be a pupil of Jacob Ruisdael: it is certain that these two great men were upon friendly terms, and there is not the slightest doubt they travelled together over picturesque countries, in order to sketch and paint the scenery most adapted to their studies. In consequence of this circumstance, the same subjects are often repeated by these two great painters, and they even frequently delighted, in imitating each other's style. We have seen productions of Ruisdael that remind us forcibly of Hobbema; but, notwithstanding, there is always a perceptible difference: the pencil of Ruisdael and the touch of his foliage are more defined by his triangular handling: Hobbema is richer in colour, and his style of execution more magically harmonious. It appears evident from the subjects of all the pictures I have seen of Hobbema, that he did not proceed farther than the borders of Westphalia to study scenes for his landscapes; but he particularly selected the interior of Holland, where nature seemed sufficiently adapted to his views for giving those representations which are so truly and beautifully depicted by him. It is to be traced in Hobbema's works that he was on friendly terms with Jacob Ruisdael; and it appears certain that the two painters were already finished artists when they made each other's acquaintance, which probably took place at Amsterdam, where Hobbema resided. He reckoned also as his friends several other eminent painters of his time; among whom were Nicolas Berchem, Adrian Vande Velde, John Lingelbach, Wyntrank, and others, who adorned his beautiful landscapes with figures and animals. This proves that his talents were appreciated by his contemporaries, although it is true that the paintings of Ruisdael were preferred to his; and this continued for a considerable time, until the English amateurs showed a decided preference for the works of Hobbema, and by becoming buyers, considerably increased their value." His pictures are numerous in England, and fine specimens obtain the highest prices; as much as £3000 sterling have been paid for one. To enumerate them and descant on their

beauties would fill a volume. They are dated from 1657 to 1669; perhaps he omitted the date on his earlier pictures. There is one, however, in the collection of Sir Robert Peel, and a very extraordinary one it is, which has the date 1689; whether the figure of 8 be a substitution for a 6, obliterated in cleaning, must be left to conjecture. There is no doubt of the genuineness of the picture, but it is recorded that "when it was brought to London it was much improved by cleaning." For a full account of Hobbema's pictures, see *Smith's Catalogue raisonné*, vol. vi. and Supplement.]

HOCKNER, JOHN GASPAR, a German engraver, who resided at Dresden about the year 1655. He was chiefly employed by the booksellers, for whom he engraved a number of portraits, which are executed with sufficient neatness, but in a stiff, tasteless style.

[HODGES, CHARLES HOWARD, an Englishman by birth, who spent the greater part of his life in Holland. He painted portraits, which were considered excellent likenesses, with a firm and broad pencil, and a beautiful tone of colour. Many of the great men of that day sat to him. He engraved in mezzotinto after Van Dyck, Metsu, and Rembrandt. The Shipbuilder and his Wife, in the Royal Collection of England, said to be by Rembrandt, was engraved by him. He died at Amsterdam in 1837, at the age of 63.]

HODGES, WILLIAM, an English landscape painter, born in London in 1744. He was a scholar of the admirable Wilson; and on leaving his instructor, was engaged as a designer to accompany Captain Cook in his second voyage round the world, during which he drew many interesting views of the countries discovered or visited by that intrepid and persevering circumnavigator. On his return he painted some pictures for the Admiralty of views in Otaheite, and the other islands in the Pacific Ocean. A few years afterwards he went to India, where he resided till 1784, and returned with a competent fortune. Mr. Hodges continued the exercise of his talents in London for a few years after his return, but soon after 1790 he engaged in some commercial concern in the west of England. He died in 1797.

HOECK, JOHN VAN, a Flemish painter, born at Antwerp in 1600. His parents were in easy circumstances, and he received the advantage of a liberal education. Having shown a decided disposition for painting, he was placed in the school of Rubens, of whom he became one of the most distinguished disciples, and may be said to have approached nearer to the style of his great instructor than any of his numerous scholars. On leaving the academy of Rubens he visited Italy, and passed some years at Rome, studying after the best models. He painted several pictures for the nobility, which gained him great reputation. On his return to Flanders, he was invited to Vienna by the Emperor Ferdinand II., where he was employed in painting the portraits of the principal personages of the court, and some historical pictures for the churches and public places. He accompanied the Archduke Leopold, who was then governor of the Low Countries, in his return to the Netherlands, who employed him in several important works, and appointed him his principal painter. The works of Van Hoeck are finely composed, and designed with correctness and finesse. His colouring and touch resemble Rubens' so nearly, that his pictures have sometimes been taken for those of that master, even in his own country. In his portraits he is little inferior to Vandyck. Such are the pictures of Albert

and Isabella, formerly in the collection of Prince Charles of Lorraine. Of his historical works in the Low Countries, one of the most esteemed is in the collegial church of Our Lady, at Mechlin, representing the dead Christ taken down from the Cross, with the Virgin, Mary Magdalene, and St. John. He died in 1650.

HOECK, ROBERT VAN. This painter was born at Antwerp in 1609. It is not mentioned by whom he was instructed; but he excelled in painting battles, encampments, and skirmishes, in which he introduced an infinite number of small figures, neatly drawn, and touched with surprising spirit. His compositions remind us of the ingenious Callot. He also painted historical subjects, of which there are twelve pictures in the Abbey of Berg St. Vinoc, near Dunkirk, representing the Twelve Apostles; at the bottom of each he has represented the Martyrdom of the Saint.

HOEFNAGEL, GEORGE, was born at Antwerp in 1546, the son of a diamond merchant, who intended to bring him up to the same business, but a decided genius and inclination for the art, induced his father to permit him to follow the bent of his disposition. Having made some progress in design, he travelled to Italy, where he made drawings after the ancient monuments and objects worthy his attention; and on his return to Flanders published a volume of plates, engraved from the designs he had made during his journey. He afterwards applied himself to painting animals, plants, and insects, which he finished in a beautiful and correct manner. When Antwerp was plundered by the Spaniards, this artist and his father were pillaged of every thing they had, and he took refuge in Bavaria, where he exercised his talent for subsistence. The elector, having seen some of his pictures, took him into his protection, and he remained some years at Munich. He was afterwards employed by the Emperor Rodolphus, who settled on him a considerable pension, and he passed the remainder of his life in his service.

George Hoefnagel also claims our notice as an engraver. He engraved views, and maps for books. He executed a map, or plan, of Bristol. In conjunction with Francis Hogenberg and Simone Novellani, he engraved the plates for *Bravyn's Civitates Orbis Terrarum*, published at Cologne in 1572; and some of the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He died in 1600.

HOEFNAGEL, JAMES, was the son of George Hoefnagel, born at Francfort in 1575. He engraved a set of about fifty plates of beasts, birds, flowers, insects, &c., from the designs of his father, begun in 1592, when he was seventeen years of age. He also executed some plates from his own compositions, and from other masters.

[HOEKGEEST, or HOGEEEST, G. (i. e. GIOVACHIMO, or JOACHIM), a painter of interiors of churches, in the manner of De Wit, lived in the 17th century. In the Museum at the Hague are two pictures by him, representing the new church at Delft, with the monuments of the princes of the House of Orange; one bears date 1651. His cabinet pictures are not uncommon.]

HOET, GERARD. This painter was born at Bommel in 1648. He was the son of a glass-painter, and for some time assisted his father in his profession, but was afterwards placed under the tuition of Warnar van Rysen, who had been a scholar of Cornelius Poelemburg, and was in considerable reputation. He had not the advantage of this master's

instruction longer than a year, when the death of his father obliged him to relinquish his studies for a time, and employ himself in finishing the glass-paintings left imperfect by his father, and which were the only resource of his family. In this employment he continued until the year 1672, when the French having taken possession of Bommel, he was obliged to take refuge at the Hague, where he was employed in ornamenting the saloons, and painting ceilings in some of the principal hotels. He also painted cabinet pictures of historical and fabulous subjects, which were much admired. He afterwards visited Amsterdam, where he met with equal encouragement; and after passing some time in that city, he was invited to Utrecht, by M. van Zuylen, one of the most zealous patrons of the art of his time, for whom he painted some of his best pictures. Always intent on the promotion of the art, Gerard Hoet was the means of establishing at Utrecht a school of design or academy, of which he was appointed director; and he conducted it with great credit to himself and advantage to the students for several years. The pictures of G. Hoet are in considerable estimation. He was perfectly acquainted with history and the fable. His compositions are ingenious and appropriate; and in the design of his small figures, he is more than usually correct. His colouring, without much force, is clear and agreeable. He died in 1733.

[HOEY, or HOOY JAN VAN, a painter, and supposed engraver, born at Leyden in 1545. When young he went to France, where he studied the art of painting, and settled at Paris. He was superintendent of the royal collection of pictures, and valet of the bed-chamber to Henry IV. He painted historical pictures; and several engravings of landscapes have been attributed to him, as also portraits, and a Virgin and Child in the Clouds. But there is great uncertainty in the matter. He died in 1615.]

HOFFMAN, FRANCIS. This artist was probably a native of Germany, but he resided in England about the year 1711. He engraved a plate representing the portraits of the Right Honourable Henry St. John, one of the principal Secretaries of State; the Right Honourable William Bromley, Speaker of the House of Commons; and the Right Honourable Robert Harley, Chancellor of the Exchequer. Underneath is a printed account of the transactions of the House of Commons for the year 1711. It is etched in a coarse, tasteless style, and inscribed *Francis Hoffman, fecit aqua forte*. In Mr. Gulstone's collection was a portrait of Francis Hoffman, drawn and engraved by himself, in which he is styled the inventor of ships with three bottoms.

[HOFLAND, THOMAS CHRISTOPHER, an English landscape painter, was born at Worksop, in Nottinghamshire, on Christmas-day, 1777. He received a little instruction in the art from Rathbone, who was then considered a good landscape painter. After spending some years at Derby as a teacher of drawing, he visited London for the purpose of copying pictures at the British Gallery, in which he was very successful. Finding that his copies sold well, he determined on settling in London, which he did in 1814. In this year the governors of the institution awarded him one hundred guineas for the best *landscape*, A Storm off the Coast of Scarborough, which was purchased by the Marquis of Stafford. He made many copies of Claude, Poussin, Wilson, and Gainsborough, and painted lake scenery which was considered excellent. He was employed for some

time at White Knights by the Duke of Marlborough, to paint a series of pictures to illustrate a description of that place; but it appears that the result was greatly injurious to the artist, and dishonourable to the peer. In his 63rd year he visited Italy, under the patronage of the Earl of Egremont, and made many sketches of the beautiful scenery of Naples, Castellamare, Pompeii, Rome, Tivoli, and Florence. Here he was attacked by fever, which obliged him, after five months' absence, to return to England; and, though he rallied for a time, disease had laid such hold on him as to add twenty years to his appearance. After about two years of severe suffering, he died at Leamington in 1843. He was one of the originators of "The General Benevolent Society of Artists;" and also, in conjunction with Linton, Glover, Holmes, and others, projected and carried into effect the building of the Gallery in Suffolk Street.]

HOFMAN, SAMUEL, was a native of the canton of Zurich in Switzerland in 1539, and learned the elements of design under Gotthard Ringgli. The celebrity of the school of Rubens induced him to visit Antwerp, where he entered the academy of that distinguished painter. Such was his progress under so able an instructor, that he became eminent as a painter of history and portrait, at Antwerp, even at a period when that city was the residence of so many reputable artists. On his return to Switzerland he met with extensive employment, particularly in portraits, in which he united grandeur of style and dignity of character to fidelity of resemblance. He also painted fruit, game, and still-life. He died in 1648. [Balkema says he was born in 1598, and Nagler, that he was 56 when he died.]

HOGARTH, WILLIAM. For the particulars of the life of this extraordinary genius we are principally indebted to Mr. Nichols's Biographical Anecdotes of Hogarth, published in 1782. He was the son of a schoolmaster, born in 1697 or 1698, in the parish of St. Martin's, Ludgate. Having shown some disposition for drawing, he was bound an apprentice to an eminent silversmith and plater, to learn the branch of engraving arms and ciphers on plate; but before his time was expired, he felt the impulse of genius, and that it directed him to painting. During his apprenticeship, he set out with some of his companions on a Sunday's excursion to Highgate. The weather being hot, they went into a public-house to refresh themselves, where they had not been long, before a quarrel arose between some persons who were in the same room with them. One of the combatants struck his antagonist on the head with a quart pot, and cut him severely. The blood running down the man's face, together with the agony of the wound, which had distorted his features into a hideous grin, presented Hogarth with too laughable a subject to be overlooked. He drew out his pencil, and immediately produced one of the most ludicrous figures that ever was seen, an exact likeness of the man, and the caricature resemblance of the persons that surrounded him. On the expiration of his apprenticeship, he entered the Academy in St. Martin's Lane, and studied drawing after the model, though without ever attaining to any great excellence in the design of the figure. The first production in which he distinguished himself as a painter, is supposed to have been a representation of Wanstead Assembly. The figures in it were portraits, without any circumstances of burlesque, and are said to have been extremely like; the colouring perhaps bet-

ter than in some of his later and more finished performances. It appears from the date of the earliest plate that can be ascertained to be the work of Hogarth, that he began the business of an engraver on his own account as early as 1720; and was chiefly employed at that time in engraving arms and shop-bills. We find him soon after engaged in designing and executing plates for the booksellers, the first of which appear to have been twelve folio prints for Aubry de la Motraye's *Travels*, signed with his name, in 1723. In the following year, seven smaller prints for Apuleius's *Golden Ass*. In 1725, among others, fifteen head-pieces for *Beaver's Military Punishments of the Antients*; and five frontispieces for the five volumes of the *Translation of Cassandra*. In 1726, seventeen prints for a duodecimo edition of *Hudibras*, with a head of Butler; and a variety of others between 1726 and 1733. He was at this time much employed in portrait painting; the most ill-suited employment imaginable to a man whose turn was certainly not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and a novel mode he adopted of painting family pieces in the style of conversations, brought him prodigious business for some time. It did not however last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. What the price of his portraits were, Mr. Nichols strove in vain to discover; but it is suspected that they were originally very low. Lord Orford has remarked, that if our artist "indulged his spirit of ridicule in personalities, it never proceeded beyond sketches and drawings; that his prints touched the folly, but spared the person; and that he never delivered the very features of any identical person." But this distinguished writer, who may be said to have received his education in a court, was perhaps little acquainted with the low popular characters with which Hogarth occasionally peopled his pictures. It has been unquestionably ascertained, that almost all the personages in "*The Rake's Levee-room*," were undoubtedly portraits; and that in "*Southwark Fair*," and the "*Modern Midnight Conversation*," as many more were discoverable.

In the year 1730, Hogarth married the only daughter of Sir James Thornhill. This union was a stolen one, and consequently without the approbation of Sir James, who, considering the youth of his daughter, then barely eighteen, and the slender finances of her husband, as yet an obscure artist, was not easily reconciled to the match. Soon after his marriage, he began his celebrated series of "*The Harlot's Progress*;" and was advised by Lady Thornhill to have some of the pictures placed in the way of his father-in-law. Accordingly, Mrs. Hogarth contrived to have some of them conveyed into his dining-room. Sir James inquired from whence they came, and being told by whom they were introduced, he said, "it was very well, the man who can produce such representations as these, can maintain a wife without a portion." He soon after, however, became both reconciled and generous to the young people. This admirable performance was followed by "*The Rake's Progress*," which, though perhaps superior, had not so much success, from want of novelty. The Abbé du Bos has complained that no history painter of his time had gone through a series of actions, and thus, like an historian, painted the successive fortune of his hero from the cradle to the grave. What Du Bos wished to see done,

Hogarth accomplished. He launches his young adventurer, a simple girl of the town, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding and to the heart.

In 1745, he acquired additional reputation by his much-admired suite of the "*Marriage à-la-Mode*." He had projected a set of a "*Happy Marriage*," as a counterpart to it, and had made some sketches of the subjects. In the year of the peace of Aix-la-Chapelle, he went to France, but was prevented from proceeding further than Calais by a whimsical circumstance. While he was making a drawing of the gate of the town, he was taken into custody, and carried before the governor as a spy. After a very strict examination, he was committed to the care of his host, on condition that Hogarth should not go out of his house till he was on the point of embarking for England. He has ridiculed this event in his print of "*O the Roast Beef of Old England!*" Hogarth now appeared to the world in the character of an author, by publishing his *Analysis of Beauty*, written with a view of fixing the fluctuating ideas of Taste, in a quarto volume, in 1753, in which he attempted to show, by a variety of examples, that a curve is the line of beauty; the leading idea of which was hieroglyphically thrown out in a frontispiece to his works in 1745. In this undertaking, he acknowledges himself indebted to his friends for assistance, particularly to one gentleman, for his corrections and amendments of at least a third part of the "*wording*." This friend was Dr. Benjamin Hoadley, the physician, who carried it on to the third part; and he was lastly assisted by Dr. Morrell. It is observed of Hogarth, that all his powers of delighting were restrained to his pencil. Having rarely been introduced into polite circles, none of his sharp corners had been rubbed off, and he continued to the last a gross, uncultivated man. He had one failing in common with persons who attain wealth and eminence without the aid of a liberal education. He affected to despise every kind of knowledge which he did not possess. About the year 1757, his brother-in-law, Mr. Thornhill, resigned the place of king's serjeant-painter in favour of Mr. Hogarth.

The last memorable event of our artist's life, Lord Orford observes, was his quarrel with Mr. Wilkes, in which, if Hogarth did not commence direct hostilities, he at least gave the first offence, by an oblique attack on the friends and party of that gentleman. In September, 1762, Hogarth published his print of "*the Times*." It was answered by Mr. Wilkes in a severe *North Briton*. On this, the painter exhibited the caricature of the writer. Churchill, the poet, then engaged in the war, and wrote his *Epistle to Hogarth*, with the motto "*Ut Pictura Poesis*." In revenge for this *Epistle*, Hogarth caricatured Churchill, under the form of a canonical bear, with a club and a pot of porter, *et vitulâ tu dignus et hic*.—Never did two angry men of their abilities throw mud with less dexterity. At the time when these virulent and disgraceful proceedings were carrying on, Mr. Hogarth was visibly declining in his health; and on the 26th of October, 1764, he died of a dropsy in the chest, at his house in Leicester Fields.

We cannot dismiss this article without adding to the above account an abstract from the admirable character of Hogarth, by the late Lord Orford. "I consider that great and original genius," says that elegant biographer, "rather as a writer of comedy

with a pencil, than as a painter. If catching the manners and follies of an age, 'living as they rise,' if general satire on vices and ridicules, familiarized by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy; Hogarth composed comedies as much as Moliere. In his *Marriage à-la-Mode*, there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. The alderman's foot-boy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out of the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently off her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art, and used colours instead of language. He resembled Butler, but his subjects are more universal; and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts, insensibly and incidentally, to misery and shame. He warns against encouraging cruelty and idleness in young minds; and discerns how the different vices of the great and the vulgar lead, by various paths, to the same unhappiness. The fine lady in *Marriage à-la-Mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood; she occasions the murder of her husband; he assassinates his mistress. How delicate and superior too is his satire, when he intimates, in the *College of Physicians and Surgeons* that preside at a dissection, how the legal habitude of viewing shocking scenes, hardens the human mind and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the subject of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter. He drew all his stores from nature, and the force of his own genius, and was indebted neither to models nor books for his style, thoughts, or hints; and was never successful when he designed for the works of other men. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil, that he gave me, which he intended to engrave. It was done at the time when the House of Commons appointed a committee to inquire into the cruelties exercised on prisoners in the Fleet, to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags, half starved, appears before them; the poor man has a good countenance, that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago, in the moment of detection. Villany, fear, and conscience are mixed in yellow and livid on his countenance; his lips are contracted by tremor; his face advances as eager to lie; his legs step back, as think-

ing to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait, it is the most speaking that ever was drawn; if it was not, it is still finer. It is seldom his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in *Marriage à-la-Mode* has a great air; the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add to his character. In the *Breakfast*, the old steward reflects for the Spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. The *Scenes of Bedlam* and the *Gaming-house*, are inimitable representations of our serious follies and unavoidable woes; and the concern shown by the Lord Mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with human admonition and reflection. Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematical thought, he expressed it with wit, rather than by symbol. His *Southwark Fair* is full of humour; his *March to Finchley*, of nature; the *Enraged Musician* tends to farce. The *Four Parts of the Day*, except the last, are inferior to few of his works. The *Sleeping Congregation*, the *Lecture on the Vacuum*, the *Laughing Audience*, the *Consultation of Physicians*, as a coat of arms, and the *Cockpit*, are perfect in their several kinds. The prints of *Industry* and *Idleness* have more merit in the intention than execution. Towards his latter end he now and then repeated himself, but seldom more than most great authors who executed so much. It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart, to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong, a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The *Rake's Levee-room*, the *Nobleman's Dining-room*, the *Apartments of Husband and Wife in Marriage à-la-Mode*, the *Alderman's Parlour*, the *Poet's Bed-chamber*, and many others, are the history of the manners of the age. Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history. But not only his drawing and colouring rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of private life, deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his *Danae*, the old nurse tries

a coin of the golden shower with her teeth, to see if it is true gold; in the Pool of Bethesda, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that Danae herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty. So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer, he cried Eureka! This was his famous line of beauty, the groundwork of his Analysis, a book that has many sensible hints and observations, but that did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. He determined to rival the ancients, and, unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda, in the possession of the Duke of Newcastle, said to be painted by Coreggio, but no matter by whom. It is impossible to see the picture, or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced *his* Sigismonda, but no more like Sigismonda than I to Hercules. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet, just turned out of keeping, and with her eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were blooded by her lover's heart, that lay before her. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story should have banished from a mind capable of conceiving such complicated woe; woe so sternly felt, and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of four hundred pounds on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account, than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellencies and errors. Milton, it is said, preferred his Paradise Regained to his immortal poem."

The following is as ample a list of the designs and prints of Mr. Hogarth, as our limit will allow, and comprises nearly all those engraved by himself. It has been judged most desirable to arrange them according to their dates.

The Portrait of William Hogarth, with two figures and two Cupids. 1720.

An emblematical print on the South-sea Bubble; *W. Hogarth, inv. et sculp.* 1721.

Thirteen prints for Aubrey de la Motraye's Travels, in 1723.

Seven small prints for Apuleius's Golden Ass; in 1724.

Fifteen head-pieces for Beaver's Military Punishments of the Ancients.

A Burlesque on Kent's Altar-piece in St. Clement's. 1725.

A Masquerade, invented for the use of ladies and gentlemen by the ingenious Mr. Heidegger. 1725.

A Just View of the British Stage. 1725.

Twelve prints for Hudibras; the large set. 1726.

The small set, containing seventeen, with Butler's head.

[The head engraved for Butler, is that of *J. B. Mo-*

neyer, the flower-painter, of which there is a mezzotinto.]

Mary Tofts, the rabbit woman of Godalmin. 1726.

Rich's Glory, or his triumphant entry into Covent Garden. 1728.

Sarah Malcolm, executed in 1732, for murder. *W. Hogarth, ad vivum pinxit et sculpsit.* This woman sat to him for her picture two days before her execution.

A Midnight Modern Conversation. 1733.

Southwark Fair. 1734.

The Harlot's Progress; in six plates. 1733, 1734.

The Rake's Progress; in eight plates. 1735.

The Sleepy Congregation. 1736.

The Distressed Poet. 1736.

The Lecture; *datur vacuum.* 1736.

The Four Times of the Day. 1738.

Strolling Actresses in a Barn. 1738.

The Enraged Musician. 1741.

Marriage à-la-Mode; engraved under his direction by *Scottin, Ravenet, and Baron.* 1745.

The Portrait of Martin Folkes, Esq. 1745.

Simon, Lord Lovat; an etching. 1746.

Garrick, in the character of Richard III.; engraved by *Hogarth and Grignion.* 1746.

The Stage-coach, an Election Procession in the yard. 1747.

The Effects of Industry and Idleness; in twelve plates. 1747.

The Gate of Calais, "O the Roast Beef of Old England!" by *Hogarth and Mosely.*

The March to Finchley; *L. Sullivan, sc. W. Hogarth, dir.* 1748.

The Portrait of Hogarth, with a pug dog. 1749.

The Stages of Cruelty; four prints. 1751.

Paul before Felix; scratched in the manner of Rembrandt. 1751.

Paul before Felix; after the picture in Lincoln's Inn Hall. Moses brought to Pharaoh's daughter; by *Hogarth and Sullivan.*

Columbus breaking the Egg. 1755. The ticket to the Analysis.

Four prints of an Election. 1755; by *Hogarth, Grignion, la Cave, and Aveline.*

The Portrait of Hogarth, painting the Comic Muse. 1758.

The Cockpit. 1759.

The Five Orders of Periwigs. 1761.

Credulity, Superstition, and Fanaticism. 1762.

The Times; two plates. 1762.

John Wilkes, Esq.; drawn from the life, and etched by *W. Hogarth.* 1763.

The Bruiser, C. Churchill, in the character of a Russian Hercules. 1763.

The Good Samaritan.

The Pool of Bethesda.

Sigismonda.

The Analysis of Beauty; two plates.

HOGEN, J., an obscure engraver, by whom we have the portrait of Damianus Agoess, neatly executed with the graver. It is signed *Io. Hogen, fec.*

HOGENBERG, REMIGIUS. From the name of this old engraver, we may conclude that he was a native of Germany. He was in England as early as 1573, in which year he engraved the portrait of Matthew Parker, Archbishop of Canterbury, in whose service he appears to have been retained. This portrait was supposed, by Vertue, to have been the first that was executed in England; but this is rendered very disputable, by the existence of a portrait of Mary I. by Francis Hogenberg, dated 1555, unless we are to conclude that this plate was not engraved in England; or that the date alludes to the era of her reign, rather than the time of the engraver. Remigius Hogenberg worked entirely with the graver; and the few prints that are known of him are more sought after for their extreme rarity than their merit. We have by him,

The Portrait of Archbishop Parker, seated at a table, with a book open, and a bell by the side of it, a coat of arms at each of the four corners. 1573.

Another Portrait of the Archbishop.

He also engraved a large genealogy of the kings

of England, from the Conquest to Queen Elizabeth. It is inscribed, *Remigius Hogenbergius servus D. Matt. Archiep. Cant. sculpsit*, 1574.

HOGENBERG, FRANCIS, was the brother of Remigius; but it is not known whether he was older or younger. It has been conjectured by some, that he came to this country before his brother, from his having engraved the portrait of Mary; but that is not precisely ascertained. He was employed, however, by English publishers. The following engravings are by him :

The Portrait of Mary I., Queen of England; 1555; inscribed *Veritas temporis filia*.

The Maps of Gaul and Belgium, in *Saxton's Atlas*.

Part of the views in *Braun's Civitates Orbis Terrarum*; printed at Cologne in 1572; engraved in conjunction with *Simone Novelani* and *George Hoeffnagel*.

The pompous Funeral of Frederick II., King of Denmark; dated 1592; engraved in conjunction with *Simone Novelani*; in twenty-one plates.

An emblematical print of Charity; inscribed *Franciscus Hogenbergus, sculpsit. Jacobus Christianus, excudit*. Engraved in a poor dry style.

HOGENBERG, ABRAHAM, is supposed to have been the younger brother of the two preceding artists. He assisted Francis Hogenberg in the plates he engraved for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. His plates are worked with the graver, in a neat, stiff style, and his drawing is very incorrect. He engraved some frontispieces for the booksellers; among others, one for a Commentary on the Book of Kings, published at Cologne in 1635. We have also by him,

The Portrait of Wolfgang William, Duke of Bavaria, on horseback; *Geldorp, pinx. Abr. Hogenberg, fec.*

HOGENBERG, JOHN. This engraver was a relation of the foregoing artist, and flourished at Cologne about the year 1600. He engraved several portraits, and some historical subjects, executed in a clear, neat style, resembling that of Crispin de Passe, though infinitely inferior. Among others, we have the following by him :

PORTRAITS.

John Adams, Electoral Prince, Archbishop of Mentz; *J. Hogenberg, scul.*

Lotharius, Electoral Archbishop of Treves; *the same*.

George, Cardinal Radzivil, Bishop of Cracow; *the same*. The Scourging of Christ; *after M. de Vos*.

HOI, or HOY, NICHOLAS VAN, a Flemish engraver of no great note: in conjunction with J. van Ossenbeck, and Francis Vandersteen, with others, he engraved part of the plates, after the pictures in the collection of the Archduke Leopold, called the *Gallery of Teniers*, published at Antwerp in 1660. It consists of two hundred and forty-three prints.

HOLBEIN, HANS, or JOHN. In recording the life of this distinguished artist, whose memoirs and whose works are so interesting to our country, we are relieved from the painful duty of representing genius and talent suffering under neglect, indigence, and obscurity, too often the mortifying fate of the most illustrious followers of the art. Indeed it has been the lot of few, to have their merit so munificently rewarded, or to whose fame posterity has paid the tribute of more honourable testimony. Hans Holbein has generally been said to have been born at Basle in 1498; but M. Huber thinks it more probable that he was a native of Augsburg, in which city his father resided at the time of his birth, as appears from an inscription on his picture of St. Paul; *This work was completed by John Holbein, a citizen of Augsburg, in 1499*. However this may be, his father soon afterwards settled at Basle, where

he resided the remainder of his life. The young Holbein was instructed in the art by his father, and at the early age of fourteen gave proof of uncommon capacity in the portraits he painted of his father and himself, in 1512, which are engraved in Sandrart's *Academia*, and which, if they have not been greatly improved by the engraver, must have been very extraordinary performances for a boy. He had acquired considerable celebrity, particularly in portraits, when an English nobleman, (supposed to have been the Earl of Surrey,) travelling through Switzerland to Italy, was so struck with the beauty of his pictures, that he sat to him, and invited him to visit England, where his talent would be esteemed and rewarded, and promised him a favourable reception from Henry VIII. Holbein did not, however, at that time listen to the proposal. A few years after, Erasmus, visiting Basle, for the purpose of superintending the publication of some of his works, formed an intimacy with Holbein, who painted his portrait. Erasmus used every persuasion to induce him to visit England, and at length prevailed. He presented him with a letter of introduction to Sir Thomas More, to whom he sent the portrait he had just painted, as a specimen of his ability. On his arrival in England, in 1526, Sir Thomas received him with all possible kindness, and accommodated him with apartments in his house at Chelsea, where he employed him for some time in painting the portraits of himself, his family, and friends, with other considerable works. Whilst he was living with the chancellor, he happened to mention the circumstance of his having been invited to visit England by a nobleman, previous to his being advised to do so by Erasmus, and Sir Thomas was extremely solicitous to know who it was. Holbein replied, that he had forgot the title, but he remembered his features so well, that he thought he could draw his likeness from memory; which he did so exactly, that it was immediately recognised. The chancellor having richly decorated his apartments with Holbein's pictures, was desirous of introducing him to his royal master, in the manner most likely to secure him the favour and protection of Henry VIII. He accordingly arranged the pictures in the most advantageous order in the great hall, and invited his Majesty to an entertainment. On the king's entrance, he was prodigiously struck with the beauty of the paintings, and expressed his admiration of them in such terms, that Sir Thomas requested his Majesty would deign to accept of whatever he most liked; but the king inquiring anxiously after the artist, the chancellor introduced Holbein to him, who received him in the most gracious manner, observing, "that now he had got the painter, Sir Thomas might keep his pictures." Henry immediately took him into his service, ordered apartments to be allotted him in the palace, with a liberal salary, besides the price he was to be paid for his pictures. Holbein painted the king several times, and the portraits of the principal persons of the court. On the death of Jane Seymour, Holbein was sent to Flanders to draw the portrait of Christiana, Duchess dowager of Milan, widow of Francis Sforza, whom Charles V. had recommended to Henry for a fourth wife; but changing his humour, the marriage did not take place. Among the Harleian MSS. is a letter from Sir Thomas Wyatt to the king, congratulating him on his escape, as the duchess's chastity was a little equivocal. "If it was so," observes the noble author of the Anecdotes, "considering Henry's temper, I am apt to

think the duchess had the greater escape." That princess is said to have sent word to the king, that she had but one head; if she had two, one of them should have been at his Majesty's service. The works of Holbein are extremely numerous; and, besides those that are genuine, a number of wretched productions are attributed to him, which are totally unworthy of him. Of Holbein's historical works little is known in England, where he was chiefly employed in portraits, or in what may be called historical portraits. The two emblematical subjects of Riches and Poverty, formerly in the hall of the company of the Steelyard, are extremely doubtful. Of his public works in England, the most considerable is the celebrated picture in Surgeons' Hall, of Henry VIII. granting the charter to the Company of Surgeons; the character of the king is admirably represented, and all the heads are finely drawn. Another large picture by Holbein is in the hall of Bridewell, representing Edward VI. delivering to the Lord Mayor the royal charter, by which he gave up his palace of Bridewell to be converted into an hospital and work-house. There are many genuine portraits by him in the mansions of the nobility. At Basle, in the town-house, are eight pictures of the Passion of our Saviour; and in the library of the University, a Dead Christ, painted on panel, in 1521. Some doubts have been entertained respecting the celebrated Dance of Death having been originally designed by Holbein; but these have been occasioned by confounding the set of prints of the Dance of Death, engraved by Matthew Merian, after a much older master than Holbein, with the wooden cuts, by that master, after his own designs, the originals of which are preserved in the public library at Basle. Holbein painted in oil, distemper, and sometimes in miniature; which last he is said to have learned in England, from Lucas Cornelii, and carried it to the highest perfection. The portraits of Holbein are distinguished by a pure and simple design, peculiarly characteristic of his model; his carnations are tender and clear, and his heads, without much shadow, have a surprising relief. In the reign of George II., Queen Caroline discovered, in a bureau, an invaluable collection of Holbein's drawings, of the portraits of the most illustrious personages of the court of Henry VIII. They had formerly belonged to Charles I. They remain in the royal collection; there are about ninety of them, some of which are extremely fine. Several of them have been admirably engraved, in the style of the original drawings, by Mr. Bartolozzi.

As an engraver on wood, Holbein deserves particular notice. He is said to have begun to practise that art as early as 1511, when he was thirteen years of age, and, before his departure from Switzerland, had executed a great number of wooden cuts. In these he was employed by the most celebrated publishers of his time, at Basle, Zurich, Lyons, and at Leyden. Of his productions as an engraver, the most remarkable are the following: a set of wooden cuts known by the name of Death's Dance, engraved from his own designs; when complete, it consists of fifty-three prints, though it is seldom to be met with above forty-six. They are small upright prints, surrounded by a border. The first impression of them is said to have been made in 1530; but there are later publications of them, particularly one at Lyons, entitled *Simolachri Historie, e figure della Morte, in Lyone oppresso Giov. Frelloni* MDXLIX. They have been copied on wood by an old artist, but

in a manner very inferior to the originals. We have also by him a set of ninety small cuts of subjects from the Old Testament, executed in a bold, masterly style, yet with great delicacy. The best impression of these was published at Lyons in 1539, by Melchior and Gaspar Treschel. There is a later impression of them, with two Latin verses, in praise of Holbein. This set was copied by Hans Brosamer in a poor style. He also engraved a variety of vignettes, frontispieces, and ornaments, for goldsmiths. He usually marked his prints with the ciphers

HB or **BI**, or signed them HANS. HOLB.

Holbein died of the plague in London in 1554.

"Holbein painted in oil, in distemper, and water colours. He had never practised the last till he came to England, where he learned it of Lucas Cornelii, and carried it to the highest perfection. His miniatures have all the strength of oil colours joined to the most finished delicacy. He generally painted on a green ground; in his small pictures often on a deep blue. There is a tradition that he painted with his left hand, but this is contradicted by one of his own portraits that was in the Arundelian collection, and came to Lord Stafford, in which he holds his pencil in the right hand."

[The following list of pictures, attributed to Hans Holbein, is taken from "Walpole's Anecdotes of Painting in England," edited by the Rev. James Dallaway. Since the publication of the original work many of them have changed their situation, and others have been discovered that may reasonably be considered as by him. On the other hand, numerous pretenders have appeared that have no claim to their assumed paternity, though supported by the partiality of their possessors, or the interested assurance of dealers who have supplied them. Nagler mentions several that are not enumerated here; and Professor Waagen, in his account of Pictures in England, while he refuses assent to the genuineness of some that occupy high places, and have, therefore, been considered as indisputable, points out others that have juster claims. It is matter for regret that one so well qualified, in this particular, had not leisure, and the necessary facilities, to examine critically the numerous works in England that bear the name of Holbein. The obstacles he had to encounter, and the cursory view he was obliged to take, would not allow him to pronounce decidedly; but his passing remarks prove his acumen, and will be admitted, by every disinterested connoisseur, to be just. Mr. J. C. Nieuwenhuys describes two pictures by Holbein in his Catalogue of the King of Holland's Collection; The Death of the Virgin, and a portrait of Sir Thomas More. The first is not spoken of elsewhere, but, in the opinion of this eminent judge, is a genuine picture; that of Sir Thomas More will be found in the list. As every thing relating to Hans Holbein is interesting to the lovers of the art, a list of publications of his works, real and presumed, is added from Nagler's *Kunstler-Lexicon*.]

It is impossible to give a complete catalogue of his works; they were extremely numerous; and as I have said, that number is increased by copies, by doubtful or by pretended pieces. Many have probably not come to my knowledge; those I shall mention were of his hand, as far as I can judge.

From his drawings for the *Moriae Encomium* there have been prints to many editions, and yet they are by no means the most meritorious of his performances.

At Basil in the town-house are eight pieces of the history of Christ's Passion and Crucifixion. Maximilian, Duke of Bavaria, offered a great sum for them.

Three of the walls in the upper part of the same edifice are adorned with histories by him.

In the library of the University there is a dead Christ painted on board in the year 1521. In the same place the Lord's Supper, much damaged.

Another there on the same subject, drawn by Holbein when very young. Christ scourged; in the same place, but not very well painted.

Ibidem, A board painted on both sides; a school-master teaching boys. It is supposed to have been a sign to some private school, 1516.

Ibidem, a profile of Erasmus writing his Commentary on St. Matthew.

Ibidem, The same in an oval; smaller.

Ibidem, The portrait of Amerbach.

Ibidem, A woman sitting with a girl in her arms, and stroking a little boy. These are said to be Holbein's wife and children. This has been engraved by Joseph [John?] Wirtz.

Ibidem, A lady of Alsace, with a boy.

Ibidem, A beautiful woman, inscribed *Lais Corinthiaca* 1526.

Ibidem, Adam and Eve, half figures, 1517.

Ibidem, two pictures in *chiaro-scuro*, of Christ crowned with thorns, and the Virgin praying.

Ibidem, One hundred and three sketches on paper, collected by Amerbach; who has written on them *Hans Holbein genuina*. They are chiefly designs for the Life of Christ, and some for the family of Sir Thomas More. Many of them are thought to have been patterns for glass painters. I have heard that at Basil there are paintings on glass both by Holbein himself and his father.

Ibidem, Two death's heads near a grate.

Ibidem, The portrait of John Holbein (I do not know whether father or son) in a red hat, and a white habit trimmed with black.

The portrait of James Mejer, Consul or Burgomaster of Basil, and his wife, 1516, with the sketches for both pictures. In the museum of Feschius.

Erasmus, in the same place.

In the street called *Eissengassen*, is a whole house painted by him on the outside, with buildings and history. For this he received sixty florins.

The Emperor Charles V. *Le Blond*, a Dutch painter, gave an hundred crowns for this at Lyons in 1633, for the Duke of Buckingham.

Another portrait of Erasmus, bought at Basil by the same *Le Blond* for an hundred ducats. This was engraved in Holland by Vischer. It is mentioned in the catalogue of the duke's pictures, p. 17, No. 6. To this was joined the portrait of Frobenius. Both pictures are now at Kensington; but the architecture in the latter was added afterwards by Steenwyck. But the Erasmus is thought a copy: the true one King Charles gave to Mons. de Liencourt. See catal. p. 18. The Frobenius was given to the King by the Duke of Buckingham, just before he went to the Isle of Rhee.

A large picture, containing the portraits of the Consul Mejer and his sons on one side, and of his wife and daughters on the other, all praying before an altar. This was sold at Basil for an hundred pieces of gold; the same *Le Blond* in 1633 gave a thousand rix-dollars for it, and sold it for three times that sum to Mary de Medici, then in Holland.

Another portrait of Erasmus; at Vienna.

Another there, supposed the father of Sir Thomas

More. This was reckoned one of his capital works.

Two pieces about five feet high, representing monks digging up the bones of some saint, and carrying them in procession; at Vienna.

A picture about four feet square, of dancing, hunting, tilting, and other sports; in the public library at Zurich.

The inside of a church, the virgin, and apostles; angels singing above; in the collection of Mr. Werdmyller at Zurich.

The portrait of an English nobleman in the same cabinet.

The portrait of Conrad Pellican, professor of Theology and Hebrew at Zurich; in the house of Mr. Martyn Werdmyller, senator of Basil.

Christ in his cradle, the Virgin and Joseph: Shepherds at a distance; in the church of the Augustines at Lucern.

The Adoration of the Wise men. *ibidem*.

Christ taken from the cross. *ibidem*.

The Sancta Veronica. *ibidem*.

Christ teaching in the temple. *ibidem*.

Christ on the cross; the Virgin and St. John; with inscriptions in Hebrew, Greek, and Latin.

All the Prophets in nine pieces, each a yard long; painted in distemper. These were carried to Holland by Barthol. Sarbruck a painter, who made copies of them, preserved in the Feschian museum.

The picture of Queen Mary; Dr. Patin had it, and the following;

An old man with a red forked beard, supposed to be a grand master of Rhodes.

The Dance of Death in the churchyard of the Predicants of the suburbs of St. John at Basil is always ascribed to Holbein, and is shown to strangers through a grate. And yet, as Vertue observed, our painter had undoubtedly no hand in it. Pope Eugenius IV. appointed the council of Basil in 1431, and it sat there 15 years, during which time a plague raged that carried off all degrees of people. On the cessation of it, the work in question was immediately painted as a memorial of that calamity. Holbein could not be the original painter, for he was not born till 1498; nor had any hand in the part that was added in 1529, at which time he had left Basil. Even if he had been there when it was done (which was about the time of his short return thither) it is not probable that mention of him would have been omitted in the inscription which the magistrates caused to be placed under those paintings, especially when the name of one Hugo Klauber, a painter who repaired them in 1569, is carefully recorded. But there is a stronger proof of their not being the work of Holbein, and at the same time an evidence of his taste. The paintings at Basil are a dull series of figures, of a pope, emperor, king, queen, &c., each seized by a figure of Death; but in the prints which Hollar has given of Holbein's drawings of Death's Dance, a design he borrowed from the work at Basil, there are groups of figures, and a richness of fancy and invention peculiar to himself. Every subject is varied, and adorned with buildings and habits of the times, which he had the singular art of making picturesque.

At Amsterdam in the Warmoes-street was a fine picture of a Queen of England in silver tissue.

Two portraits of himself, one, a small round, was in the cabinet of James Razet; the other as big as the palm of a hand; in the collection of Barth. Ferrers.

Sandrart had drawings by Holbein of Christ's

passion, in folio; two of them were wanting; in his book he offers 200 florins to whoever will produce and sell them to him, p. 241.

In the king of France's collection are the following:

1. Archbishop Warham, aet. suae 70. 1527. There is another of these at Lambeth. Archbishop Parker entailed this and another of Erasmus on his successors; they were stolen in the civil war, but Juxon repurchased the former.

2. The portrait of Nicholas Cratzer, Astronomer to Henry VIII. This man after long residence in England had scarce learned to speak the language. The king asking him how that happened, he replied, "I beseech your highness to pardon me; what can a man learn in only thirty years?" These two last pictures were in the collection of Andrew de Loo, a great virtuoso, who bought all the works of Holbein he could procure; among others a portrait of Erasmus, which king Charles afterwards exchanged for a picture of Leonardo da Vinci. A drawing of Cratzer is among the heads by Holbein at Kensington. Among others in de Loo's collection was the fine Cromwell Earl of Essex, now at Mr. Southwell's, and engraved among the illustrious heads.

3. Anne of Cleve.

4. Holbein's own portrait.

5. Erasmus writing; a smaller picture.

6. An old man, with a gold chain.

7. Sir Thomas More, less than life.

8. An old man with beads and a death's head.

In the collection of the Duke of Orleans were four heads;

Another Cromwell Earl of Essex. There is a small head of him at Devonshire-house with this date, aet. 15, 1515.

Sir Thomas More.

A Lady.

George Gysein.

But the greatest and best of his works were done in England, many of which still remain here. Some were lost or destroyed in the civil war; some sold abroad at that time; [in the Florence Gallery, were small portraits of H. Earl of Surrey, and Richard Southwell, both purloined during its occupation by the French, in 1800;] and some, particularly of his miniatures, were, I believe, consumed when Whitehall was burned. There perished the large picture of Henry VII.* and of Elizabeth of York, of Henry VIII. and Jane Seymour; it was painted on the wall in the privy chamber. The copy which Renée made of it for Charles II. in small, and for which he received £150, hangs in the king's bed-chamber below stairs at Kensington; from that Vertue engraved his print. Holbein's original drawing of the two kings is in the collection of the Duke of Devonshire. It is in black chalk, heightened, and large as life; now at Chatsworth. The architecture of this picture is very rich, and parts of it in a good style.

In the chapel at Whitehall he painted Joseph of Arimathea, and in that at St. James's, Lazarus rising from the dead—both now destroyed.

That he often drew the king is indubitable; several pictures extant of Henry are ascribed to him—I would not warrant many of them. There is one at Trinity college Cambridge, (it has **HE**

Fecit upon it, and was probably a copy by Lucas de Heere,) another at Lord Torrington's at Whitehall, both whole lengths, and another in the gallery of royal portraits at Kensington, which, whoever painted it, is execrable; one at Petworth, and another in the gallery at Windsor. But there is one head of that king at Kensington, not only genuine, but perhaps the most perfect of his works. It hangs by the chimney in the second room, leading to the great drawing-room; and would alone account for the judgment of Depiles, who in his scale of picturesque merit, allows 16 degrees for colouring to Holbein, when he had allotted but 12 to Raphael. I conclude that it was in the same light that Frederic Zucherero considered our artist, when he told Goltzius that in some respects he preferred him to Raphael. Both Zucherero and Depiles understood the science too well to make any comparison, except in that one particular of colouring, between the greatest genius, in his way, that has appeared, and a man who excelled but in one, and that an inferior branch of his art. The texture of a rose is more delicate than that of an oak; I do not say that it grows so lofty or casts so extensive a shade.

Opposite to this picture hangs another, but much inferior, called in the catalogue Lord Arundel, or Howard; the latter name is a confusion, occasioned by the title of Arundel passing into the family of Howard. The portrait in question, I suppose, is of H. Fitzalan, Earl of Arundel, and probably the very person who first persuaded Holbein to come into England. The fine original of Thomas Howard, Duke of Norfolk, with the staves of Earl Marshal and Lord Treasurer, from whence the print is taken, is at Leicester-house. [The ORIGINAL is now at Norfolk-house.]

In the state bed-chamber is a portrait of Edward VI. It was originally a half-length; but has been very badly converted into a whole figure since the time of Holbein.

Considering how long he lived in the service of the crown, it is surprising that so few of his works should have remained in the royal collection; Charles I. appears by his catalogue to have possessed but about a dozen. All the rest were dispersed but those I have mentioned (unless the whole length of the unfortunate Earl of Surrey, in a red habit, in the lower apartment at Windsor, is so, as I believe it is,) and a fine little picture of a man and woman, said to be his own and wife's portraits, which hangs in an obscure closet in the gallery at Windsor; and the portrait of a man opening a letter with a knife, in the standard-closet in the same palace. But at present an invaluable treasure of the works of this master is preserved in one of our palaces. Soon after the accession of the late king, Queen Caroline found in a bureau at Kensington a noble collection of Holbein's original drawings for the portraits of some of the chief personages of the court of Henry VIII. How they came there is quite unknown. They did belong to Charles I., who changed them with William Earl of Pembroke for a St. George by Raphael, now at Paris. Lord Pembroke gave them to the Earl of Arundel, and at the dispersion of that collection, they might be bought by or for the king. There are eighty-nine of them, a few of which are duplicates: a great part are exceedingly fine, and in one respect preferable to his finished pictures, as they are drawn in a bold and free manner: and though they have little more than the outline, being drawn with chalk upon paper stained of a flesh colour, and scarce shaded

* The portraits of Henry VII. and Elizabeth must have been taken from older originals: Holbein more than once copied the picture of this queen, and of the king's grand-dame (as she was called) Margaret, Countess of Richmond.

at all, there is a strength and vivacity in them equal to the most perfect portraits. The heads of Sir Thomas More, Bishop Fisher, Sir Thomas Wyatt, and Broke Lord Cobham, are master-pieces.

In the same closet are two fine finished portraits by Holbein, said to be his own and his wife's; they were presented to Queen Caroline by Sir Robert Walpole, my father. And a circular drawing; the story of Solomon and the Queen of Sheba.

In one of the king's cabinets is a miniature of two children of Charles Brandon.

Over one of the doors is a picture ascribed to Holbein, and supposed to be Queen Elizabeth, when princess, with a book in her hand, but I question both the painter and the person represented.

He drew Will. Somers, King Henry's jester, from which there is a print.

Of Holbein's public works in England I find an account of only four. The first is that capital picture in Surgeon's Hall, of Henry VIII. giving the charter to the company of surgeons. The character of His Majesty's bluff haughtiness is well represented, and all the heads are finely executed. The picture itself has been retouched, but is well known by Baron's print. The physician in the middle, on the king's left hand, is Dr. Butts, immortalized by Shakspeare.

The second is the large piece in the hall of Bridewell, representing Edward VI. delivering to the Lord Mayor of London the royal charter, by which he gave up and erected his palace of Bridewell into an hospital and workhouse. Holbein has placed his own head in one corner of the picture. Vertue has engraved it. This picture, it is believed, was not completed by Holbein, both he and the king dying immediately after the donation.

The third and fourth were two large pictures, painted in distemper, in the hall of the Easterlings merchants in the Steelyard. Where Descamps found, I do not know, that they were designed for ceilings. It is probably a mistake. These pictures exhibited the triumphs of riches and poverty. It was on the sight of these pictures that Zucchero expressed such esteem of this master; he copied them in Indian ink, and those drawings came afterwards into the possession of Mons. Crozat. For the large pictures themselves Felibien and Depiles say that they were carried into France from Flanders, whither they were transported I suppose after the destruction of the company.

But for nothing has Holbein's name been oftener mentioned than for the picture of Sir Thomas More's family. Yet of six pieces extant on this subject, the two smaller are certainly copies, the three larger probably not painted by Holbein, and the sixth, though an original picture, most likely not of Sir Thomas and his family. That Holbein was to draw such a piece is indubitable; a letter of Erasmus is extant, thanking Sir Thomas for sending him the sketch of it; but there is great presumption, that though Holbein made the design, it was not he who executed the picture in large, as will appear by the following accounts of the several pieces. The most known is that at Burford, the seat of the famous Speaker Lenthall. To say that a performance is not equal to the reputation of his supposed author, is not always an argument sufficient to destroy its authenticity. It is a well-known saying of Sir Godfrey Kneller, when he was reproached with any of his hasty slovenly daubings, "Pho, it will not be thought mine; nobody will

believe that the same man painted this and the Chinese at Windsor."

But there is a speaking evidence on the picture itself against its own pretensions. Holbein died in 1554. The picture at Burford is dated 1593. It is larger and there are more figures than in its rival, the piece in Yorkshire, and some of these Vertue thought were painted from the life. This was kept at Gubbins in Hertfordshire, the seat of the Mores; but by what means the piece passed into the hands of Lenthall is uncertain; the remains of the family of More are seated at Barnborough in Yorkshire, where they have a small picture of their ancestor and his relations like that at Burford, but undoubtedly not an original.

[As Mr. W. has omitted the names of the persons of whose portraits this celebrated picture is composed, they are now added.

1. Elizabeth Damsey, his daughter, æt. 21. 2. Margaret Gige, a relative, æt. 22. 3. Cæcilia Heron, his daughter, æt. 20. 4. Alicia More, second wife of Sir Thomas, æt. 57. 5. Sir John More, the Judge, his father, æt. 76. 6. Anne Grisacre, betrothed to John More, his son, æt. 15. 7. John More, last mentioned, at 19. 8. Sir Thomas More, æt. 50. 9. Henry Patenson, his Fool, æt. 40. 10. Margaret Roper, his heroic daughter, æt. 22, who died in 1544, æt. 36. An outline of this picture is prefixed to the *Tabellæ Selectæ Catherinæ Patinæ, Fol. 1691*, which Vertue has copied for *Knight's Life of Erasmus*. Ausley, who saw this picture (now at Burford) in the hall of Sir J. Lenthall, at Besilsleigh, Berks., says that it had an inscription in golden letters, of about sixty lines, 1670.]

The second picture is at Heron in Essex, the seat of Sir John Tyrrel, but having been repainted it is impossible to judge of its antiquity. The dispute of originality has lain only between the piece at Burford and the next.

The third large picture, and which Vertue thought the very one painted for Sir Thomas himself, is twelve feet wide, and is the actual piece which was in Deloo's collection, after whose death it was bought by Mr. Roper, Sir Thomas's grandson. As Deloo was a collector of Holbein's works, and his contemporary, it sounds extraordinary, that a picture, which he thought genuine, should be doubted now; and yet Vertue gives such strong reasons, supported by so plausible an hypothesis, to account for its not being Holbein's, that I think them worth laying before the reader. He says the picture is but indifferent; on this I lay no more stress than I do in the case of that at Burford; but his observation that the lights and shades in different parts of the picture come from opposite sites, is unanswerable, and demonstrate it no genuine picture of Holbein, unless that master had been a most ignorant dauber, as he might sometimes be a careless painter. This absurdity Vertue accounts for, by supposing, that Holbein quitted the chancellor's service for the king's, before he had drawn out the great picture, which however Sir Thomas always understood was to be executed; that Holbein's business increasing upon him, some other painter was employed to begin the picture, and to which Holbein was to give the last touches; in short, that inimitable perfection of flesh which characterizes his works. And this is the more probable, as Vertue observed that the faces and hands are left flat and unfinished, but the ornaments, jewels, &c. are extremely laboured. As the portraits of the family, in separate pieces, were already drawn by Holbein, the injudicious journey-

man stuck them in as he found them, and never varied the lights, which were disposed, as it was indifferent, in single heads, some from the right, some from the left, but which make a ridiculous contradiction when transported into one piece. This picture remained till of late years at Wellhall in Eltham, Kent, the mansion of the Ropers. That house being pulled down, it hung for some time in the king's house at Greenwich, soon after which, by the death of the last Roper, whose sole daughter married Mr. Henshaw and left three daughters, the family picture, then valued at £300, came between them, and Sir Rowland Wynne, who married one of them, bought the shares of the other two, and carried the picture into Yorkshire, where it now remains.

The other small one is in the collection of Colonel Sothby in Bloomsbury-square. It is painted in the neatest manner in miniature. On the right hand are inserted the portraits of Mr. More and his wife, Sir Thomas's grandson, for whom it was drawn, and their two sons, with their garden at Chelsea behind, and a view of London. The painter of this exquisite little piece is unknown, but probably was Peter Oliver.

The fifth was in the palace of the Delfino family at Venice, where it was long on sale, the price first set £1500. When I saw it there in 1741, they had sunk it to £400, soon after which the present King of Poland bought it.

It was evidently designed for a small altar-piece at a chapel; in the middle on a throne sits the Virgin and child; on one side kneels an elderly gentleman with two sons, one of them a naked infant; opposite kneeling are his wife and daughters. The old man is not only unlike all representations of Sir Thomas More, but it is certain that he never had but one son. For the colouring it is beautiful beyond description, and the carnations have that enamelled bloom so peculiar to Holbein, who touched his works till not a touch remained discernible! A drawing of this picture by Bischof was brought over in 1723, from whence Vertue doubted both of the subject and the painter; but he never saw the original! By the description of the family-picture of the consul Mejer, mentioned above, I have no doubt but this is the very picture—Mejer and More are names not so unlike but that in process of time they may have been confounded, and that of More retained, as much better known.

In private houses in England are or were the following works of Holbein, besides what may not have come to Vertue's or my knowledge.

In the Arundelian collection, says Richard Symonds, was a head of Holbein in oil by himself, most sweet, dated 1543.

At Northumberland-house an English knight sitting in a chair and a table by him.

Lord Denny, comptroller, and his lady, 1527.

Sir Henry Guldeford and his lady. They were engraved by Hollar. As also Mons. Moret, jeweller to Henry VIII.

In the Earl of Pembroke's collection was a lady in black satin, which Zucchero admired exceedingly.

The Duke of Buckingham had eight of his hand, in particular the story of Jupiter and Io. See his catal. p. 16.

At the Earl of Uxbridge's at Drayton, his ancestor Lord Paget.

At the Earl of Guilford's at Wroxton, Sir Thomas Pope, the founder of Trinity College, Oxford.

At Blenheim, a very lively head of a young man. Henry VIII. and Francis I. exchanged two pictures; the King of France gave to Henry the Virgin and child by Leonardo da Vinci; the English present was painted by Holbein, but the subject is not mentioned. The former came into the possession of Catherine Patin.

In the late Duke of Somerset's possession was a head of his ancestor the protector, engraved among the illustrious heads.

Vertue mentions having seen a fine miniature of Henry VIII. and his three children, but does not say where. It had a glass over it, and a frame curiously carved.

At Lord Orford's at Houghton is a small whole length of Edward VI. on board, which was sold into Portugal from the collection of Charles I. and Erasmus, smaller than life.

I have Catherine of Arragon, a miniature, exquisitely finished; a round on a blue ground. It was given to the Duke of Monmouth by Charles II. I bought it at the sale of the Lady Isabella Scott, daughter of the Duchess of Monmouth.

A head of the same Queen on board in oil; hard, and in her latter age. It is engraved among the illustrious heads.

Cath. Howard, a miniature, damaged. It was Richardson's, who bought it out of the Arundelian collection. It is engraved among the illustrious heads; and by Hollar, who called it, Mary Queen of France, wife of Charles Brandon Duke of Suffolk.

Edmund Montacute, a judge. Ditto, *faf*.

Philip the Fair, son of the Emperor Maximilian and father of Charles V., when a boy. It is finely coloured; and is engraved in Mountfaucou's Antiquities of France. This must have been copied from some other picture.

A drawing of a man in a blue gown, cap, and buskins. It seems to be a masquerade dress.

Another drawing, the head of a man, with a hat and picked beard.

A design in water colours, which he afterwards executed on a house at Basil.

A large design for a chimney-piece.

A design for a clock, in great taste. It was drawn for Sir Anthony Denny and intended for a new-year's gift to Henry VIII. From the collection of Mons. Mariette at Paris.

A head of Melancthon, in oil on board, a small round, very fine.

Several drawings by Holbein, and some miniatures, are preserved in various collections.

Holbein's talents were not confined to his pictures; he was an architect, he modelled, carved, was excellent in designing ornaments, and gave draughts of prints for several books, some of which it is supposed he cut himself. Sir Hans Sloane had a book of jewels designed by him, now in the British Museum. He invented patterns* for goldsmith's work, for enamellers and chasers of plate, arts much countenanced by Henry VIII. Inigo Jones showed Sandrart another book of Holbein's designs for weapons, hilts, ornaments, scabbards, sheaths, sword-belts, buttons and hooks, girdles, hatbands and clasps for shoes, knives, forks, salt-

* The noble seal appendant to the surrender of Cardinal Wolsey's college at Oxford, has all the appearance of being designed by Holbein. The deed is preserved in the augmentation-office, and the seal has been engraved among the plates published by the Society of Antiquaries.

sellers and vases, all for the king. Hollar engraved several of them. The Duchess of Portland and Lady Elizabeth Germain have each a dagger set with jewels, which belonged to that prince, and were probably imagined by Holbein. The latter lady has a fine little figure of Henry cut in stone, whole length; Holbein cut his own head in wood, and I have another by his hand of the king, in which about his neck instead of a George he wears a watch. Two other figures carved in stone were in the museum of Tradescant at Lambeth.

His cuts to the Bible were engraved and printed at Leyden by Johannes Frellonius, in 1547, under this title, *Icones Historiarum veteris Testamenti*. The titles to every print are in Latin, and beneath is an explanation in four French verses. Prefixed is a copy of Latin verses, in honour of Holbein, by Nicholas Borbonius, a celebrated French poet of that time, and of whom there is a profile among the drawings at Kensington. In St. John's college, Cambridge, is Henry VIII.'s Bible printed on velum, with Holbein's cuts finely illuminated, and the figures of Henry, Cromwell, and others.

Lord Arundel showed Sandrart a little book of twenty-two designs of the Passions of Christ, very small; in which, says the same author, Christ was every where represented in the habit of a black monk—but that was a mistake, for Hollar engraved them, and there is only Christ persecuted by monks. Sandrart adds that it is incredible what a quantity of drawings of this master Lord Arundel had collected, and surprising, the fruitfulness of Holbein's invention, his quickness of execution and industry in performing so much.

To the Catechismus or Instruction of Christian Religion, by Thomas Cranmer, printed by Walter Lynn, 1538, quarto, the title is a wooden cut representing Edward VI. sitting on his throne giving the Bible to the Archbishop and Nobles kneeling; this and several head-pieces in the same book were designed by Holbein, and probably some of them cut by him; one has his name.

On the death of Sir Thomas Wyatt, the poet, in 1541, a little book of verses, entitled *Naenia*, was published by his great admirer Leland. Prefixed was a wooden cut of Sir Thomas, from a picture of Holbein, with these lines:

Holbenus nitidâ pingendi maximus arte
Effigiem expressit graphice; sed nullus Apelles
Exprimet ingenium felix animumque Visti.

No doubt is entertained, that Holbein painted the portraits of the royal or more eminent personages, more than once. These pictures may be fairly estimated as repetitions. That in certain instances copies have been made by his assistants or his successors, is equally true.

PORTRAITS BY HOLBEIN NOW IN ENGLAND.

In the Royal Palaces.

WINDSOR.

1. Sir Thomas More.
2. Thomas, third Duke of Norfolk.
3. Henry, Earl of Surrey, w. l.
4. Holstoff, a merchant.

KENSINGTON.

Holbein's Father, and his Mother, by J. H. sen. or his son Sigismund.

Himself and wife, (sm.) *water-colours*.

Henry VIII., a head, white fur in the shoulders.

Katherine of Arragon, with a Dwarf.

Sir Henry Guldeford.

William Somers, the King's Jester, looking through a lattice.

Erasmus, valued at Charles the First's sale at £200.

Frobenius, his printer, (the Architecture added by Steenwyck.) Others at Hatfield, before 1527, at Althorp and Strawberry-hill.

Erasmus, at Althorp; and at Strawberry-hill, (round) at Longford Castle, formerly Dr. Mead's, sold for £110. Ægidius, or Peter Giles the Lawyer of Antwerp, his friend. In the same collection.

HAMPTON COURT.

Erasmus.

John Reiskimer.

Several portraits by Holbein are said to have been preserved in the Royal Palaces of Somerset or Denmark House, taken down in 1775. Whitehall was burned in 1698, and St. James's in 1809, and the pictures have been either destroyed, or replaced in others of the king's residences.

Erasmus, (sm.) Greystoke Castle, Cumberland. THE ORIGINAL.

Thomas, Third Duke of Norfolk, (sm.) H. Howard, Esq. Corby Castle.

The same, { (h. l.) Norfolk House.
(h. l.) Castle Howard, with a View of two Castles.
(h. l.) Thorndon.
(h. l.) Gorbambury.

Henry VIII. (w. l.) bought at Lord Torrington's sale in 1778, for £112, sitting, holding a walking staff, at Knowle.

Francis I. at Lord Harrington's, 1780, brought from Spain.

Henry VII. and Henry VIII., sketch in black chalk, size of life, Chatsworth.

Henry VIII. (sm.) was in the Duke of Buckingham's collection.

The same, { (w. l.) at Petworth.
(w. l.) at Belvoir Castle.
(head) Apuldercombe.
from Lee Court, Kent, Sir T. Baring.
and Q. Catherine with the divorce in her hand, (sm.) Dalkeith.

Q. Anne Boleyn, half length, with a velvet bonnet and single feather, many jewels, ANNA REGINA, 1H. 1533.

Q. A. Boleyn, Warwick Castle.

Q. Jane Seymour, (1536.) Woburn.

Q. Katherine Par, Dawson Turner, Esq.

Margaret, Q. of Scotland, Newbattle Abbey.

K. Edward Sixth (w. l.) Petworth.

The same, when a child, with a rattle, Apuldercombe.

Ditto, small whole length, Houghton.

W. Warham, Archbishop of Canterbury, Lambeth. At Ditchley.

Martin Luther, Stowe.

J. Fisher, Bishop of Rochester, St. John's Coll. Camb.; Diddington, Norfolk.

Sir John Gage, K. G., Belvidere, Kent.

Judge Montagu, Liscombe, Bucks.

Lord Paget, (a repetition,) Beaudesert.

Sir Nicholas Carew, Lumley Castle.

Sir W. Petre, Thorndon. At Lumley Castle.

H. Fitzalan, Earl of Arundel, Longleat.

John Dudley, Duke of Northumberland, Penshurst.

Sir J. Brydges, 1st Lord Chandos, Avington.

Sir A. Denny and his Lady, Northumberland House.

The same, when Lord Denny, Longford Castle.

Sir H. Guldeford and his Lady, Northumberland House.

Sir J. More, (Judge,) Longleat.

Sir Edward Grimstone, (1548, æt. 20.) Gorbambury.

Sir Thomas Smyth, Secretary of State.

Edward Seymour, Duke of Somerset, at Longleat, Stowe, and Castle Ashby.

Thomas, Lord Seymour of Sudeley, at Longleat, and at Stowe.

Gregory, Lord Cromwell, Tixhall, Purnham, Dorset.

Sir T. Chaloner, (æt. 28, 1548.)

Henry Chesman, (1533.) Falconer to Henry VIII.

This portrait, or a repetition of it, is noticed by Sir J. Reynolds, (Works, v. ii. p. 346.) at the Hague, as being "admirable for its truth and precision, and extremely well coloured. The blue flat ground, which is behind the head, gives a general effect of dryness to the picture: had the ground been varied, and made to harmonize more with the figure, this portrait might

have stood in competition with the works of the best portrait-painters. On it is written, Henry Chesman, 1533."

Moret, the king's Jeweller, and enchaner, who wrought from Holbein's designs, cups, daggers, &c. Northumberland House.

Sir Thomas Pope, Founder of Trin. Coll. Oxon., Wimpole, brought from Tittenhanger, Herts. At Wroxton. Holbein, his wife, four boys and a girl, (sm.) Mereworth Castle, Kent.

"As a whole it has no effect; but the heads are excellent. They are not painted in the common flat style of Holbein, but with a round, firm, glowing pencil, and yet exact imitation of nature is preserved,—the boys are very innocent, beautiful characters."—*Gilpin*.

May not this be a repetition of the family picture mentioned by Mr. W., in a note p. 147, as having been in Holbein's house on London Bridge, and destroyed in the great fire? Or may it not be the same picture, rescued?

Edward Stanley, third Earl of Derby, Knowsley.

Sir T. Wyatt.—E. of Romney, The Moat, Kent.

John Lord Berners, Diddlington, Norfolk, as Chancellor of the Exchequer. He holds a lemon in one hand to prevent infection; alluding probably to his having escaped the plague, when sitting as a Judge in court.

Henry VIII. Diddlington, Norfolk.

John Dudley, Viscount Lisle, afterwards Duke of Northumberland, 1545, Penhurst.

The Princess, afterwards Q. Elizabeth, when young, in red, holding a book, formerly at Whitehall, now at Kensington.

Sir Brian Tuke. Corsham.

Sir John Gage, 1541.

W. Par, Marquis of Northampton, Kensington.

Anne Boleyn; sold at Sir L. Dundas's sale for 78l. 15s. W. Herbert, first Earl of Pembroke, Wilton.

Dr. Butts, Henry VIII.'s Physician, and his Wife, at Anthony, Cornwall.

W. Fitzwilliam, Earl of Southampton, Destroyed at Cowdray.

In the Collection of G. Villiers, Duke of Buckingham, were four portraits, none exceeding two feet square.

1. K. Henry VIII. 2. Mary Queen of France. 3. Erasmus. 4. T. 3rd Duke of Norfolk. Attributed to Holbein, in B. Fairfax's Catalogue.

MINIATURES BY HOLBEIN.

Himself, (round,) Strawberry-hill.

Katherine of Arragon, ditto.

Q. Katherine Par, ditto.

Q. Anne of Cleves, Lee Priory, Kent.

Henry Brandon, Duke of Suffolk, and Frances (Grey)

Duchess of Suffolk, two children of Charles, Duke of Suffolk, (*limning*;) Kensington.

Himself, (small round,) Althorp.

[The perfect editions of Holbein's Dance of Death contain 55 plates, nevertheless we must not seek here for any complete list of editions of the Holbein Dance of Death, neither of the original nor copied pieces.

The *Edictio princeps* bears the title:—*Les Simulachres et historiees faces de la mort autant de gamet pourtraies, que artificiellement imaginees*. A. Lyon soubz l'escu de Cologne, 1538. It has Latin and French verses, and at the end stands, *Excudebant Lugduni Melchior et Gaspar Trachelus fratres*, 8vo. The wood cuts of this edition are exceedingly fine, and of uncommon power. This is shown particularly in the copy belonging to the court and state library in Munich.

Imagines Mortis, &c. Lugd. apud Joannem et Franciscum Frelionius fratres, 1542, 9 plates. 8vo.—In the years 1545 and 1546, a Frenchman, Vaugris or V. Valgrisius, produced some very beautiful and finely executed imitations, far superior to the Cologne imitations of Sylvius Antonius, given by Birkman and Erben. Vaugris brought out, in 1546, a Latin edition by G. Æmilii, and in 1545 also an Italian edition.

Imagines Mortis, &c. Lug. exc. J. Frelionius, 1547, 53 plates, 8vo.

Imagines de la Mort, &c. Lyon chez Johann. Frelion., 1547, 8vo.

Simulachri historie et figure de la Morte, &c. In Lyon appresse G. Frelioni, 1549, 53 plates.

Les Images de la Mort, auxquelles sont ajoutées, 17 figures, &c. Lyon, Frelion., 1562, 8vo.

Cologne Imitations of Birkman and Erben.

Imagines Mortis, &c. Colon. apud hæredes Birkmanni, 1555, 53 plates.

Imagines Mortis, &c. 1557, 53 plates.—Of which there is a Lubeck imitation with a few variations. A German (Augsburg) edition of the same year has a preface in rhyme by C. Scheyt, 53 plates.

Imagines Mortis, Colon. &c. 1566, 53 plates.

Imagines Mortis, Colon. &c. 1567, 8vo.

Dance of Death of 1651. Abraham a Diepenbeck, H. B. i. (Holbein inventit). Another edition is of 1682. The borders are by Diepenbeck, and W. Hollar engraved them, with copies of Holbein.

Dance of Death. D. Urbani Regii MDLVII.—This edition is praised by Fiorillo as the non plus ultra of all in the art of figure-engraving.

Dance of Death, by Bellerus, 1654, 8vo, with frontispiece.—These wood cuts are copies after Holbein by A. Sallaert, and not originals, as is stated by all biographers, even Mr. Douce. Vide Weigel's Cat. II. p. 64, No. 2133.

Dance of Death, engraved by W. Hollar, 1647, 51 plates, 4to.

Dance of Death, engraved by W. Hollar, 1789, 12mo. splendidly printed.

Dance of Death, engraved by W. Hollar. The Dance of Macaber, &c., by J. Lydgate, edited by W. Douce. London, 1790.

Dance of Death, Historical Dissertation, &c., 30 plates, by W. Hollar; and Dance of Macaber by Lydgate, as represented in St. Paul's, &c. London, 1796, 8vo.

Dance of Death, 52 engravings on wood by Bewick, with letter-press illustrations, by Douce. 3rd edition. London, 1825.

Dance of Death, &c., by Douce. The wood cuts are by Bonner. London, 1833, 8vo.—Especially good are the copies by the court-inspector, F. A. G. Frenzel, in Dresden, and Professor J. Schlotthamer, in Munich. The former are imitated by Frenzel himself on copper, but the latter Prof. S. had lithographed by the clever artist, C. Hoegerl. In these stone impressions the greatest fidelity and purity of outline are presented, and the character of the wood cuts is to be traced here with undoubted certainty. The number of plates is 53, but only 33 are by Hoegerl; his progress in the execution of the rest was terminated by the hand of death. These were completed by two unnamed artists. The poetry to Frenzel's edition is by Dr. L. Bechstein, and the text to Schlotthamer's was given by Prof. Schubert. The former appeared in 1831, the latter in the following year.

To Holbein's celebrated Triumph of Death are appended the following wood cuts, generally very scarce. These are, to a certain extent, formed into entire works.

1. *Catechismus*. That is to say, a short Instruction into Christian Religion for the singular communitie and profyte of children and young people, set forth by the moost reverende father in God, Thomas, Archbysshop of Canterbury, Primate of all England and metropolitane. Excwterus Lyne excudebat, 1648. At the end: Enprynted at London in St. James Street by Niclaus Wyll for Cwvalder Lyne, dwelling in Somers Kaye by Kyllings gate. 8vo.

The wood cuts of this extraordinary and rare work are attributed in part to Holbein. Edward Burton, at Oxford, republished this work in 1829.

2. *The Pastime of People*, or the Chronicles of divers realms, and most especially of the realm of England.—Printed by Russell of Cheapside, 1629. The wood cuts to this work were attributed to Holbein. T. F. Dibden republished it in 1811, with wood cuts by John Nesbit, 4to. This work is likewise very scarce, as only very few copies exist.

3. *Historiarum veteris instrumenti icones ad unicum expressæ*. Lugd. sub. scuto Coloniense, MDXXXVIII. Excud. Melchior et Gaspar Trachelus fratres.—This is the first very rare edition, with 92 wood cuts, in 4to. The second edition appeared 1530, Liege; the third in 1540, Antwerp; the fourth, 1549, in Liege (at the brothers Frelion, with 94 wood cuts); the fifth, 1543, at Lyons (with Spanish text); the sixth, 1547, in Liege, at Frelions', with 94 wood cuts; the seventh, 1549, in Lyons

at Frellons', with English and French text, and 94 plates. The single impressions of the wood cuts are only printed on one side and without text.

A new edition has the title: *Icones veteris Testamenti*: Illustrations of the Old Testament, &c., with wood cuts by John and Mary Biesfeld, and text in five languages. London, 1820, 8vo.

4. *The New Testament*; now clearly into German from the right foundation. Also the Revelation of St. John, with beautiful figures. Le Basle, T. Wolff, 1523. The 21 wood cuts of the Apocalypse are attributed to Holbein; and the ornamented title bears Lützelburger's mark. 8vo.
5. *Erasmus of Rotterdam*. Upright figure, under a decorated gate. A celebrated wood cut, bearing the following inscription in the first impressions:

Pallas Apellæam nuper mirata tabellam
Hanc ait; æternum bibliotheca colat.
Dædaleam monstrat musis Holbeinius artem
Et summi ingenii magnus Erasmus opes.

In the second impressions we read:

Corporis effigiem si quis non vidit Erasmi,
Hanc scite ad unum picta tabella dabit.

The copper still exists from which there are more recent impressions, with and without these lines.

6. *The Alphabet with the Dance of Death*. Each letter is 11 lines in height and breadth, masterly cut.
7. *The Latin Alphabet*, with Children at sport and fun, 24 pl., not quite 1 inch in height and breadth.
8. *The Peasants' Dance*, and the Peasants who drove the Fox from the Goose. Title border of a Lactantius, fol. 1542.
9. *Cebes Table*. Title border, having several allegorical figures: Felicitas, the Virtues, and Vice.—This is found as title to the *Lexicon-Græcum Basiliæ* apud Val. Curionem; to the Dissertation of S. Cocceius Promot. Cand. lect. ex Off. Oparin.
10. *Female Figure*, clothed in a cuirass, as decoration on the blade of a poignard.
11. *Venus*, on the blade of a poignard.
12. *City Arms of Freiburg*, in Brisgan, with mark and date of year 1519; fol.
13. *Bordering of Title*, with Herod at the Beheading of St. John the Baptist; 4to.
14. *Bordering of Title*, with the Triumph of Infants; 4to.
15. *Bordering of Title*, with Tarquin and Lucretia; 4to.—These three titles have been used to the works of Erasmus of Rotterdam.
16. *Bordering of Title*, with the Dying Lucretia, 8vo.
17. ————— similar to the above, with Ceres and Pelop.
18. ————— with the Bishop.
19. ————— with the Fathers of y^e Church.
20. *The larger Title border*, with Peter and Paul, and the city arms of Basle, after Holbein, to the Geography of Ptolemy.
21. *The smaller ditto*, with the mark of the printer, A. Petri.
22. *Border of Title*, with David dancing before the Ark of the Covenant, after Holbein, with the mark of A. Petri.
23. *Title*, with the feasting of the 5000, Children dancing, and Fight of Tritons.
24. *Plates in Erasmi encomium Moræ*. (Stultitiæ.) after Holbein's humorous drawings.
25. *The Lord's Prayer*, illustrations from the old and new Covenant, probably after Holbein,—excellently engraved by V. C.; 8 plates, 8vo.; very scarce.
26. *Title Page in Genii* and the name Hans Holb., before the Paraphrase in Epistol. S. Pauli ad Galatas per Erasmus Roter. Balileæ S. Frebenium. 1519, 4to.]

HOLBEIN, SIGISMOND. This artist is said to have been the uncle of Hans Holbein, and is mentioned as a painter, and an engraver on wood.

There are some wooden cuts marked **SB** which are generally attributed to him, but they are very indifferently executed.

HOLE, WILLIAM, an English engraver of little note, who flourished about the year 1613. He was chiefly employed by the booksellers, and his plates

are executed with the graver in a formal, laboured style. We have by him the following prints:

PORTRAITS.

Prince Henry Frederick, son to James I.; full length.
Thomas Egerton, Viscount Brackley, Lord Chancellor.
Sir John Hayward, Knt., LL. D.
Martin Billingsley, writing-master.
Giovanni Floris, Italian master to Anne of Denmark.
Michael Drayton, prefixed to his works.
The Frontispiece to Michael Drayton's Polyobion.

HOLL, ELIAS. According to Professor Christ, this artist resided at Nuremberg, about the year 1638. He engraved some plates from *C. Reverdus* and others, which are usually marked with an H, surmounted by an F, thus, **H**.

HOLLAND, J., an English engraver, who flourished about the year 1755. Among other plates, he etched the Head of a Turk, which is executed with spirit, but without much effect.

HOLLAND, SIR NATHANIEL DANCE. The family name of this gentleman was Dance, but coming into the possession of a large property he was made a baronet, and took the name of Holland, when he relinquished the profession of an artist. He was born in London in 1734, and having shown an early inclination for painting, he was placed under the tuition of Francis Hayman, under whose instruction he continued some time. He afterwards travelled to Italy, where he prosecuted his studies eight or nine years. On his return to England he distinguished himself as a painter of history and portraits, and also painted landscapes with considerable success. Amongst his most admired productions may be ranked his picture of Mr. Garrick, in the character of King Richard III., in the collection of Sir Watkin Williams Wynne, of which we have a print in mezzotinto, by John Dixon; Timon of Athens, which has been finely engraved by Mr. Hall; Virginia, scraped in mezzotinto by John Godfreid Haid; and a portrait of Omai, engraved by Bartolozzi. [He was a son of Mr. Dance, the city surveyor, who built the Mansion House. He married Mrs. Dummer, the widow of a Hampshire gentleman, by whom he acquired a large fortune. He became a member of parliament, took the name of Holland, and was made a baronet. He did not altogether relinquish the art, but exhibited, as an amateur, in several exhibitions, landscapes which would have done honour to any artist of his day. Many of his portraits pass for the work of Sir Joshua Reynolds. He died suddenly at Winchester in 1811.]

[**HOLANDA, FRANCISCO DE**, (OR **FRANÇOIS DE HOLLANDE**.) a Portuguese miniature painter and architect, who flourished from the commencement to the latter part of the sixteenth century. He was sent to Italy by Don John III., king of Portugal, and associated with the greatest artists of the time; among whom he mentions, as his most intimate friends, Michael Angelo, Giulio Clovio, Baccio Bandinelli, Pierino del Vaga, Sebastien del Piombo, and numerous others of the highest celebrity. On his return to Portugal in 1549, he wrote an account of ancient painting, dedicated to the king, in which he gives a most amusing relation of himself, the arts, and the artists with whom he associated: for egotism it may stand as the rival of the life of "Benvenuto Cellini;" but the work is so full of good humour, and information perhaps to be found nowhere else, as to more than compensate for the time of perusal. The Count A. Raczkinski has had the work translated into French, and published in "*Les Arts*"

en Portugal," with the title, "*Manuscrit de François de Hollande*." It does not appear that this artist ever painted otherwise than as a miniaturist, or illuminator of manuscripts. In "*Voyage en Espagne*," by Pons, mention is made of a book of drawings by François de Hollande. It was then preserved, with others of a like kind, in an *Armoire* in the library of the Escorial: it was entitled, "During the reign of Don John III., *Francois de Hollande* went to Italy, and from the antiquities which he saw there he made, with his own hand, all the drawings in this book." The book begins with the portrait of the reigning pontiff, and another of Michel Angelo, both illuminated. These are followed by drawings of the most beautiful monuments of ancient Rome, such as the amphitheatre of Vespasian, Trajan's column, fragments of ruins, cornices, friezes, &c. It contains also views in Venice, Naples, the amphitheatre at Narbonne; drawings of mosaics, antique statues, and other subjects. All these drawings are mentioned in his manuscript. The time of his death is not accurately stated, but he was living in 1571, as appears by a manuscript written by him with that date, addressed to the king of Portugal, Don Sebastian; which will also be found, translated into French, in Racinski's work, "On the Arts in Portugal."

[HOLLANDAIS, JAN LE, or JOHN OF HOLLAND, a landscape painter, whose works were much sought after formerly, and whom Brehngel imitated, was born at Antwerp in 1494, and died there in 1553. He was the grandfather of Coninxloo, whose landscapes are well known by the engravings.]

HOLLAR, WENCESLAUS. This celebrated engraver was born at Prague in 1607. He was of an ancient family, and was well educated by his parents, with the intention of bringing him up to the profession of the law; but not liking that pursuit, and the civil commotions of his country breaking out, by which his family was plundered of every thing at the taking of Prague in 1619, he had recourse to his disposition for drawing, and having taken refuge at Frankfort, he became a pupil of Matthew Merian. With the assistance of that artist, he soon found himself able to dispense with further instructions; and when he was eighteen, published his two first plates of the Virgin and Child, and an *Ecce Homo*, in 1625. He travelled through Germany, designing and engraving the views of the cities and landscapes through which he passed, and in making drawings from the principal pictures. His views of Strasburg, Frankfort, Cologne, Mentz, &c., were greatly admired. The Earl of Arundel, who was sent ambassador to Ferdinand II. in 1636, meeting with him at Cologne, his judgment discovered the merit of Hollar, whom he immediately retained in his employment. He accompanied the Earl to the imperial court, and made designs of the principal places through which they passed. He signed his plate of the view of Wurtzburg, *Hollar delinea vit, in legatione Arundeliana ad Imperatorem*. On Lord Arundel's return to England from his embassy, he brought Hollar to this country. He engraved several plates from the pictures in the Arundelian collection. In 1638, Mary de Medicis arrived in England, to visit her daughter Henrietta Maria, the Queen of Charles I. A particular account of her journey and entry into this country was published in French in 1639, with several portraits of the royal family, etched for the purpose by Hollar. In the same year was published the portrait of his patron, the Earl of Arundel, on horseback. In the following year appeared his beautiful set of twenty-eight plates, entitled, *Orna-*

tus Muliebris Anglicanus, representing the different habiliments of English women, of all ranks, in full-length figures: and in 1642, 1643, and 1644, were published his other sets of women in the dresses of the different nations of Europe. His labours were now interrupted by the breaking out of the civil war, which overthrew every thing relative to the arts; and becoming obnoxious to the republican party from his connexions, he took shelter with the royalists, and was made prisoner at Basinghouse in 1645. On obtaining his liberty he went to Antwerp, whither the Earl of Arundel had withdrawn, and had taken with him his valuable collection. He resided at Antwerp some years, where he continued to engrave from the pictures of his patron, and some heads of the painters; but the Earl going to Italy for the benefit of his health, he was under the necessity of working for the printsellers of Antwerp, at very low prices. Not meeting with encouragement to keep him longer abroad, he ventured to return to England in 1652, where, though he met with employment, the penurious remuneration he received for his works barely afforded him a subsistence. The restoration of Charles II. brought back several of his friends, and he flattered himself with more auspicious projects, which were unfortunately never fulfilled. The dreadful visitations of the plague, and the fire of London, that succeeded it, put a stop to every pursuit of the art, and Hollar was reduced to a state of indigence and distress, from which all the perseverance of his indefatigable assiduity could never after recover him. He was about this time sent to Africa, in the capacity of his Majesty's designer, to make drawings of the town of Tangier, with the fort and the adjacent country. On his return he only received a hundred pounds for his labour and expenses. In 1672 he travelled to the north, and made his designs of Lincoln, Southwell, Newark, York Minster, &c. The close of his life it will be afflicting to every admirer of art and industry to be acquainted with. Notwithstanding the most exemplary application to his profession, such was the deplorable state of penury and distress to which he was reduced, that when he was on the verge of his seventieth year, being attacked with his last illness, the bailiffs entered his apartment, to seize the only piece of furniture that was left to him, the bed on which he lay. He entreated their forbearance, only for a short time, as he should then have no further need of it; and earnestly requested that he might not be removed to any other prison but his grave. It is not known whether this petty mercy was granted him. He died the 28th of March, 1677. Thus perished an artist whose works will ever be dear to the intelligent collector; and in looking over his numerous and admirable productions with delight, a tear of pity will sometimes be dropped to the memory of the able hand by which they were executed. The prints of Hollar are very numerous, amounting to near two thousand four hundred. Some of them are now extremely rare, and are purchased at very large prices. They are generally etched, and are executed with surprising lightness and spirit. His point is free, playful, and at the same time firm and finished. Some of his views of abbeys, churches, and ruins, are admirably executed; as are his animals, furs, shells, muffs, insects, and still-life. His portraits and landscapes have also great merit. He sometimes signed his plates with his name, with the date, and sometimes used one of these ciphers **WH.** or **WZ.** The

following is as ample a list of his works as our limit will allow :

PORTRAITS.

- Richard II. kneeling by his three patron saints.
Edward V.; prefixed to his Life, with that of Richard III.
Henry VIII.; *after Holbein.*
Ann Bolen, his queen; *after Holbein.*
Catherine Howard; *ibid.*
Ann of Cleves; *after Holbein.*
Edward VI.; *after the same.*
Thomas Cromwell, Earl of Essex; *after the same.*
Henry Howard, Earl of Surrey; *after the same*; rare.
Sir Anthony Denny; *after the same.*
Sir Henry Guilford, Comptroller of the Household; *after the same.*
Lady Guilford; *after the same.*
Duchess of Suffolk; *after the same*; sometimes called Queen Catherine.
Doctor John Chambers; *after the same*; fine.
Queen Mary, when princess; *after the same.*
Sir Thomas Chaloner; *after the same*; ex. scarce.
Hans Holbein, painter; fine and scarce.
Charles I.; ten prints.
Henrietta Maria, his Queen; five prints.
Mary, daughter of Charles I., consort of William, Prince of Orange.
William, Prince of Orange.
Francis Bacon, Lord Keeper.
Thomas Howard, Earl of Arundel; six prints; one with his son, Henry Howard, Baron Mowbray.
Robert Devereux, Earl of Essex, on horseback.
Philip Herbert, Earl of Pembroke; *after Vanduyck.*
Thomas Wentworth, Earl of Strafford; *after the same.*
Robert Rich, Earl of Warwick.
Alathea Talbot, Countess of Arundel; *after Vanduyck.*
Aun D'Acres, Countess of Arundel; *after Posterman.*
Teresia, Lady Shirley; *after Vanduyck*; scarce.
Dorothy, Countess of Suffolk.
Mary Villiers, Duchess of Richmond and Lennox; *after Vanduyck.*
Mary Stuart, Countess of Portland; *after the same.*
Edward Calver, of Wilbie; scarce.
Henry Colthurst, holding a helmet; scarce.
Sir Edward Dering, Bart.
William Laud, Archbishop of Canterbury; *after Vanduyck.*
Peter Smart, Prebendary of Durham; scarce.
Sir Edward Coke, Chief Justice of the King's Bench.
Doctor Richard Harvey; rare.
John Thompson; rare.
Sir Peter Paul Rubens, painter; *after Vanduyck.*
Sir Anthony Vandeyk; from a picture by himself.
Inigo Jones, architect; *after Vanduyck.*
Charles II.; eight prints.
Catherine, his Queen.
Prince Rupert.
George Digby, Earl of Bristol; rare.
Lady Catherine Howard, Countess of Bristol.
Algernon Percy, Earl of Northumberland, on horseback.
This plate has also been used for James, Duke of York, Oliver Cromwell, and General Fairfax.
Jerome Weston, Earl of Portland; *after Vanduyck.*
James II., when Duke of York, *after Teniers*; scarce.
Philip Wharton, Lord Wharton.
Richard Cromwell, son of Oliver; scarce.
Wenceslaus Hollar, engraver; three prints.

SUBJECTS AFTER HIS OWN DESIGNS.

- A View of London, before and after the fire; in two sheets; 1666.
The Tower.
The Royal Exchange.
Westminster Hall.
Whitehall.
The Cathedral Church at Strasburg.
The Cathedral at Antwerp; very fine. The best impressions are with a single line of writing at the bottom.
Six Views of the town and environs of Tangiers; inscribed, *Divers Prospects in and about Tangiers.* 1673; scarce.
Four Views near Aldbrough. 1645.
A set of twenty-eight plates; entitled, *Ornatus Muliebris Anglicanus*, representing the habits of English women of all ranks; very fine.
Several plates of the different Female Dresses in the different nations in Europe fine and scarce.

A set of twelve plates of Insects, entitled, *Muscarum, Scarabeorum, Vermiumque varia figura et forma.* *Antverpiæ.* Anno 1646; rare.

A Mole. 1646.

An Elephant, a Camel, two Monkeys, and two Bears.
Several Muffs, Gloves, Fans, Tippets, &c. 1647; scarce.

Five plates of Muffs. 1645; very fine and scarce.

A set of small plates of Shells; very rare and fine.

A set of Butterflies; small plates.

SUBJECTS AFTER VARIOUS MASTERS.

- The Virgin suckling the infant Jesus, and caressing St. John, in a landscape; *after Rotenhamer.*
The Holy Family; *after Pierino del Vaga.*
The Ecce Homo, with many figures; *after Titian.*
The Queen of Sheba visiting Solomon; *after Holbein.*
Seleucus causing the law against adultery to be executed on his own sons; *after Giulio Romano.*
Cupid sleeping at the foot of a Tree; *after Parmegiano.*
The infant Hercules; *after the same.*
The sacramental Chalice, adorned with figures; after a drawing by *Andrea Mantegna.* 1640; rare.
Mausoleum of the Earl of Arundel; rare.
A Winter-piece, with the Nativity; *after A. Braun.* 1644.
The Magdalene in the Desert, kneeling before a Crucifix, in a landscape; *after P. van Avont*; rare.
A set of twenty plates, including the portraits of George Etenhard and P. van Avont, of Children at Play; entitled, *Pædagogion, sive puerorum iudantium Schemata varia, &c.*; *after P. van Avont.*
A set of thirteen plates of the Caricatures of Leonardo da Vinci; entitled, *Varie figura et probæ artem picturæ incipiendæ inventuti utiles.* 1645; rare.
A set of thirteen plates of Hunting and Fishing; entitled, *Several ways of Hunting, Hawking, and Fishing, according to the English manner; invented by Fras. Barlow.* 1671.
The Emblems; *after Ottoenius*; entitled, *Emblemata Nova*; in eight plates; rare.
A set of thirteen Landscapes; *after Artois.*
A dead Hare, and other game; *after Peter Boel*; rare.

[HOLLOWAY, THOMAS, an eminent English engraver, was born in 1748. After receiving a good scholastic education among the Dissenters, he was apprenticed to a seal engraver; and his attention was confined chiefly to sculpture on steel, which was then the prevalent fashion, and he executed some superior specimens, particularly a head of Ariadne, which gained him general praise. When he had completed his pupilage, seals and medals were, in part, abandoned, and he employed himself, without the assistance of a master, in acquiring the knowledge of the varieties of engraving on stone and copper, as well as on steel. He also spent many of his leisure hours at the Royal Academy, drawing and modelling in wax from the antique, and availed himself of the library and lectures. His first subjects, as a copper-plate engraver, were chiefly portraits and embellishments for the Magazines; but the work which drew public attention to him was the English publication of "Lavater's Essays on Physiognomy," translated by the Rev. Dr. Hunter, minister of the Scots' church, London Wall. This appeared in five volumes quarto, with about seven hundred plates. This was followed by many engravings for the publications of Boydell, Macklin, and Bowyer; and by several portraits of distinguished Dissenting ministers, and embellishments for the editions of the British Classics. The work, however, on which his reputation chiefly rests, is the Engravings of the Cartoons of Raphael, which occupied him for many years. As these engravings are extensively known, observations on them are unnecessary. As decorative prints they are esteemed for their elaborate execution; but artists prefer the rougher freedom of Dorigny. Holloway, after an

industrious and blameless life, died at Coltishall, near Norwich, in 1827.]

HOLMES, P., an indifferent English engraver, who lived about the year 1696. He engraved the greater part of the plates for *Quarles's Emblems*, in 1696.

[HOLST, THEODORE VAN, born at London in 1810, was descended from a Livonian family. When a child he manifested much skill in drawing; and having drawn from the antique, in the British Museum, he was admitted a student of the Royal Academy. As a mere boy, he was looked on as a marvel; in his tenth year he attracted the notice of Sir Thomas Lawrence, who gave him three guineas for one of his pencil sketches. Subsequently he executed many drawings for Sir Thomas, several of which were supposed to be commissioned by King George IV. As a painter he followed the bent of his own genius, which neither public direction, the offer of commissions, nor privations, could alter. He could not disengage his mind from romantic and gloomy subjects. His peculiar style is essentially German in conception, composition, and execution, and consequently not suited to the general taste in England. Very few of his productions were altogether free from eccentricity. He left a large number of drawings and sketches, and some unfinished pictures. His picture of The Raising of Jairus's Daughter has been engraved. He died in 1844.]

HOLSTEIN, PETER, a Dutch glass painter and engraver, who flourished about the year 1648. He engraved a variety of portraits; among which is a set of twenty-six of the ambassadors to the congress at Munster. They are chiefly executed with the graver, in a stiff style, but not without merit. We have by him, among others, the following:

PORTRAITS.

Cardinal Fabio Chigi, negotiator at the Peace of Westphalia; afterwards Pope Alexander VII.

Jacob vander Burchius; oval.
John Ernest Pictoris, Counsellor to the Elector of Saxony.

John Huydecooper, Burgomaster of Amsterdam.
John Reyner, Historiographer of the Peace of Munster.

1648.
John Saenredam, engraver.

Albert Vinckenbrinck, sculptor.

HOLSTEIN, CORNELIUS, was the son of Peter Holstein, born at Haerlem about the year 1620. His father instructed him in the rudiments of design; and he is said by M. Huber to have painted history with considerable reputation. He has engraved some plates from his own designs, and some of the prints for the celebrated collection, called the Cabinet of Gerard Reynst, published at Amsterdam about the year 1663. The following are by him:

Infant Bacchanalians; a frieze, in six sheets, numbered, *Clement de Jonghe, ecc.*; rare.

A Lady seated in a chair, richly habited, supposed to be the portrait of Isabella d'Este, Marchioness of Mantua; after a picture, said by some to be painted by *Coreggio*, by others *Giulio Romano*. *Corn. Holstein, scul.*

[There is much difference between writers respecting the date of his birth. Füessli, Zani, and Balckema, say 1653; Nagler and others, 1623: the first are probably right, as his father, Peter, was born in 1626, and was living in 1663. Perhaps he has been confounded with another of the same name.]

HOLZER, JOHN, a German painter and engraver, born at Burgriess, in the Tyrol, in 1708. He studied at Augsbourg, under J. G. Bergmüller. He painted history, and executed several fresco works, for the public places at Augsbourg, some of

which have been engraved by J. J. Nilson. We have by this artist some spirited etchings from his own designs, and after other masters; among which are the following:

The Adoration of the Shepherds; *J. Holzer, inv. et fec.*
The Four Seasons; *after Bergmüller.*
The Adoration of the Magi; *after the same.*
The Ecce Homo; *Holzer, del. et fecit, aqua forti.*
The Virgin, with a Glory of Angels; *Holzer, del. et sc.*

HOLZHALB, JOHN RUDOLPH, a Swiss engraver, born at Zurich about the year 1730. He was principally employed in engraving portraits for the publications of his time, and executed several plates for the *Lives of the Swiss Painters*, by *Fuesslin*, and the *Physiognomy of Lavater*.

HONDECOOTER, GILES. This painter was a native of Utrecht, about the year 1583. He painted landscapes in the style of David Vinkenbooms, and his pictures are frequently taken for those of that master. He also painted birds and fowls, with landscape back-grounds, agreeably coloured, and highly finished.

HONDECOOTER, GYSBRECHT, was the son and scholar of Giles Hondecooter, born at Utrecht in 1613. His pictures represent various kinds of domestic fowls, which, though they possess considerable merit, they are greatly inferior to those of his son.

HONDECOOTER, MELCHIOR. This eminent painter was the son of the foregoing artist, born at Utrecht in 1636, and was instructed by his father until he was seventeen years of age. After the death of that master, he studied some time under John Baptist Weenix, by whose assistance he soon became a distinguished painter of live fowls, game, and similar subjects. His pictures of that description class with the ablest artists in that branch; and though his works are not so glossy and finished as those of John Weenix, they are painted with more freedom, and a fuller pencil. The plumage of each fowl is imitated in the most perfect manner; his touch is firm and bold, and his colouring rich and mellow. He died in 1695. [Melchior de Hondecoeter was descended from noble parents; his great grandfather is said to have been the Marquis of Westerloo, whose castle was situated in the *meyery* of Ghelan, between Herenthals and Diest, in Belgium. Becoming a Protestant he was obliged to abandon his estate, and fled with his family to Amsterdam, to escape the cruelties of the Inquisition; which at length threw the seventeen provinces into a state of revolt, and caused the separation of Holland from Belgium. The latter being subdued by Spanish force and fanaticism, the Marquis of Westerloo continued to reside in Amsterdam, all his patrimonial estates being confiscated. His son, Gillis de Hondecoeter, having received a liberal education, according to the custom of the time, learned the art of painting; and becoming skilful in taking portraits, this talent afterwards proved of great assistance towards the support of his parent. This Gillis had a son called Gysbert, who was also a painter, and the father of the Melchior above-mentioned. Melchior studied under his father, who, dying in 1653, the young artist, then seventeen years of age, continued under the instruction of his uncle, John Baptist Weenix, who was related to him by marriage with Josina de Hondecoeter. Many of his pictures are surprising; and in his line, I may say, that he has never been surpassed.—*J. C. Nieuwenhuys.*]

HONDIUS, ABRAHAM. This painter was born

at Rotterdam in 1638. His favourite subjects were huntings and animals, which he treated in a masterly style. He also painted conflagrations and towns on fire; but his chief excellence was in the representation of dogs, in which few artists have surpassed him. He came to England in the reign of Charles II., and met with considerable encouragement. His best pictures are little inferior to those of Snyder or Fyt, either in the spirited design of his animals, or the freedom of his touch. We have a few etchings by Hondius, executed with uncommon fire and animation; they are highly esteemed, and are now become scarce. Among others, we have,

A Boar-hunting; very fine.

A set of Huntings; of various animals.

He died in London in 1695. [Füssli and Balkema say he was born in 1650; but the majority of writers is in favour of 1638. Some say he was a native of Amsterdam; others, of Brabant.]

HONDIUS, or DE HONDT, Jost, or JODOCUS, a Flemish engraver, born at Ghent in 1563. The troubles in the Low Countries obliged him to leave Ghent when he was twenty years of age, and he came to England in 1583, where he exercised various arts, such as making mathematical instruments, types for printing, and engraving maps, charts, &c. He also engraved some portraits, which are neatly executed, and possess considerable merit. He sometimes marked his plates with the cipher **H**, and

sometimes added a dog or hound barking, in allusion to his name, with the inscription *sub cane vigilante*. We have by him the following engravings:

PORTRAITS.

Queen Elizabeth.

Henry IV. of France.

Sir Francis Drake, with two hemispheres.

Thomas Cavendish, the famous navigator.

The Maps and Charts of Sir Francis Drake's Voyages.

Several Maps for Speed's Collection; some with figures.

Some plates for the Atlas Major of G. Mercator, with his portrait.

HONDIUS, or DE HONDT, HENRY, THE ELDER. This artist was probably of the same family as the preceding engraver. He was born at Duffel in Brabant, in 1576, and is said to have been a pupil of J. Wierix, whose stiff style he followed, though inferior to him both in his design and execution. He engraved a great number of portraits, chiefly of the principal Reformers, and some of the artists. He also engraved several landscapes, and other subjects, after old Breugel, Vanmander, &c. His plates are usually marked with the cipher **H**. We have the following by him:

PORTRAITS OF REFORMERS.

John Wickcliffe.

Philip Melancthon.

John Bugenhagen; *H. Hondius. 1599*

John Knox.

John Calvin.

Jerome Savonarola.

PORTRAITS OF PAINTERS AND ENGRAVERS.

Cornelius Cort; *H. H. fec. 1598.*

Henry de Clevee.

Giles Coninxloo.

Hans Holbein.

Joas van Clevee.

George Hoefnagel.

John Mabuse.

Sir Anthony More.

Henry Cornelius Vroom.

SUBJECTS AFTER VARIOUS MASTERS.

The Judgment of Solomon; *after Karel van Mander.*

The Adulteress before Christ; *after the same. 1597.*

St. Paul casting the Viper into the Fire, in a landscape;

after Giles Moestaert.

Christ with the two Disciples going to Emmaus; *after the same. 1598.*

Four plates of Drolleries; *after P. Breughel.*

Tobit and the Angel; *after G. de Saen. 1600.*

St. John preaching in the Wilderness; *after the same.*

A View of the Hague; inscribed, *Curia Hollandiæ; after the same; scarce.*

HONDIUS, or DE HONDT, HENRY, THE YOUNGER, was the son of Jodocus Hondius, born in London about the year 1588, was instructed by his father, and finished some of the plates left imperfect by him. We have a considerable number of portraits by this artist, executed in a neat style. He used a mark very similar to that of the preceding engraver. We have, among others, the following prints by him:

PORTRAITS.

Queen Elizabeth.

James I.

Charles I.

John Bale, Bishop of Ossory.

Thomas Cranmer, Archbishop of Canterbury.

Robert Cecil, Earl of Salisbury.

William, Prince of Orange.

Mary, Princess of Orange.

Sir Richard Spencer, Ambassador.

Sir Ralph Winwood, Secretary of State.

HONDIUS, or DE HONDT, WILLIAM, was the son of the foregoing artist, and resided at the Hague about the year 1640. We have several portraits by him, many of which possess considerable merit. He engraved some of the celebrated portraits of the artists from the designs of Vandyck. He sometimes marked his plates with the cipher **G**, but more frequently signed them with his name. We have the following portraits by him:

Ladislas IV., King of Poland; *W. Hondius, fecit. 1637.*

John Casimir, King of Poland; *after Schulze.*

Louisa Maria, Queen of Poland; *after J. van Egmont.*

Charles, Prince of Poland, Bishop of Breslau; *after Schulze.*

Prince Maurice of Austria. 1623; fine.

Bernard, Duke of Saxe Weymar.

Theodore ab Werden-Burgio.

Henry Cornelius Longkuis; *after J. Mytens.*

Francis Franck, the younger, painter; *after Vandyck.*

His own Portrait; *after the same.*

HONE, NATHANIEL. This artist was born in Dublin about the year 1730. He was a very reputable portrait painter, in oil as well as in miniature, and practised enamelling with success. He also painted some subjects of caricature; one of which he has engraved in mezzotinto, representing two Monks making merry; inscribed *Monachum non facit Cuculus. Nath. Hone, fec.* Mr. Hone was one of the members of the Royal Academy at its foundation in 1768. [He exposed the plagiarisms of Sir Joshua Reynolds in a picture called The Magician, and gave great offence to the Academy by that, and another reflecting on Angelica Kauffman; the latter secured his punishment for the former. He died in 1784.]

[HONT, or HONDT, H. DE, said to have been a scholar of David Teniers. His pictures represent similar scenes to those of that master, and sometimes approach very closely to his manner.]

HONTHORST, GERARD, called **GHERARDO DALLE NOTTI.** This eminent painter was born at Utrecht in 1592, and was a scholar of Abraham

Bloemaert; but his principal studies were at Rome, where he applied himself to imitate the works of Michael Angelo da Caravaggio. He was called Gherardo dalle Notti, from his pictures generally representing subjects by torch-light. To the vigorous colouring of Caravaggio, and his powerful effect of chiaro-scuro, he added dignity of character, and a more correct and elevated taste of design. He was much employed by the Prince Giustiniani, for whom he painted some of his finest works; of which the most admired are his two pictures of St. Peter delivered from Prison, and Christ before Pilate. In the church of la Madonna della Scala at Rome, is a fine picture by Gherardo, representing the Decollation of St. John, by torch-light. Honthorst visited England soon after his return from Italy, and was employed by Charles I., for whom he painted several pictures, and was munificently rewarded. On leaving England he settled at the Hague, and was taken into the employment of the Prince of Orange. He ornamented the palaces of Ryswick, and the House in the Wood, with several capital pictures. He died in 1660. There is a spirited etching by G. Honthorst, representing the Banquet of Neptune. [See Mr. W. H. Carpenter's "Pictorial Notices of Van Dyck, and other Painters of the Period," for several very interesting letters by Gerrit Van Honthorst, which throw considerable light on his history, and the works he executed for Charles the First. The picture of Christ before Pilate is in the Duke of Sutherland's collection.]

HONTHORST, WILLIAM, was the younger brother of the foregoing artist, born at Utrecht in 1604, and was also educated under Abraham Bloemaert. Although he occasionally painted historical pictures in the style of his brother, he is more known as a portrait painter. He died in 1683.

HOOFD, NICHOLAS. This painter was born at the Hague in 1664. His parents were in easy circumstances, and forwarded his disposition for the art, by procuring him the best means of improvement. He was first placed under the tuition of Daniel Mytens, and afterwards studied under Augustine Terwesten. He painted history and portraits with considerable success, and was for some years director of the Academy at the Hague. He died in 1748.

HOOGHE, PETER DE, a Dutch painter, born about the year 1643. It is neither said where he was born, nor by what master he was instructed; but his pictures are generally known, and universally admired. His favourite subjects were the interiors of Dutch apartments, with figures habited in the mode of the time; in which he represented with wonderful success, the sun shining through a window, by which a part of the room is brilliantly illumined, producing a most natural and pleasing effect. Though less finished than Gerard Dow or Mieris, his touch is more spirited, and sufficiently neat. As a colourist, he may be ranked among the most admired painters of his country; and in his management of the chiaro-scuro, he has seldom been surpassed. [No dependence is to be placed on the accounts given of this master by Füessli, and copied by Balkema and Nagler; they are simply ridiculous. His *best works* are dated 1658. Some of his finest pictures are in England, in the royal collection, and in those of the Duke of Wellington, and Sir Robert Peel. Such are beyond all price. There is one also in the Museum at Amsterdam of the like quality. Nothing satisfactory of his history is known.]

HOOGHE, ROMEYN DE, a Dutch designer and

engraver, born at the Hague about the year 1638. He had a lively imagination, by which he was sometimes led astray, and his works must be viewed with some allowance for incorrectness of design, and an injudicious choice of subjects. But several of his compositions show him to have been a man of great genius and readiness of invention. Few artists have handled the point with more spirit and facility than Romeyn de Hooghe, and his small figures and distances are executed with great delicacy and neatness. His fore-grounds and principal figures are less happy, and there is a want of harmony in the effect, and in the management of the chiaro-scuro. The number of his prints is very considerable, and several of them are in great estimation. The following are his principal plates:

The portrait of Michael Adriaensz de Ruyter, Admiral-General of Holland; very fine.

An Allegorical Subject, in honour of Leopold II.

Another, in honour of William Henry, Prince of Orange. The Marriage of William, Prince of Orange, with the Princess Mary.

The Entry of the Prince of Orange into London.

The Coronation of William and Mary.

The Army of William III. in order of Battle, on the Banks of the Boyne, with the medallions of the King, and Queen Mary.

The Siege of Vienna by the Turks. 1683.

The Triumphal entry of John III., King of Poland, into Warsaw, after raising the siege of Vienna.

Constantinople taken by the Turks.

A set of plates representing the Excesses committed by the French in Holland. 1672, 1673.

The Deluge of Coerverden.

The Massacre of the two De Witts. 1672.

The Defeat of the French at Hochstadt in 1704, with medallions of the Duke of Marlborough and Prince Eugene.

The taking of Narva by Charles XII.

The Battle of St. Denys, near Mons; in two sheets.

The Jewish Synagogue at Amsterdam.

The Entry of Louis XIV. into Dunkirk; two sheets; after Vander Meulen.

Charles II. of Spain, descending from his carriage to pay homage to the Host.

Six Emblematical Subjects, relative to the abuses of the clergy of the Romish Church; dated 1679.

The Fair at Arnheim.

Twelve Figures habited in the mode of the end of the seventeenth century.

HOOGSTRAETEN, DIRK (THEODORE) VAN. This painter was born at Antwerp in 1596. He was taught drawing, with the intention of bringing him up to the business of a goldsmith, but his inclination leading him to painting, by studying the works of the best of the Flemish masters, he became a painter of history of considerable reputation, without the aid of any instructor; and surpassed many of his contemporaries who had received the advantage of a regular education. He died in 1640.


HOOGSTRAETEN, SAMUEL VAN, was the son of Theodore van Hoogstraeten, born at Dort in 1627, and received the first part of his education under his father, but afterwards went to Amsterdam, where he entered the school of Rembrandt. He first applied himself to portrait painting, and finding the dark though vigorous style he had acquired under Rembrandt did not please the generality of his sitters, he adopted one more clear and agreeable, and met with great encouragement in that branch at the Hague, and at Dort. He occasionally painted landscapes, flowers, fruit, and subjects of still-life, which he touched with neatness, and they were well coloured. Hoogstraeten visited England in the reign of Charles II., and appears to have been here in the year 1663, from a picture Vertue had seen, by him, signed with his name, represent-

ing objects of still-life; among which was an English Almanack of that year. Houbraken, who was his scholar, in his Lives of the Painters, mentions his being in England. He died at Dort in 1678.

HOOGSTRAËTEN, JOHN VAN, was the younger brother of Samuel van Hoogstraeten, born at Dort in 1629. He painted history and portraits with some reputation; and, according to Houbraken, was received into the Society of Painters at Dort in 1649. He was invited to the court of Vienna, and was employed by the emperor some years, in whose service he died, [according to Nagler, in 1654.]

HOOGZAAT, JOHN. This painter was born at Amsterdam in 1654, and was educated in the school of Gerard Lairese, who regarded him as one of his ablest disciples. By the recommendation of Lairese, he was employed to paint the ceiling of the Hall of the Burghers, in the Town-house at Amsterdam, representing an allegorical subject, ingeniously composed, and well coloured. He was afterwards employed by William III. in several pictures for the palace at Loo. He died at Amsterdam in 1712.

HOOSTAD, [or HOOGSTADT,] GERARD VAN, a Flemish painter, born at Brussels in 1625. It is not known by whom he was instructed, but Descamps represents him as a very respectable historical painter, whose design was correct, and his compositions ingenious. There are several of his works in the churches at Brussels, particularly some pictures of the Passion of Christ, in the collegiate church of St. Gudule.

HOPFER, DAVID, an old German engraver, born at Nuremberg about the year 1510. We have by this artist a great variety of spirited etchings. His subjects are not well composed, and his design is stiff and Gothic, but he handled the point with great freedom and spirit, and his plates are executed in a very pleasing style. He chiefly excelled in ornamental buildings and decorations. David Hopfer was the eldest of three brothers, who worked in the same manner, but he was the ablest and the most industrious of the three. They marked their plates with the initials of their names, and between the two letters is introduced a hop blossom, in allusion to their name, Hopfer, in German, meaning a hop-plant. The Abbé Marolles mistook it for a candlestick, and calls them the *Masters of the candlestick*. The mark of David Hopfer is, 

The following are his principal prints:

- David cutting off the Head of Goliath.
- David playing on the Harp before Saul. 1531.
- The Woman taken in Adultery.
- The Last Judgment.
- The Presentation in the Temple.
- The Holy Family, with St. Elisabeth and St. John.
- Christ curing the Blind Man.
- The Crucifixion of Christ between the Two Thieves.
- Another Crucifixion, with the Virgin and St. John.
- St. Christopher.
- The Representation of an Altar. M.D.XXVII.
- A large Altar, with the Virgin, Christ, and St. John.
- Venus, with Cupid playing on a Madoline.
- A Combat of Marine Monsters; copied from *Andrea Mantegna*.
- Five Swiss Soldiers.
- Several Village Festivals.
- Grotesque Figures dancing; of various sizes.
- The Fountains, ornamented with figures.
- Military Ornaments, with grotesque figures.

PORTRAITS.

- Martin Luther. M.D.XXIII.
- Claus Sturzenbecher; very scarce.
- Carolus Rex Catholicus, a medallion.

[He is also called *Daniel Hopper*. See Bartsch and Nagler for a list of his works, and also those of Jerome.]

HOPFER, JEROME, was the younger brother of the preceding artist, and flourished at Nuremberg about the year 1535. His plates are etched in the manner of David, though inferior. He copied several of the prints of Albert Durer, though not very successfully, either with respect to drawing or effect. Some of his plates, from his own designs, possess considerable merit. He marked his prints with the initials L. H. on a tablet, with the same plant between the letters used by his brother. We have the following by him:

PORTRAITS.

- Franciscus von Sickingen, with a German inscription; fine and scarce.
- Wolfgang Juriger zu Toledt; fine and scarce.
- Julius Secundus, Pontifex Maximus; a bust.
- Innocentius Octav. Pontifex Maximus; the same.
- The Emperors Charles V. and Ferdinand I.; on one plate.
- Leopoldus Dickius, Juris-consultus, &c.; fine.
- Erasmus Roterdamus; fine.

VARIOUS SUBJECTS.

- Samson overcoming the Lion.
- The Virgin suckling the infant Jesus.
- St. Huhert; copied from *Albert Durer*.
- St. Jerome; from the same; rather smaller than the original.
- St. George standing upon the Dragon; from his own design.
- An Emblematical Print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left; the same.
- Hercules strangling Anteus; after *Mantegna*.
- Roma. Pallas seated, holding the figure of Victory.
- The English and French Armies before the battle of Agincourt; very scarce.
- A Roman Battle; after *Giulio Romano*; rare.
- The great Cannon; after *Albert Durer*.

HOPFER, LAMBERT. This artist was the youngest brother of the two preceding engravers, to whom he is inferior in every respect. He etched several plates from the wooden cuts of Albert Durer, and various subjects from his own designs. His prints are marked with the initials L. H. on a tablet, and sometimes with the hop-plant. The following are by him:

- The Fall of our First Parents.
- A set of fifteen small plates of the Life and Passion of Christ; copied from the wooden cuts of *Albert Durer*.
- Christ praying in the Garden; with an arabesque border.
- A Triton on a Sea-horse, and Cupid on a Dolphin; the same.
- The Conversion of St. Paul.
- Three circular subjects, on the same plate, a Man caressing a Woman, Paris dying on Mount Ida, St. Jerome praying.
- An arabesque ornament, with four candelabra; esteemed his best print.

HOPPNER, JOHN. For the following memoir of this celebrated artist, we are chiefly indebted to the ingenious author of the Baviad. His style of portrait painting appears to have been founded on an attentive study of the works of Sir Joshua Reynolds; but though Mr. Hoppner well knew how to appreciate that extraordinary person, and entertained the highest veneration for his professional powers, he was very far from his copyist. Occasionally, indeed, he imitated his manner, and formed his pictures on similar principles, but what he thus borrowed, he made his own with such playful ingenuity, and concealed his plagiarism with so many winning and original graces, that pardon was sealed

ere his sentence could be pronounced. The prevailing fashion of the times, together with his own narrow circumstances in early life, necessarily directed his attention, almost exclusively, to portrait painting: in a different situation, the natural bent of his genius, no less than his inclination, would probably have led him to landscape, and the rural and familiar walks of life; for when he exercised his talents on subjects of this nature, he did it with so much ease and pleasure to himself, and was always so eminently successful, that it furnishes matter for regret, that the severe and harassing duties of his principal occupation did not allow him more frequent opportunities of indulging his fancy in pursuit of the objects so congenial with his feelings and disposition. Of his exquisite taste in landscape, the back-grounds introduced in his portraits will alone afford sufficient evidence, without considering the beautiful sketches in chalk, with which he was accustomed to amuse his leisure hours. These are executed with a vigour and felicity peculiar to himself, and discover a knowledge and comprehension of landscape, which would do honour to a Gainsborough. Indeed, in several respects, there appear to have been many points of similarity between these extraordinary men, not only in particular parts of their art, but also in their conversation, disposition, and character. In portrait, however, Mr. Hoppner was decidedly superior, and so far outstripped Gainsborough in this department of the art, that it would be the highest injustice to attempt a comparison of their powers.

The distinguishing character of Mr. Hoppner's style is an easy and unaffected elegance, which reigns throughout all his works; his naturally refined taste appears to have given him almost intuitively an aversion from every thing which bordered on affectation and vulgarity, and enabled him to stamp an air of gentility and fashion on the most inveterate awkwardness and deformity. This power of improving what was placed before him, without annihilating resemblance, obtained him a decided preference among the fairer part of fashionable society. The same qualities which rendered him so highly successful in his portraits of women, did not perhaps afford him equal advantages in those of the other sex, in which strength and character ought to take the lead of almost every other consideration. His portraits of men are generally, if the expression may be allowed, too civilized and genteel to be very striking and forcible; and in his constant wish to represent the gentleman, he sometimes failed to delineate the man. To this observation, however, it must be acknowledged, that many of his best works form very splendid exceptions.

In his portraits of children he was peculiarly fortunate; he entered completely into the infantine character, and arranged his compositions of this species with that unaffected ease and playful grace, which so pleasingly mark the early periods of human life. One great charm of his pictures arises from the air of negligence and facility which pervades them; their production appears to have cost no effort, and the careless boldness of his execution, equally removed from insipidity and handicraft, stamps the seal of the master on the most trifling of his performances. His colouring is natural, chaste, and powerful, and his tones for the most part mellow and deep; his pencilling is rich and full, and his carnations fresh and transparent.

The absorbing quality of his original pursuit seldom allowed him to turn his attention to the more

elevated departments of the art. He died January 23, 1810, at the age of 51.

[HOREBOUT, GERARD LUCAS, born at Ghent in 1498, was a painter of portraits in the manner of Holbein. He was for some time in England in the service of Henry VIII. He also painted subjects for several churches at Ghent. He died at London in 1588.]

HORFELIN, ANTONIO L', a Spanish painter, born at Saragossa in 1587. He was the son of an obscure artist, named Pedro l'Horfelin, who sent him to Rome for improvement when he was very young: his studies in that capital were directed to the works of Michael Angelo Buonaroti and Raffaele, by which he acquired a grandeur of design, and an intelligent harmony of colour, which distinguished him among the Spanish painters of his time. His principal work is a picture of St. Joseph, with two laterals, in the church of the bare-footed Augustines at Saragossa. He died in 1660.

[HORION, ALEXANDRE DE, a portrait painter, was born at Liege about the end of the 16th century. His portraits were considered good likenesses, and well drawn, but wanting in expression; he made amends to his sitters by the beautiful accessories with which he ornamented their pictures, and which, it is said, was the cause of the fashionable esteem he enjoyed. He also painted some sacred subjects for churches at Liege, and the convent of St. Claire. He died in 1659.]

[HORREMAN, JOHN, THE ELDER, a painter of conversation pieces, was born at Antwerp in 1685, and died in 1759. His characters are generally from the peasantry of his country.]

[HORREMAN, JOHN, THE YOUNGER, was born in 1717, and died in 1759, the same year as his father. The subjects he painted are similar to those of the elder Horremans, but they are from the higher grades of society. His pictures are not uncommon in England. They have, occasionally, a slight analogy to Hogarth.]

HORST, NICHOLAS VANDER. This painter was born at Antwerp in 1598, and was educated in the school of Rubens. He afterwards travelled through Germany, France, and Italy, and on his return to the Netherlands established himself at Brussels, where he met with great encouragement as a painter of history and portraits. The Archduke Albert favoured him with his protection, and appointed him one of his painters. He died at Brussels, in 1646.

HORTEMELS, FREDERICK, a French engraver, born at Paris about the year 1688. Some of his plates are almost entirely executed with the graver, and have very little etching; but his best prints are those in which he has equally united the point with the burin. These have a more than usual mellowness of effect, and possess considerable merit. His best plates were engraved for the Crozat collection. We have, among others, the following by him:

The Portrait of Philip, Duke of Orleans; *after Santerre*.
SUBJECTS ENGRAVED FOR THE CROZAT COLLECTION.

Christ bearing his Cross; *after Giorgione*.

The Wise Men's Offering; *after P. Veronese*.

The Virgin in Meditation; *after Dom. Fetti*.

The Marriage of St. Catherine; *after the same*.

The Birth of St. John Baptist; *after Pintoretto*.

The Death of Abel; *after A. Sacchi*.

Christ and the Woman of Samaria; *after B. Garofalo*.

The Descent of the Holy Ghost; *after Gaudenzio Ferrari*.

HORTEMELS, MARY MAGDALENE. According to M. Watelet, this ingenious lady was the daughter of the preceding artist, and the wife of Charles

Nicholas Cochin. She engraved several plates, which are executed with the point, and finished with the graver, in a light, pleasing style. Several of the plates for Monicart's Treatise on the Pictures, Statues, &c., at Versailles, are by her. Among others, we have the following :

PORTRAITS.

Cardinal de Blissy, Bishop of Meaux; *after Rigaud*.
Cardinal de Rohan, Bishop of Strasburg; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

Mercury announcing Peace to the Muses; a ceiling; *after Corneille*.
Penelope occupied in the midst of her Women; *after the same*.
Aspasia disputing with the Philosophers of Greece; *after the same*.
St. Philp baptizing the Eunuch; *after N. Bertin*.
Iphigenia; inscribed, *Quantum religio potuit; after the same*.
The Triumph of Flora; *after N. Poussin*.
The Conquest of Franche-Comté; *after C. Le Brun*.

HOSKINS, JOHN, an English portrait painter, of whose life little is known. He lived in the reign of Charles I., and in Graham's English School we are told "that he was bred a face painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew King Charles, his Queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Though he was surpassed in his portraits by Samuel Cooper, he was an artist of great merit. He drew correctly, and there is much truth and nature in his heads, though his tints are not sufficiently broken; and there is a red monotony in his carnations. Lord Orford mentions a son of Hoskins of the same name, who also painted miniature. The father marked his pictures **HL.**, and the younger Hoskins with the initials I. H. The elder Hoskins died in 1664.

HOUBRAKEN, ARNOLD. This painter and biographer of the Dutch artists was born at Dort in 1660. He was well educated, and showing an inclination for painting, he was placed under William van Drillenbourg, and was afterwards instructed by Samuel van Hoogstraeten. He painted portraits and small pictures of historical subjects, which were more esteemed for correctness of design, than the truth of their colouring. He came to England to make the drawings for the portraits by Vandyck, which were engraved by Peter van Gunst. He published a work in Dutch, entitled *The Great Theatre of the Dutch and Flemish Painters, with their Portraits*, in three volumes. We have some etchings by Arnold Houbraken, after his own designs; among which are the following :

A set of slight etchings of Boys, with vases.
Vertumnus and Pomona. 1699.
Christ, with the Disciples at Emmanus; in the manner of *Rembrandt*.

An emblematical subject, representing three Women looking at a Child lying in a sort of Basket, encircled by a Serpent; *A. Houbraken, pinx. et fecit*.

HOUBRAKEN, JACOB. This eminent engraver was the son of Arnold Houbraken, born at Dort in 1698. It is not known by what master he was instructed in engraving, but he appears to have formed his style by an attentive study of the works of Nanteuil and Edelinck. He chiefly excelled in portraits, in which he was principally employed; and although his plates are not all equally excellent, many of

them have not been surpassed by the most celebrated artists in that branch. We admire the softness and delicacy of his execution, which is accompanied by correct drawing and a fine taste. His heads do not yield to those of Drevet in the beauty of their finishing, and they surpass them in the boldness of his stroke, and the brilliancy of colour. The number of his portraits is very considerable, and as many of those of English characters are generally known by the *Collection of Illustrious Persons, published in London by J. and P. Knapton*, a particular detail of them will not be thought necessary. We shall therefore confine ourselves to those of his works which are less universally known

PORTRAITS.

His own portrait; *after J. M. Kinkhart*.
Jacob van Hoorn; *after the same*.
Jacob van Selsted, his Wife; *after the same*.
Albertus Seba; *after the same*.
John Burman, physician; *after the same*.
Francis Burman, of Utrecht; Doctor in Theology.
Gustavus William, Baron d'Imhof, Governor-General of Dutch India.
Peter de Musschenbroeck, Professor of Medicine at Leyden.
Ferdinand van Collen, Burgomaster of Amsterdam. 1727.
Herman Alexander Roell, Doctor in Theology.
Peter Burman, Professor at Utrecht. 1727.
Jerome Gaubius, physician. 1744.
John Conrad Rucker, juris-consult. 1736.
William James Sgravesande, mathematician; *after Vandyck*.
Sigbert Havercamp, Professor of Leyden; *after Mieris*.
John de Witt, Grand Pensionary of Holland; *after Netscher*.
John Rodolph Faesch, of Basle; *after Huber*.
Henrietta Wolters, paintress; *se ipsa pinx.*
Cornelius Troost, painter, of Amsterdam; *se ipse pinx.*
Jacob Campo Weyermans, painter, and author of the Lives of the Dutch Artists.
Nicholas Verkolie, painter; *after a picture by himself*.

He also engraved two plates for the gallery of Dresden :

The Portrait of Daniello Barbaro; *after P. Veronese*.
The Sacrifice of Manoach; *after Rembrandt*.

HOVE, FREDERICK HENRY VAN, a Dutch engraver, born at Haerlem about the year 1625. The circumstances of his life are little known; he resided chiefly in London, where he was chiefly employed by the booksellers. His prints are dated from 1648 to 1692, and consist principally of portraits. He also engraved some plates for the *Historia Plantarum* of Robert Morison, and several of the plates for Quarles's Emblems. We have the following portraits by him :

James II.
William III.
Mary, his Queen.
King William and Mary, on their throne.
Thomas Sutton, Mercat. Lond. founder of the Charter-House.
Sir Nathaniel Bernardiston, of Kelton, Suffolk.
Arthur Capel, Earl of Essex; prefixed to his Murder.
Thomas Butler, Earl of Ossory.
Sir Edmund Bury Godfrey; prefixed to his Life.
Sir Matthew Hale; prefixed to his Origin of Mankind.
Samuel Speed, poet.
Sir Thomas Browne, M. D.
Hansard Knollis, V. D. M.
Lady Mary Armyne, grand-daughter to George, Earl of Shrewsbury.
Mary Tracy, Lady Vere.
Sir Henry Morgan, Governor of Jamaica.
John Hopkins, poet.
Joseph Moxon, mathematician.
John Taylor, mathematician.
William Winstanley, biographer.

HOUSEMAN, F. This artist scraped a mez-

zotino of Nancy Parsons, afterwards Lady Maynard.

HOUSSARD, ———. The name of this engraver, who appears to have been a native of France, is affixed to a portrait of Saverus François Morand.

HOUSTON, RICHARD, an eminent English engraver in mezzotinto, and in the chalk manner, who may be ranked among the ablest and the most indefatigable artists in his branch of engraving. We have a great number of portraits, and various subjects, by him, many of which are highly esteemed. The following are his principal prints :

PORTRAITS.

Several Portraits for Holt's Lives of the Reformers.

George II. ; *after Worlidge.*

Henry Pelham, Chancellor of the Exchequer ; *after Hoare.*

John Byng, admiral ; *after Hudson.*

James Wolfe, general.

AFTER SIR JOSHUA REYNOLDS.

Charles, Lord Cathcart.

Philip Dormer Stanhope, Earl of Chesterfield.

John Manners, Marquis of Granby.

Richard Robinson, Archbishop of Armagh.

Eliza, Duchess of Argyle, with her son and a greyhound.

Maria Walpole, Duchess of Gloucester, with her daughter.

Lady Selina Hastings.

Caroline, Duchess of Marlborough, with Lady Charlotte Spencer.

The Duke of Marlborough.

Mary, Duchess of Ancester.

Elizabeth, Duchess of Northumberland.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant ; *after Raffaello.*

The Temptation of St. Anthony ; *after Teniers.*

An old Man, with a beard ; *after Rembrandt* ; fine.

A Man seated, with a large hat on his head ; fine ; *after the same.*

Bust of a Woman, called the great Jew Bride ; *after the same.*

An old Woman plucking a Fowl ; *after the same.*

A Man holding a Knife ; *after the same.*

The Pen-cutter ; *after the same.*

The Philosopher in Contemplation ; *after the same.*

The Gold-weigher ; *after the same.*

Christ, with the Woman of Samaria ; *after the same.*

Avarice and Innocence ; *after Mercier.*

[**HOWARD, HENRY**, an English painter of poetical and classical subjects, was born in 1769. He received his artistic rudiments from Philip Reinagle, and in 1788 was admitted a student of the Royal Academy. In 1790 he obtained the silver medal for the best drawing from the life, and the gold medal for the best historical picture, Caractacus recognising the dead Body of his Son, the first, and perhaps the only instance of the two highest premiums being gained by one student on the same evening. The next year he went to Italy, and from thence sent to the Academy a picture of the Dream of Cain, the figures larger than life. In 1801 he was elected an Associate, and in 1808 an Academician. He became secretary to that institution in 1811, and Professor of Painting in 1833 : the duties of these offices he fulfilled with unremitting assiduity until a few months previous to his decease, which occurred at Oxford on the 5th of October, 1847. As it will be interesting hereafter to know the productions of an artist whose high poetic feeling and tasteful delineations were too refined for the vulgar predilections of his day, and will give lustre to the few who could appreciate the emanations of a mind so richly gifted ; a list is added of some of his numerous works, and the names of those who possess them :

The Pleiades, in the possession of the Duke of Sutherland.

A duplicate of this picture long formed the chief ornament of the Leicester gallery.

The birth of Venus, and Fairies on the Sea-shore, Sir Matthew White Ridley.

The Solar System, Jesse Watts Russell. Of this subject the original was exhibited in 1796, as *The Planets drawing light from the Sun* ; a duplicate picture was painted for Mr. Morrison ; and an adaptation of the composition to a circle, 12 feet in diameter, decorates the ceiling of the Duchess of Sutherland's boudoir at Stafford House.

The House of Morpheus, the Earl of Egremont.

A series of pictures from Milton's Comus, of which Sabrina is the chief personage, and a *Riposo*, Mr. T. W. Budd.

The story of Pandora, and other works, in the Soane Museum.

A Lady in Florentine Costume, Lord Colbourne. Of this there is a duplicate in possession of Lord Kennedy, and a similar subject in the collection of Mr. Vernon.

Hebe feeding the bird of Jove, Love listening to the flatteries of Hope, Hylas carried off by the Nymphs, Venus carrying off Aescanius, The Moon unveiling her Light, and other subjects of a similar poetical character.

He also painted some fine landscapes, one of which, a View in Knowle Park, is in possession of the Earl of Egremont. When in Italy he joined Flaxman, and Deare, another sculptor of great ability, in making a set of accurate outlines of the most celebrated works of antique sculpture ; each corrected the other's sketch, until, like the lines of Apelles and Protogenes, the last was admitted to be perfect ; they were then traced off. Many of them remained in Mr. Howard's possession till his decease. On his return to England he was engaged on the series of finished drawings from antique sculpture for the Dilettanti Society, and in making designs for groups and *bassi rilievi* to be worked in silver. He was also extensively engaged in illustrating the Poets and Essayists for the publications of the day. His fame would have been more widely spread if some of his larger compositions of high poetical character (though all partook of that) had been engraved on an adequate scale : that is to be, when dogs have had their day.—As Professor of Painting at the Royal Academy, he delivered a course of lectures to the students, which are remarkable for the views they take of art in its higher qualities ; for the clearness with which the principles he lays down are explained and established ; for the elevated sentiments he endeavours to infuse into the minds of the students ; and for the elegance of the diction in which his instructions are conveyed.]

HOWARD, WILLIAM, an English engraver, who flourished about the year 1665. From the resemblance of his style to that of Hollar, it is probable he may have been a pupil of that master, though by no means equal to him in merit. He engraved, among other things, a set of sea views, with shipping, dated 1665. His plates are either signed with his name at length, or with the letters W. H. joined in a cipher **WH**.

[**HOWITT, SAMUEL**, a self-taught artist, distinguished for his skill in designing wild animals and the hunting of them, which he executed with great accuracy and spirit. He also etched several prints from his own drawings of sports, in a free and animated style. He died suddenly in 1822.]

HOY. See **HOI**.

HUBER, JOHN RODOLPH. This painter was born at Basle in 1668. He was the son of Alexis Huber, a member of the council of that place, and was taught drawing for his amusement. Persisting in his desire of becoming an artist, in 1682 he was

placed under the tuition of Gaspar Meyer. On the death of that master he became a disciple of Joseph Werner, under whom he studied until he was nineteen, when his instructor advised him to visit Italy. He resided some time at Mantua, where he studied the works of Giulio Romano. He afterwards went to Verona and Venice, and finally visited Rome. A residence of six years in that capital, assiduously employed in well-directed study, rendered him an accomplished designer; and on his return to Switzerland, he met with immediate encouragement. He was engaged by the Margrave of Baden Dourlach to paint a large family picture, which he executed much to the satisfaction of his employer. In 1696 he was invited to Stutgard, and was appointed principal painter to the Duke of Wurtemberg, who employed him in several large historical subjects and ceilings for his palace. He was, however, principally occupied in portrait painting, in which his surprising facility obtained him the title of the Tintoretto of Switzerland. The number of portraits he is said to have painted is almost incredible. He was esteemed a very correct designer, and his pictures are vigorously coloured. He died in 1748.

HUBERT, FRANCIS, a modern French engraver, who flourished at Paris about the year 1780. He was a pupil of Beauvarlet, and engraved a variety of portraits, and other subjects. Among others,

La Nouvelle Heloise; *after le Febvre*.
Le Retour de la Nourrice; *after Greuze*.

HUBERTZ, C., a Dutch engraver of little note. He worked chiefly for the booksellers, and engraved several plates for the History of the Bible, published at Amsterdam in 1720, from the designs of *Picart* and others.

HUCHTENBURG. See HUGTENBURG.

HUDSON, THOMAS, an English portrait painter, born in Devonshire in 1701. Mr. Hudson was the scholar of Jonathan Richardson, and became his son-in-law. After the death of his instructor, he was for several years the most occupied portrait painter of his time. He was the master of Sir Joshua Reynolds, who introduced a taste and style which put an end to his popularity; and he retired from the exercise of his profession. He died at his villa at Twickenham in 1779.

[HUE, J. F., a French landscape and marine painter. His subjects are principally of the latter kind, and exhibit storms, combats, moonlights, and sunsets; views of sea-ports and wrecks. He exhibited from the year 1800 to 1824; but he died previous to the exhibition in 1824. There are a few pictures by him of a poetical or historical character; and some of his landscapes may be deemed classical.]

HUGFORD, IGNATIUS. This painter was born at Florence, of English parents, in 1703. He painted history with some reputation. Lanzi speaks favourably of a picture by him in the church of S. Felicita, at Florence, representing St. Raphael. He also painted easel pictures of historical subjects; some of which are in the Florentine gallery. He was esteemed an intelligent judge of the works of the different masters.

HUGTENBURG, JOHN VAN. This celebrated battle-painter was born at Haerlem in 1646. He was a scholar of John Wyck, and on leaving that master went to Italy, where he passed two years. Returning through France to Holland, he remained some time at Paris, where a conformity of talent gave rise to an intimacy with Vandermeulen, who showed him great kindness, and assisted him with

his advice. In 1670 Hugtenburg returned to Holland, and his works were the admiration of his countrymen. Prince Eugene employed him to paint the battles of his campaigns with the Duke of Marlborough in 1708 and 1709, several of which he has engraved. In 1711 the Elector Palatine invited him to his court, for whom he painted several pictures, and was honoured with a gold medal and chain. Hugtenburg surpassed Vandermeulen in the beauty of his touch, in which he sometimes approaches the admirable style of Philip Wowermans. His pictures possess great merit; his colouring is clear and vigorous, his pencil neat, and at the same time spirited, and his skies are light and floating. He was perfectly master of the delineation of the passions; and in his pictures the characters of rage, fear, pain, and despair, are represented with the most animated feeling. His observance of the costume is always appropriate; and the expression of his heads is as correctly characteristic of the different nations as their habiliments. John van Hugtenburg has considerable claim to our attention as an engraver. He etched a great number of plates, some of which he has strengthened with the graver. They are executed in a very spirited and masterly style; many of them are from his own compositions, and some are after the designs of Vandermeulen and other masters. In 1720 was published at the Hague, a large folio volume of military operations, with historical observations, by Du Mont. The plates were engraved by Hugtenburg, from his own designs, as expressed in the frontispiece, "De peintes, et graveés en taille douce par le Sieur Jean Hugtenburg." These are, however, inferior to his etchings. He also scraped some plates in mezzotinto; but he was not equally successful in that branch, and it is now difficult to meet with good impressions of them. He sometimes signed his plates with his name, and frequently with the ciphers

FB. or **IVB.** The following are his principal works:

- A Halt of Travellers, before a Forge; *Hugtenburg, fecit*. William III. reviewing the British Army near Arnheim; *the same mark*.
- A set of eight Battles, Skirmishes, and Marches; *after Vandermeulen*; marked with his cipher; ovals.
- Four Mountainous Landscapes; *Vandermeulen, pinx.* with cipher.
- A Halt of Sportsmen, in a landscape; *the same mark*.
- A Battle of Cavalry; dedicated to the Duke D'Enghien; *the same*.
- Another Battle of Cavalry; dedicated to the Duke de Chevreuse; *the same*.
- A View of Lisle, with the French Army; *Vandermeulen, pinx. Hugtenburg et Baudouin, fec.*
- The taking of Dole in Franche-Comté; *same inscription*; in two sheets.
- Louis XIV. with his Guards, passing the Pont-neuf; *Vandermeulen, pinx. Hugtenburg, fecit*.
- The Battle between the French and Germans in Italy; *D. Hoogstraeten, inv. J. v. Hugtenburg, fec. et exc.*; very fine.
- A Horse-Fair in Holland; dedicated to Prince Frederick William of Prussia; *the same inscription*; very fine.
- Several Battles, and other subjects, in mezzotinto.

John van Hugtenburg died in 1733.

HUGTENBURG, JAMES VAN, was the elder brother of the preceding artist, born at Haerlem in 1639, and was brought up in the school of Nicholas Berchem. Under that able master he made great proficiency; and on leaving his school travelled to Italy, and resided at Rome, where his talents met with encouragement, and it is probable the advantage of studying in that metropolis would have

rendered him distinguished in the art; but he died young.

HULETT, JAMES, an indifferent English engraver, who flourished in the beginning of the last century. He worked chiefly for the booksellers, and engraved several of the plates for Coetlogon's Dictionary of Arts and Sciences, and for the Life of Queen Anne, published by Walker. We have also the following portraits by him:

Mary, Queen of Scots; *after Janet*.
Robert Devereux, Earl of Essex.
Thomas Fairfax, Lord Fairfax.

HULETT, another obscure engraver, of whom nothing more is known than that he engraved the plates for one of the editions of Fielding's Joseph Andrews. He died in Clerkenwell in 1771.

[**HULLE, ANSELM VAN**, born at Ghent about 1605, and died in 1660, was an historical and portrait painter. At the Museum at Ghent is a Dead Christ on the knees of his Mother, which is by him.]

HULS, ESAIAS VAN, a Dutch engraver, born at Middleburg, in Zealand. He is said by Professor Christ to have resided at Stutgard, where he published several grotesque engravings, drawn with much taste and accuracy. They are marked with his initials, E. V. H.

HULSBERG, HENRY, a Dutch engraver, was born at Amsterdam, but resided chiefly in London, where he was principally employed by the booksellers. His best works were architectural views and buildings, which he executed in a neat style, but without taste. He engraved several plates for the first volume of the *Vitruvius Britannicus*, and Sir Christopher Wren's Plans for St. Paul's. We have also by him a large view of St. Peter's church at Rome. He also engraved some portraits; among others, the following:

Sir Bulstrode Whitelocke.
Robert Warren, M. A., Rector of Bow.
Joseph Warder, physician.
Aaron Hill; prefixed to his History of the Ottoman Empire. 1711.

HULSE, or HULSIUS, FREDERICK, a German engraver, said to have been a native of Frankfort. He resided some time in London, where he worked for the booksellers. F. le Comte says he was a disciple of Theodore de Brye, and his style somewhat resembles that of his master. He engraved a variety of book ornaments; among others, the small quarto frontispieces, with figures, to *Christopher Lever's History of the Defenders of the Catholic Faith*, published in 1627; and the frontispiece to *Lucan's Pharsalia*, translated by May, 1631. We have also some portraits by him; among others,

George Carleton, Bishop of Chichester.
Nicholas ab Prambesarius, physician.

HULST, PETER VANDER, a Dutch painter, born at Dort in 1652, [and died in 1708.] He went early to Rome, where he attempted historical painting, but without success. He afterwards painted flowers, fruit, and reptiles, in the style of Mario di Fiori. It has been *gravely* asserted, "That he painted toads and frogs in perfection, and that his manner of design is entirely in the taste of the Italian school." [He was called *Tournesol*, because he generally painted a sun-flower in his pictures. His manner of painting is more in the Italian than the Dutch style.]

[**HULSWIT, JOHN**, born at Amsterdam in 1766, was an excellent designer of landscapes, river scenes, and animals. His drawings are more numerous than his paintings in oil; but of the latter he

has left some beautiful specimens. He painted two for Louis Napoleon, king of Holland, which are now in the Musée at Amsterdam, and where there is also a landscape with a mill. He died in 1822.]

HUMBELOT, JAMES, an indifferent French engraver, who resided at Paris about the year 1760. He engraved some plates after Le Brun, and other masters, in a stiff, tasteless style.

HUMPHREY, WILLIAM, an English engraver in mezzotint, who flourished about the year 1795. We have several portraits by him, among which are the following:

Georgiana, Duchess of Devonshire; *after Reynolds*.
Doctor Arne; *after Dunkarton*.
Colonel Richard King; *after Kneller*.
William Broomfield, Surgeon.

HUMPHRY, OZIAS. This eminent artist was born at Honiton, in Devonshire, September 8, 1742, and was educated at the grammar school in that town, under the direction of the Reverend Richard Lewis, M. A., until he had completed his fourteenth year. His passion for drawing had been early and ardent, and his parents, yielding to his earnest importunity, sent him to London, where he frequented the drawing school of Mr. William Shipley, and profited by studying the plaster casts from the antique statues, &c., then recently imported from Italy, and made public for the benefit of students, by the liberal munificence of the late Duke of Richmond. He prosecuted these studies about three years, when the death of his father rendered it necessary for him to return to Devonshire. He was at that time particularly desirous of being placed with Sir Joshua Reynolds; but circumstances did not permit the gratification of his wishes, and he was engaged with Mr. Samuel Collins, a miniature painter of some eminence at Bath, with whom he resided two years, when his instructor removed to Dublin, and Mr. Humphry succeeded him in his professional situation in that city. In the year 1763 he was encouraged and invited by Sir Joshua Reynolds to settle himself in London near him, which he accordingly resolved upon, and accomplished the following year.

In 1766, he exhibited at Spring Gardens a portrait, in miniature, of John Mealing, the old and well-known model of the Royal Academy, which was universally noticed, and admired, and was purchased by his Majesty, who was graciously pleased to reward him for it by a present of one hundred guineas; and, as a further encouragement, he had the honour to paint a large miniature of the Queen, with other branches of the royal family. He continued to practise this line of art with almost unexampled success, until the year 1772, when a fall from his horse gave his head so violent a shock, and impaired his whole nervous system so much, that he was unable to pursue his profession of miniature painting with the same efficacy that he had hitherto done. By the advice of his friends, he was induced to endeavour to extend the scale of his practice, and with this intention he resolved to pass a few years in Italy, not only for the reason just stated, but with the hope of general improvement in his profession. He left England in 1773, accompanied by his friend Romney, and proceeded to Rome, where, and in the neighbourhood, he resided four years. In this situation, though surrounded by advantages, he had still many difficulties to contend with, for his time had been so entirely engrossed by miniature painting, that he had little or no practice in oil, and had the whole process to discover.

In 1777, Mr. Humphry returned to his native country, where he established himself, painting generally in oil, until the commencement of the year 1785, when he embarked for India. It was suggested to him, on his arrival at Calcutta, that the field was the most open to him in miniature, and that it would be advisable for him to confine himself to that branch of his profession. He visited the courts of Moorshedabad, Benares, and Lucknow, where he painted several large miniatures of princes, nabobs, and rajahs, and many other persons of high distinction. His ill state of health, however, obliged him to return to England in 1788, where he resumed his original line of miniature painting, and the following spring exhibited several pictures, which were greatly admired, and confirmed his former reputation.

In the year 1790, Mr. Humphry was elected a member of the Royal Academy. His sight was now so much affected, that he was obliged to relinquish miniature painting, and he made some experiments in crayons, to which his studies in Italy were eminently conducive, and in which he succeeded to the utmost of his wishes. To this line of painting he now devoted all his attention, and was for some time considered at the head of that province of the art. Having completed the portraits of the Prince and Princess of Orange, in the year 1797, his sight completely failed him, and these were his last productions. The remainder of his life was passed at Knightsbridge till within a few months of his death, which took place on the 9th of March, 1810, when he had nearly completed his 68th year. As an artist, Mr. Humphry possessed considerable genius, which he improved by the most exemplary assiduity, and an attentive study of the best models. His design is tasteful and correct, and his colouring, especially in his miniatures and crayon paintings, is universally rich and harmonious.

HUQUIER, JAMES GABRIEL, a French engraver and printseller, born at Orleans in 1695. He engraved a great number of plates, after Watteau, Boucher, and other masters, in a slight, mannered style. Among others, the following :

The Five Senses; *after Watteau.*

The Temple of Diana, and the Temple of Neptune; *after the same.*

The Triumph of Galatea, and a Shepherd caught in a Storm; *after the same.*

Four Pastoral subjects of the Seasons; *after the same.*

The Four Elements; *after the same.*

A large Pastoral subject; *after Boucher.*

The Five Senses; *after the same.*

The Four Seasons; *after the same.*

HUQUIER, GABRIEL, was the son of the preceding artist, born at Paris about the year 1725, and was a pupil of his father. He painted portraits in crayons, and engraved some plates after Boucher, among which are the following :

Le Repos champêtre.

Le Sommeil, et le Réveil.

Two Corps de Gardes.

A Girl with a Bird, and the Infant Travellers; a pair.

HURET, GREGORY, a French engraver, born at Lyons in 1610. "This artist," says M. Watelet, "merits, as a designer and engraver, a better reputation than he enjoys. His compositions are ingenious, his heads expressive, and his draperies well cast. As an engraver, without placing him in the rank of the great burinists, he possessed a sufficient command of the graver to accomplish every essential effect." We have by him a variety of portraits and other subjects, among which are the following :

PORTRAITS.

Pierre Seguier, Chancellor of France; *Greg. Huret, fec.*
François de Bonne, Duke de Lesdiguières; *after Dumoulier.*

Jacques Bouceau, Sieur de la Baranderie; *after A. D. Vries.*

SUBJECTS FROM HIS OWN DESIGNS.

A set of thirty-two, of the Life and Passion of our Saviour.
The Stoning of Stephen.

St. Peter preaching.

The Holy Family, with St. Catherine.

Christ crowned with Thorns.

[HUSSEY, GILES, was born at Marnhull, in Dorsetshire, in 1710, and descended from a very ancient family. He commenced his studies with Richardson, but left him for Damini, a Venetian artist, with whom he went to Italy, where he was robbed of all his property by his master. He was, however, relieved from this distress, and enabled to prosecute his studies at Bologna and Rome for several years. Not being satisfied with the instruction he received, he aimed at establishing some fixed principles; this led him in search of a theory; which ended in his adopting the ancient hypothesis of musical, or harmonic, proportions, as being the governing principle of beauty, in all forms producible by art, and even by nature. Delighted with this discovery, as he thought it, he continued his studies at Rome, with increasing pleasure and reputation. In 1737 he returned to England, but did not settle in London till 1742. He was now obliged to submit to paint portraits for a subsistence, and to experience the opposition of his professional brethren, whose envy was excited by his masterly and graceful performances. This treatment affected his spirits, and he left London for his native place, where, in 1773, by the death of his brother, he succeeded to the family estate, and lived a retired life till 1788, when he died at Beeston, near Ashburton, in Devonshire. The great merit of Hussey's pencil drawings from life, consists in his preserving the characteristic likenesses; and with respect to those of mere fancy, perhaps no man ever exceeded him in accuracy, elegance, and beauty. His academical drawings at Bologna are still shown there on account of their superior excellence. Barry was his zealous eulogist, and spoke of him with enthusiasm.]

HUTER, SIMON, a German artist, who flourished about the year 1560. He engraved very neatly on wood, and executed several cuts from the designs of Justus Amman. His prints are by no means devoid of merit. They are usually marked with the cipher

SH. He executed, conjointly with Virgilius Solis, part of a set of small cuts for the *History of the Bible*; also, in conjunction with Justus Amman, part of the small prints for a work, entitled *Neuwe Biblisch Figuren*, printed at Frankfort, 1564, from the designs of Justus Amman.

HUTIN, FRANCIS and CHARLES. These brothers were natives of France, and flourished at Paris about the year 1760. They etched several plates in a slight, mannered style; among others,

The Seven Works of Mercy; *from their own designs.*

The Twelve Apostles; *the same.*

Apollo and Daphne; *after de Troy.*

HUYBERTS, C., a Dutch engraver, who resided in England about the year 1696. He engraved some anatomical subjects for a work, entitled *Johannis Gaubii Epist. Prob. prima ad Fed. Ruyschium*, M. D., 1696. He also engraved the

Triumph of Julius Cæsar, nine plates, after Andrea Mantegna.

HUYS, or HUS, PETER, an old Flemish engraver, who resided at Antwerp about the year 1571; by him we have some small plates of scriptural subjects, and the prints in a work called *Monumenta Humane Salutis*, by Arius Montanus. 1571.

HUYSMAN, or HOUSEMAN, CORNELIUS. This painter was born at Antwerp in 1648. He was the son of an eminent architect, who purposed bringing him up to his own profession, but dying when he was very young, he was placed under the tuition of Gaspar de Wit. The landscapes of Jacques Artois were then in the highest estimation, and Huysman went to Brussels for the purpose of studying under that master. The fine forest of Soignes, in the vicinity of that city, was the scene of his studies, and his pictures represent the most interesting views of it. He afterwards settled at Mechlin, where he resided the remainder of his life, and is generally called Huysman of Mechlin. His landscapes are painted in a great style, and partake more of the atmosphere of Italy than his own country. His pencil is uncommonly bold and firm, and his colouring rich and harmonious. He embellished the fore-grounds of his pictures with plants, and the foliage of his trees is light and spirited. His pictures are decorated with figures and cattle, well drawn, and pleasingly grouped. He died in 1727. [It is to be regretted that his pictures have become very dark; they exhibit a reddish-brown appearance, which has considerably diminished their value. Otherwise they are masterly productions.]

HUYSMAN, or HOUSEMAN, JAMES. This painter, who was also a native of Antwerp, in 1656, was probably related to the foregoing artist. He was a scholar of Giles Backereel, and proved a reputable painter of history and portrait. He visited England in the reign of Charles II., and met with great encouragement, notwithstanding Sir Peter Lely was then in the height of his fame. Among the beauties at Windsor is the portrait of a lady, which is little inferior to those by Sir Peter. He painted a very beautiful portrait of the Duchess of Richmond, in the habit of a cavalier in the time of the civil war; buff, with blue ribands. The picture is in the palace of Kensington. He died in London in 1696. [The portrait of Izaak Walton, in the National Gallery, is the most accessible for those that are desirous of knowing his style of painting.]

HUYSUM, JUSTUS VAN, THE ELDER, a Dutch painter, born at Amsterdam in 1659. He was educated under Nicholas Berghem, and gave proof of considerable ability on leaving that master. He was not content with confining himself to painting landscapes and animals; he attempted history, portrait, battles, sea-pieces, and flowers, and the versatility of his talent rendered him respectable in all. He would probably have established a more solid reputation by attaching himself to one particular branch. His pictures of flowers and fruit appear to have been the most esteemed of his works; and from his success in them, it is probable that his son was induced to pursue a similar walk in the art, in which he greatly surpassed his father. Justus van Huysum died in 1716.

HUYSUM, JOHN VAN. This celebrated flower-painter was the eldest son of the preceding artist, born at Amsterdam in 1682. He was instructed in the art by his father, and it was not long before he

could dispense with his assistance. The talent of flower-painting has been considered by many as a very inferior department of the art; it has nevertheless raised the reputation of John van Huysum to a brilliant rank among the painters of his country. Having seen some of the best productions of de Heem and Mignon, he was ambitious of surpassing them, by an attentive study of nature in the most beautiful flowers, and the most delicious fruits, of which his pictures exhibit a most delicate selection. His taste in the arrangement of his groups is superior to every other artist in his walk; and though his pictures appear to be so exquisitely finished, that they may be said to rival the velvet softness of nature; his touch, though precious, is broad and facile. The fame of Van Huysum rose to the highest pitch, and the most curious florists of Holland were ambitious of supplying him with their choicest flowers for the materials of his pictures. He usually arranged them in elegant vases, of which the ornaments and bas-relief were finished in the most polished and beautiful manner. His fruit-pieces, though admirable, are inferior to his flowers. Those painted on a clear or yellow ground are most esteemed, and are distinguished from his early works, which are usually on a dark one, by a superior style of pencilling, and a more harmonious colour. He frequently introduced a bird's nest, with eggs, into his pictures, which, with the insects, butterflies, dew-drops, &c., are represented with a truth and precision that is perfect illusion. John van Huysum also distinguished himself as a landscape painter. His pictures of that description are painted in imitation of those of Glauber and Laresse, and are more estimable for the neatness of their execution than originality of style or truth of colouring. He died in 1749.

HUYSUM, JUSTUS VAN, THE YOUNGER, was the younger brother of John van Huysum, born at Amsterdam about the year 1684. It does not appear that he had any particular instruction; but he painted battle-pieces with extraordinary spirit and facility, and would probably have acquired a great reputation in those subjects, had he not been cut off in the bloom of life, at the age of 22.

HUYSUM, JACOB VAN. This artist was the younger son of Justus van Huysum the elder, born at Amsterdam about the year 1680. His chief merit consisted in copying and imitating the precious pictures of John van Huysum, which he did so successfully, that they have sometimes been mistaken for the works of that master. He came to England in 1721, and would have been thought an excellent painter in his way, if some of the pictures of his brother had not preceded him. He did not always servilely copy the works of John, but painted similar subjects from his own designs, which, though less finished, and less delicately coloured, are not without great merit. He died in 1746. [Jacob van Huysum could not have been the younger son of Justus van Huysum, if John was born in 1682, and he in 1680. Balkema says he was born in 1687; Nagler, that he died in 1740.]

HYLE, FRANCIS. This artist is mentioned by Basan as an English engraver, by whom we have several portraits, after Kneller, and other masters.

I AND J

JACKSON, JOHN BAPTIST, an English engraver on wood, who flourished about the year 1740. Early in life he went to Paris, and worked some time for

Papillon, but not meeting with much encouragement he went to Venice, where he executed several wooden cuts, in imitation of the drawings of the great masters, with considerable success. He also engraved several book ornaments and vignettes. Among his single prints is a Descent from the Cross, *after Rembrandt*, executed in a very spirited style; but his principal work was a set of seventeen large cuts in chiaro-scuro, published at Venice by Gio. Bat. Pasquali in 1745, entitled *Titiani Vecellii, Pauli Caliari, Jacobi Robusti, et Jacobi de Ponte, opera selectiora, a Joanne Baptista Jackson, Anglo, ligno caelata, et coloribus adumbrata*. Among these are the following:

- St. Peter Martyr; *after Titian*.
- The Descent of the Holy Ghost; *after the same*.
- The Martyrdom of St. Mark; *after Pintoretto*.
- The Murder of the Innocents; *after the same*.
- The Presentation in the Temple; *after P. Veronese*.
- The Marriage of St. Catherine; *after the same*.
- Christ praying in the Garden; *after Basan*.
- The Entombing of Christ; *after the same*.
- The Raising of Lazarus; *after the same*.

[JACKSON, JOHN, an English portrait painter, was born at Lastingham, a small village in the North Riding of Yorkshire, in 1778. His father was a village tailor, and he was awhile of that unambitious occupation. It is believed that his first instructions in art were from the village schoolmaster. At the age of nineteen he ventured to offer himself as a miniature painter at York, and had the good fortune to obtain the patronage of Lord Mulgrave and the Earl of Carlisle. At Castle Howard he had the advantage of studying a magnificent collection of pictures, which was in itself a school; there he copied Caracci's picture of the Three Marys. He was also befriended by Sir G. Beaumont. After going through the usual routine of study at the Royal Academy, and being successfully employed in painting and copying portraits for Cadell's publication of "Illustrious Persons," for which he made the drawings, he was elected an associate of the Academy in 1816; and two years afterwards a full member. He painted the portraits of many distinguished persons; but that of Canova obtained the greatest notice. His style of painting was masculine, true without flattery; such as persons of good sense would admire, and skilful judges in the art approve. It was not, like that of Lawrence, fitted only for the fashion and taste of the day; he attended to the character of the person, and was not very solicitous about the work of the tailor or milliner. He did not seem to understand, or would not represent, the affected graces and nauseous airs of what is called polished life; and he may be considered as one of the most honest of all the children of flattery. He had an uncommon readiness of hand; his colouring was clear and splendid, and he resembled Sir Joshua Reynolds more than any other artist has done since his day. There is in the church at Lastingham a copy, made by him, of the famous picture by Correggio, which is in the possession of the Duke of Wellington, which he presented to the place of his nativity, with the sum of fifty pounds to improve the situation in which it was to be placed. He died in 1831.]

JACKSON, ROBERT, an English engraver, mentioned by Mr. Thoresby in his *Ducatus Leodensis*. He is said to have engraved some portraits in mezzotinto, a wooden cut of Algernon Sidney, &c.

JACOB, LOUIS, a French engraver, born at Li-

sieux, in Normandy, in 1712. He went young to Paris, and was first a pupil of Gerard Scotin the younger. He was afterwards instructed by John Andran. His works are not numerous, nor are they much esteemed. His drawing is incorrect, and his heads want both character and expression. We have, among others, the following by him:

- Perseus and Andromeda; *after P. Veronese*; for the Crozat collection.
- The Departure of the Israelites from Egypt; *after the same*; for the same collection.
- The Adoration of the Shepherds; *after the same*; for the same.
- Rebecca meeting the Servant of Abraham; *after the same*.

JACOBE, JOHN, a German mezzotinto engraver, born at Vienna in 1733. He visited London for the purpose of improvement, where he scraped a few plates. He engraved a great variety of prints after his return to Germany. Among others, we have the following by him:

PORTRAITS.

- George Sackville Germaine, Viscount Sackville; *after Reynolds*.
- Mary, Countess of Corke; *after the same*.
- Joseph Adam, reigning prince of Schwarzenberg; *after Kollonitz*.
- Elizabeth, Princess of Wurtemberg Stuttgart. 1783.
- Carlo Antonio Martini; *after Moesner*.
- Francis Ferd. Schroetter; *after Donat*.

VARIOUS SUBJECTS.

- The Academy of Vienna, with the Portraits of the members; *after Guadali*.
- A Bull attacked by Dogs; *after Rhein*.
- A Stag-hunt, by moonlight; *after Casanova*.
- A Tiger killed by the Prince of Nassau-Siegen; *after the same*.

[JACOBELLO DEL FIORE. See FIORE, JACOBELLO DEL.]

JACOBONI, GIOVANNI BATISTA, an Italian engraver, who flourished at Florence about the year 1760. He engraved several plates for the *Museo Fiorentino*. The following are by him:

- An Angel protecting a Child from an Evil Genius; *after A. Sacchi*.
- The Holy Family; *after Raffaele*.
- The Virgin and Infant; *after Seba, Conca*.
- St. Fidelis de Simaringa; *after the same*.

JACOBS, LUCAS. See LEYDEN, LUCAS VAN.

JACOBS, SIMON, a Dutch portrait painter, born at Gouda in 1520. He was a scholar of Charles d'Ypres. His style was peculiarly adapted to the branch of art he made choice of; his colouring was pure and brilliant, his touch free and decided, and he drew very correctly. This artist was killed at the siege of Haerlem in 1572. [The branch of art he made choice of was portraiture; for there is nothing else mentioned as by him.]

JACOBSZ, C. PHILIP, a Dutch engraver, who flourished about the year 1767. He engraved several plates representing views in and near Amsterdam, which are executed in a neat, pleasing style.

JACOBSZ, HUBERT, called GRIMANI, a Dutch portrait painter, born at Delft in 1599. Having learned the rudiments of art in his own country, he went to Venice, where he studied with attention the works of Titian, and became an excellent colourist. His talents recommended him to the patronage of the Doge Grimani, in whose employment he passed nine years, and was usually called by the name of Grimani. He afterwards returned to Holland, where

he followed his profession with great reputation. He died at the Briel in 1628 or 1629.

JACOBSZ, JURIAEN. This painter was born at Hamburg in 1610. He visited Antwerp when young, where he entered the school of Francis Snyders. Like his celebrated master, he excelled in painting huntings and combats of animals, which were designed and painted with all the fire and spirit which those subjects require; and, according to Descamps, his pictures of that description are little inferior to those of Snyders. He was also a very respectable painter of history and portraits. His works are principally at Amsterdam, where he resided several years, and was greatly respected. He died in 1664.

JACOBUS, an old German engraver on wood, who flourished as early as the year 1480. His principal works were sixteen or eighteen cuts of the Life of Christ, some of which are signed with his name, *Opus Jacobi*. Papillon mentions a large upright engraving by this artist; he says it belonged to a set of prints representing the history of Rome, in allegorical figures, and adds, that it was well executed.

JACONE. This painter was a native of Florence, and flourished about the year 1525. He was a friend and coadjutor of Andrea del Sarto, and assisted that master in some of his works. Vasari describes him as a bold, but a fantastical designer, and extravagant and outrageous in his attitudes. His best works were imitations of the style of del Sarto, and some pictures in the churches at Cortona. He died in 1555.

JACOPSEN, H., a Flemish engraver, who lived about the year 1620. He engraved a set of plates, chiefly portraits, for a History of the Netherlands, published in that year.

JACQUART, ANTOINE DE. This artist was probably a native of France; he is said by F. le Comte to have engraved small vignettes, with figures and grotesque ornaments, which he usually marked with the letters A. D. I. F.


[**JÄGER, GERARD DE,** a native of Dort, flourished about 1646. He painted marine subjects, and was particularly excellent in the representation of still water.]

JÄGER, R., an obscure engraver, from his name probably a Dutchman, by whom we have an indifferent etching, representing the Fleets of Spain and Holland, without a date.

JAMESONE, GEORGE. This eminent painter was styled the Vandyck of Scotland, to which honourable title he had a double pretension, not only for having surpassed all his countrymen as a portrait painter, but from his pictures being sometimes attributed to that master. George Jamesone was the son of Andrew Jamesone, an architect, born at Aberdeen in 1586. It is not known at what time he went abroad, nor how long he remained on the continent; but he resided some time at Antwerp, where he had the advantage of studying in the school of Rubens, at the time when Vandyck was also his disciple. On his return to Scotland he was much employed in painting portraits, both in oil and in miniature; and occasionally painted both history and landscape. His largest portraits were generally somewhat less than life. The excellence of Jamesone consisted in delicacy and softness, a clear and brilliant colouring, without much shadow; principles he acquired in the great school in which he was educated. When Charles I. visited Scotland in 1633, the magistrates

of Edinburgh employed Jamesone to make designs of the Scottish monarchs, with which the king was so much pleased, that inquiring for the artist, he sat to him, and presented him with a diamond ring from his finger. There are many of the works of Jamesone in the mansions of the nobility of Scotland; but the greatest collection of them is at Taymouth, in the possession of the Earl of Breadalbane. The portrait of Jamesone, by himself, is in the Florentine gallery of painters. Though the works of this estimable painter are little known in England, his merit is highly and justly esteemed in his own country. Arthur Johnston, the poet, addressed to him an elegant epigram on his picture of the Marchioness of Huntley; and after his death, which happened in 1644, at Edinburgh, a Latin elegy was published by David Wedderburne.

JAMITZER, or JAMNITZER, BARTHOLOMEW, a German engraver, who, according to Professor Christ, resided at Nuremberg, and flourished about the year 1547. He is said by that author to have engraved some plates, which he marked with his initials, and the date, but he has not specified the subjects. [Zani says that he worked in 1571.]

JAMITZER, or JAMNITZER, CHRISTOPHER, was probably of the same family, born at Nuremberg about the year 1560. He published a set of grotesque subjects in 1600, etched with lightness and spirit. We have also by him the following. His mark is .

His own Portrait, studying perspective.

A set of twelve plates of the Sports of Children.

A set of twelve, of Children mounted on Sea Monsters.

Four plates of Children, with the Wings of a Bat.

A Dance of four Children round a Tree.

A set of six Grotesque subjects.

[There are prints by him with the date 1610.]

JAMPICOLI. See GIAMPICOLI.

JAN, LANGEN. See BOCKHORST.

[**JANET, FRANÇOIS,** who is also known by the name of *Clouet*, a French portrait painter of the time of Francis the First, Henry the Second, Francis the Second, Charles the Ninth, and Henry the Third of France, drew and painted numerous portraits of the most eminent persons of the courts of those monarchs. Many of them are in England, particularly at Castle Howard, where there are no less than eighty-eight executed in black and white chalk, in the manner of Holbein. His pictures in oil are very elaborately finished; copies of several have been multiplied of late years in London, so skilfully executed as to deceive the unwary.]

JANOTA, JOHN GEORGE. This artist was a native of Bohemia in 1747. When young, he was taken under the protection of the Prince of Lichtenstein, who sent him to study in Italy. Soon after his return he was admitted a member of the Imperial Academy of Vienna. He engraved some portraits, and several plates, from the pictures in the Lichtenstein gallery. Among others the following:

PORTRAITS.

The Emperor Joseph II.

The Archduke Maximilian.

SUBJECTS.

Bust of a young Man; *after Rembrandt.*

Christ hearing his Cross; *after Leonardo da Vinci.*

St. Catherine of Siena praying; *after Aless. Allori.*

The Funeral Pomp of Joseph Wenceslas, Prince of Lichtenstein.

JANSON, JACOB, a Dutch painter, who flourished about the year 1785. He resided at Leyden, and painted landscapes and cattle, in which he

imitated the finished style of Paul Potter. He etched a few plates from his own designs; among which is a landscape with a cow and two sheep, executed with neatness and spirit. [His pictures are very pleasing; but they resemble Paul Potter only in the subjects. He copied one or two of Potter's very well.]

[JANSON, JOHN CHRISTIAN, son of Jacob Janson, was born in 1763. He was instructed in painting by his father, but preferring a military life, he entered the service in 1795, and made several campaigns in Germany; he there made many studies after nature; and on the union of Holland with France, left the army (in which he had arrived at the grade of captain of Artillery) and settled at the Hague. He painted landscapes with cattle and figures, winter scenes, and various other subjects. His pictures were held in estimation, and are occasionally found in good collections.]

[JANSON, PETER, brother of the preceding, born in 1768, also followed for a time the military profession, but being seriously wounded he retired, with the pension of a Major, and settled at Arnheim, where he occupied himself in painting, after nature, landscapes and cattle, that were in great favour with the amateurs of his time, and are really very pleasing.]

JANSEN, CORNELIUS, improperly called JOHNSON. This eminent portrait painter was born at Amsterdam in or about the year 1590. He had already reached considerable celebrity in his own country, when he visited England in 1618. He met with very flattering encouragement, and was taken into the service of James I., whose portrait he painted several times. His pictures are distinguished by a neat finish, and a clear style of colouring. They are generally painted on board, are featured by a fair character of nature, and somewhat stiff and formal, are remarkable for a truth and tranquillity in the countenances, which is peculiar to him. One of his finest portraits was that of Sir George Villiers, father of the famous Duke of Buckingham, one of his hands resting on a greyhound, painted with as much spirit as the animals of Snyders. Jansen was less employed after the arrival of Vandyck; although he remained in England until 1648, as appears by his passport, recorded in the Journals of the House of Commons, dated 10th October, 1648. He returned to Holland, and died at Amsterdam in 1665. [The portrait of John Milton that belonged to Thomas Hollis, and of which there is an engraving by Cipriani, was by Jansen. It was painted when Milton was only ten years old, consequently in the first year of Jansen's arrival in England.]

JANSENS, ABRAHAM, an eminent Flemish painter, born at Antwerp in 1569. He was endowed with an extraordinary genius; his first efforts surpassed those of every competitor, and he became one of the most celebrated painters of his time. He painted several distinguished historical pictures for the churches in Flanders, which justly entitle him to an elevated rank among the able artists of the Flemish school. His compositions and his design possess the judgment and the fire of the greatest masters, supported by an admirable colour, and an intelligent conduct of the chiaro-scuro. With such powers he had acquired a brilliant reputation, when the extraordinary talents of Rubens began to display themselves, and the transcendancy of his success is said to have excited in Janssens a disgust, which threw him into dissipation and ex-

cesses that impaired his fortune and injured his reputation. Confident in his own ability, but not sufficiently appreciating that of his rival, he had the imprudence to send a defiance to Rubens to paint a picture in opposition to him, when he was in the very zenith of his fame. Rubens declined the challenge in the most dignified manner, observing, that he would readily accept the proposal, when Janssens had proved himself worthy of becoming his competitor, and that in the mean time, the public was sure to do ample justice to them both. There are many fine pictures by Abraham Janssens in the churches in Flanders. At Antwerp, in the church of the Carmelites, is an altar-piece by him of the Entombing of Christ, and another of the Virgin and Child, with St. Catherine, St. Cecilia, and other Saints. In the cathedral at Ghent, an Ecce Homo, and a Descent from the Cross, finely composed, and of the grandest effect. In the gallery of the Elector Palatine, is one of his most capital works, representing the Raising of Lazarus. [The time of his death is not exactly known; some place it in 1631, others in 1650.]

JANSENS, H., a Flemish engraver, by whom we have some plates of ornaments for goldsmiths and jewellers, enriched with figures and other embellishments, executed in a neat and delicate style. Some of his prints are from his own designs, and others after *H. Tangers* and other masters.

JANSENS, J. ALEXANDER, a Flemish engraver, who was probably related to Victor Honorius Janssens, the painter mentioned in a following article. We have by him a set of plates of subjects from the life of Achilles, after pictures by that artist, finely composed, with a commanding effect of light and shadow; they are etched in a neat, free style.

JANSENS, PETER, a Dutch painter on glass, born at Amsterdam in 1612. He was a scholar of John van Bronckhorst, a celebrated artist in that branch. He executed several windows in the churches of Holland, from his own compositions, which were greatly admired. His compositions are ingenious, and he was a correct designer. He died in 1672. According to Le Comte, he engraved some plates of devotional subjects, and images of the Virgin.

JANSENS, VICTOR HONORIUS. This painter was born at Brussels in 1664. He was the son of a tailor, who intended to bring him up to his own business, but showing a disposition for the *art*, his father was induced to place him under the care of an indifferent painter, named Volders, under whom he studied seven years, and even with this subordinate instruction, he made a progress that surpassed all his contemporaries. On leaving his master, he discovered an ability which recommended him to the notice of the Duke of Holstein, who invited him to his court, and appointed him his painter, with a considerable salary. After passing four years in the employment of that prince, he solicited and obtained his permission to visit Italy; and the liberality of his patron supplied him with the means of undertaking the journey. He prosecuted his studies at Rome with great assiduity, and soon distinguished himself as a ready and correct designer. He formed an intimacy with Tempesta, and frequently painted the figures in his landscapes. The desire of revisiting his native country induced him to leave Rome, where he was in full employment and reputation, and he returned to Brussels. He had hitherto confined himself to small or easel pictures; but he was now called upon to exert his ta-

lents on a larger scale, being commissioned to paint several altar-pieces for the churches at Brussels, and the other cities of Brabant. In 1718 he was invited to Vienna, and was made painter to the Emperor of Germany. After a residence of three years at Vienna, M. Descamps informs us that he visited London; but no mention is made of him in the Anecdotes. Among the most esteemed of his large pictures are, St. Roch curing the Diseased, in the church of St. Nicholas, at Brussels; and St. Charles Borromeus interceding with the Virgin for the persons infected with the plague, in the church of the Carmelites. Janssens possessed a ready and inventive genius; his design is tolerably correct, and there is a melting tenderness in his tones that approaches the best colourists of his country. The expression of his heads is graceful and expressive, particularly in his easel pictures, which are preferable to his larger works. He died in 1739. [He excelled in the representation of gay assemblages of *belles* and *beaux*, in the cumbrous paraphernalia of the time, dancing, or employed in amatory conversation. His cavaliers and damsels act by the card, and sustain the airs of persons of quality. It is by such pictures he is best-known in England, and they are really lively and pleasing compositions, not so polished as those of Watteau, but having more the appearance of real life and manners.]

JANSZ, EGBERT, a German engraver, who flourished about the year 1660. We have by him a set of small prints, entitled, *Icones venantium species varias, &c.*, 1663, after *Antonia Tempesta*. He worked chiefly with the graver, in a style somewhat resembling that of Crispin de Passe.

JARDIN, or JARDYN, KAREL DU. This charming painter was born at Amsterdam in 1640. He was a disciple of Nicholas Berghem, and was unquestionably the ablest scholar of that celebrated master. With the advantage of such instruction, his progress was extraordinary; and to perfect himself he travelled to Italy when he was yet very young. On his arrival at Rome he was received with distinction into the Bentevogel society, where they conferred on him the title of *Barbe de Bouc*. His studies were as assiduous and constant as his attendance on the convivialities of the society; and his pictures rose into great estimation at Rome, where they were admired beyond those of any artist of his country. After a residence of several years at Rome he returned to Holland, where his pictures were not less admired than they had been in Italy, and he met with great employment. Notwithstanding this flattering encouragement, his desire of revisiting Italy prevailed, and he embarked for Venice, where he died soon after his arrival, in the thirty-eighth year of his age. The pictures of Du Jardin are more conformable to the taste of Italy than that of Holland, and they generally exhibit a warmth and brilliancy of atmosphere, which are entirely Italian. His skies are clear and sparkling, and his landscapes are always of the most pleasing scenery. They are decorated with charming figures and animals, in which, to the truth and finish of Paul Potter, he unites a taste which is not found in the works of that celebrated cattle painter. As he died young, and his pictures are highly wrought up, they are scarce, and are very valuable. Karel du Jardin has left us about fifty-two admirable etchings of landscapes, figures, and animals. They are executed with uncommon taste and spirit; his point is extremely playful, yet determined, and manifests the hand of the great painter. They are sometimes

signed with his name at length, and sometimes with the initials K. D. I. or K. D. V. I. fec., with the date. As these interesting prints are not very rare, a particular detail of them is not judged necessary. [His pictures obtain extraordinary high prices; one called "Le Passage du Gué," or Passing the Ford, sold in Count Perregaux's sale for 26,500 francs; and others in England for sums that may be considered enormous. Several of his pictures may be seen in the museums at the Hague and at Amsterdam. For descriptions of 150 pictures by him, see Smith's *Catalogue raisonné*, vol. v. and Supplement.]

JARDINIER, CLAUDE DONAT, a French engraver, born at Paris in 1726. He was first instructed by Nicholas Dupuis, but was afterwards a pupil of Lawrence Car's. His plates are executed with the graver in a firm and agreeable style. We have the following, among others, by him:

The Virgin and Child; after the picture by C. Maratti; in the Dresden collection.

The Genius of Glory and Honour, represented by a figure in the air, holding a crown, surrounded by Cherubs; after An. Caracci.

A Mother, with three Children; after Greuze.

A Girl sleeping; after the same.

Two Soldiers playing at Cards; after Valentin.

[JARENUS, ———, a painter who flourished at Soest, in Westphalia, about the latter part of the 15th century. His pictures partake of the manner of Van Eyck. There are three in the Museum at Berlin, forming one large altar-piece, painted on a gold ground. The middle picture represents scenes from the Passion; the right wing contains, in four compartments, the Resurrection, the Ascension, the Pouring out of the Holy Spirit, and the Last Judgment. The left wing consists also of four compartments; the Annunciation, the Birth of Christ, the Adoration of the Magi, and the Presentation in the Temple. The figures of the Virgin are simple and gracefully drawn; beautiful German heads with light hair hanging down. Another little picture, with the artist's name, is in the Earl of Pembroke's collection at Wilton; it represents the dead body of Christ mourned by his friends and followers. The execution is remarkably good.]

[JARVIS, JOHN WESLEY, a nephew of the great John Wesley, the founder of Methodism, was born at South Shields in 1780. He was protected by his uncle until he was five years old, when he was sent to his father, who had emigrated to Philadelphia, in America. Dunlap, in his account of the American painters, describes him as an artist of astonishing powers, but unfortunately of the most depraved habits. His skill, as a painter, lay in portraiture; but his biographer deals too much in generals, and comparisons with other American painters, to enable Europeans to judge of the real extent of his talents. He delights too in dwelling on his depravities, until the account becomes disgusting; and the attempts at wit, both of the writer and his subject, excite contempt. As far as can be collected from Dunlap's account, Jarvis died, or ceased in his artistic career, in 1834.]

[IBBETSON, JULIUS CÆSAR, an English landscape painter, was a native of Masham, in Yorkshire. At the period in which he flourished he was considered a good artist, and his pictures were in request. His landscapes are fair representations of English scenery, enlivened with cattle and figures, and generally of a moderate size. Benjamin West, P. R. A., called him "The Berchem of England;" no compliment to the country, and sufficient to

throw ridicule on the artist, who, as such, was very respectable. He died in 1817.]

JEURAT, EDMÉ, an eminent French engraver, born at Paris about the year 1680. He was a pupil of Bernard Picart. This artist possessed the talent of expressing in his prints the peculiar style of the painter from whose work he engraved. His drawing is tolerably correct, and his execution is bold and free, with a fine effect of light and shadow. The following are his principal plates :

The Portrait of Peter Puget, called the Michael Angelo of France; *after Puget the younger*.
The Meeting of David and Ahigail; *after N. Vleughel*.
The Resurrection; *after the same*.
Thetis plunging Achilles into the Styx; *after the same*.
Telemachus in the Island of Calypso; *after the same*.
The Triumph of Mordecai; *after le Clerc*.
Christ among the Doctors; *after the same*.
Achilles discovered among the Daughters of Lycomedes; *after the same*.
St. John Baptist baptizing the Jews; *after N. Poussin*.
Pan and Syrinx; *after P. Mignard*.
The dead Christ on the knees of the Virgin; *after le Brun*.
The Interview between Jacob and Rachel; *after P. F. Mola*; for the Crozat collection; very fine.
The Repose in Egypt; *after the same*; for the same collection.
The Finding of Moses; *after P. Veronese*; for the same; fine.

JEURAT, ETIENNE. Mr. Strutt has been led into an error in respect to this artist, by the mistake of Basan. He states him to have been an engraver, and attributes to him three plates which are well known to have been executed by Edme Jeurat, mentioned in the preceding article. Etienne Jeurat was a painter, and became a member of the French Academy in 1743. He painted history and domestic subjects; but I believe he never engraved. He made the designs for a set of plates for Fontaine's Fables, which were engraved by Edme Jeurat about the year 1736.

JEFFERIES, JAMES. This artist was born at Maidstone, in Kent, about the year 1757. He was the son of a coach painter, who sent him to London, where he was placed under the tuition of Mr. Woollet, the engraver, but he afterwards applied himself to painting, and became a student of the Royal Academy. In 1773 he obtained the gold medal given annually, at that time, for the best historical picture; and in 1775 was sent to Rome, on the pension of that establishment.

After a residence of four years in Italy he returned to England, and in 1783 exhibited a picture, representing the destruction of the Floating Batteries before Gibraltar, which was much admired, and was engraved by Mr. Woollet. This promising artist died of a deep decline, in 1784.

JEGHER, CHRISTOPHER, a German engraver on wood, born about the year 1590. He resided chiefly at Antwerp, where his merit recommended him to the particular notice of Rubens, who employed him to execute several wooden cuts from his designs, which he intended to publish. They are cut in a bold, free style, with spirited strokes, in imitation of the cross hatchings with a pen, and produce a very powerful effect. After the death of Rubens, Jegher purchased the greater part of the blocks, and republished the prints on his own account. He also worked after the designs of other masters; and among others, a Crucifixion; *after F. Frank*; dated 1637. The following are all *after Rubens*; the best impressions are with the name of Rubens as the publisher, those with the name of Jegher substituted are the second, and less valuable.

The Bust of a Man, with a thick beard; in chiaro-scuro. Susanua and the Elders.
The Repose in Egypt.
The infant Jesus and St. John playing with a Lamb.
The Coronation of the Virgin.
Christ tempted by Satan.
Hercules destroying Fury and Discord.
Silenus drunk, supported by two Satyrs; the same subject is engraved by Bolswert.
Lovers in a Garden, called the Garden of Love.

JEHNER, J., an English mezzotinto engraver, by whom we have, among others, the following prints:

The Portrait of William Henry Cavendish Beutinck, Marquis of Titchfield; *after Reynolds*.
The Earl of Barrymore, as Cupid; *after Cosway*.
The Four Seasons; *after Breughel*.

JELGERHUIS, JOHN RIENKSZ, born at Leeuwarden in 1770, was both a painter and an actor. He painted landscapes, interiors of churches, marine subjects, and market-places. He died in 1836, at Amsterdam, and was buried at Haerlem.]

JELGERSMA, TAKO HAJO, an excellent painter of marine subjects, was born at Harlingen in 1702, and was a scholar of Vitranga. He settled at Haerlem, where he painted portraits, of which he executed a great number. It is to be regretted that he did not devote more of his time to marine painting, as the pictures he has left of that kind are real *chefs-d'œuvre*. He died at Haerlem in 1795.]

JENICHEN, or JENCKEL, BALTHAZAR, an engraver of little note. He was apparently a German, and executed with the graver some small plates, in a style somewhat resembling that of Hans Sebald Beham, but greatly inferior in every respect. We have by him a set of small plates of the Labours of Hercules, dated 1568, and a battle-piece. He usually marked his plates with his initials, enclosed in a small square, with the date.

JENNER, THOMAS, an English engraver and printseller, who flourished about the year 1650. We have the following portraits by him, but indifferently executed :

Oliver Cromwell.
Francis Manners, Earl of Rutland.
Sir William Wadd, or Waad, Lieutenant of the Tower.

He also etched a plate of a large ship, called the Sovereign of the Seas; dated 1653.

JERVAS, CHARLES. This painter was a native of Ireland, and was for a short time a pupil of Sir Godfrey Kneller. According to Lord Orford, "Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the royal collection." He is said to have instructed Pope to draw and paint, who has celebrated him with more enthusiasm than felicity. Perhaps some of the least happy lines in the works of that great poet are in his short Epistle to Jervas. Speaking of the families of some ladies; he says ;

"Oh, lasting as thy colours, may they shine,
Free as thy stroke, yet faultless as thy line;
New graces yearly, like thy works, display,
Soft without weakness, without glaring gay,
Led by some rule, that guides, but not constrains,
And finished more through happiness than pains."

Posterity has appreciated more justly the excellence at whose shrine this incense is lavished. With pretensions almost too contemptible to be noticed, such was "the badness of the age's taste, (says Lord Orford,) and the dearth of good masters, that Jervas sat at the head of his profession, and his own vanity thought no encomium disproportionate to his merit. Yet he was defective in drawing, colouring, and

composition; and even in that most necessary, and perhaps most easy, talent of a portrait painter, likeness. In general, his pictures are a light, flimsy kind of fan painting, as large as life." A generally-known anecdote of this artist exhibits, in a very whimsical light, the conceit and vanity of Jervas. Having, as he thought, succeeded in copying, and in his own mind surpassing, a picture by Titian, he looked first at the one, then at the other, exclaiming with parental complacency, "Poor little Tit! how he would stare." He died in 1739.

IGONET, MARY MAGDALEN. According to Basan, this lady was a native of Genoa, but resided at Paris in 1767, when he published his *Dictionnaire des Graveurs*. She engraved some prints after Mieris and other masters.

IMBERT, JOSEPH GABRIEL, a French painter, born at Marseilles in 1666. He was a scholar of Charles le Brun, and afterwards of A. F. Vander Meulen; but he did not follow the style of either of those masters. He had acquired considerable reputation as a painter of history, when he became a monk of the order of St. Bruno, at the Carthusians of Villeneuve d'Avignon, in the thirty-fourth year of his age. He was afterwards chiefly employed in painting altar-pieces for the churches of his order, particularly that of his own monastery. His most esteemed work is the great altar-piece of the Carthusians at Marseilles, which is highly spoken of by M. Watelet. He died in 1749.

IMOLA, INNOCENZIO FRANCUCCI, called DA. This painter was a native of Imola, though he principally resided at Bologna. In 1506 he entered the school of Francesco Francia, but, according to Malvasia, he afterwards passed some years at Florence, under Mariotto Albertinelli. His style partakes of that of il Frate and Andrea del Sarto, whose works he appears to have studied attentively. His pictures are numerous in the churches at Bologna; and in some of them he approaches so near to the beauty and simplicity of Raffaelle, that they appear to have been painted from his designs. Such are his fine frescos in the chapter of S. Michele in Bosco, representing the Four Evangelists, the Annunciation, the Death of the Virgin, and the Assumption. The principal altar-piece in the same church may be ranked among his most admired productions; it represents the Virgin and Infant in the Clouds, and below St. Michael, St. Peter, and St. Benedict. It is designed entirely in the taste of Raffaelle. Some of his altar-pieces have small pictures under them, which are extremely beautiful; as in the church of S. Giacomo, under his large painting of the Marriage of St. Catherine, there is an exquisite little picture of the Nativity. In S. Matteo, is an altar-piece of the Virgin and Infant, with several Saints; and below five small pictures, representing Christ appearing to Magdalene in the Garden; the Presentation in the Temple; St. Peter Martyr; the Nativity; and Christ Disputing with the Doctors. That he was well skilled in architecture he has shown, in his immense fresco work in the dome at Faenza, and at the Osservanti at Pesaro, in which his landscape and perspective are compared by Lanzi to Leonardo da Vinci. He usually avoided those subjects which called for crowded compositions, or violence of attitudes, as ill suited to his cast of mind, which was remarkable for meekness and placidity. According to Malvasia, he died of a pestilential fever, at the age of 56. [His pictures are all of a devout and sacred character; the known dates are 1527, 1536, and 1549. If he

died in the last year, at the age of 56, he could have been only 13 when he entered the school of Francia. Brulliot is in error, or it is a misprint, when he says that he died at the age of 46.]

IMPARATO, FRANCESCO, a Neapolitan painter, who flourished about the year 1565. He was first a disciple of Giovanni Filippo Criscuolo, but afterwards had the advantage of studying under Titian, at Venice. On his return to Naples, he proved how much he had profited by that great master's instruction, by the picture he painted for S. Maria la Nuova, of the Martyrdom of St. Andrew. His most esteemed work was his picture of St. Peter Martyr, in the church dedicated to that Saint. In S. Severino is another fine picture of the Annunciation.

IMPARATO, GIROLAMO, was the son of the preceding artist, and flourished at Naples about the year 1620. Having been instructed in the rudiments of the art by his father, he went to Venice, where he passed some time, and afterwards travelled through Lombardy, and studied the works of Correggio at Parma. He was a respectable painter of history, though inferior to his father. His most esteemed performance is his picture of La Madonna del Rosario, with several saints, and a glory of angels, in the church of S. Tommaso d'Aquino at Naples; which, according to Dominici, is finely composed, and designed with great beauty and taste.

IMPERIALI, GIROLAMO. This artist was a native of Genoa, and flourished about the year 1640. He first applied himself to the study of painting, but quitted that pursuit to learn engraving, under Giulio Bensi. We have several etchings by him, especially portraits.

INDIA, TULLIO. This painter was a native of Verona, and flourished about the year 1530. According to Vasari, he distinguished himself by several works in fresco, and excelled in portrait painting.

INDIA, BERNARDINO, was the son of Tullio India, born at Verona about the year 1535. There are several of his pictures in the churches and in the private collections at Verona. They are dated from 1568 till 1584. His works are distinguished by strength of character, and a tasteful design, in which he seems to have imitated the great style of Giulio Romano.

INGEGNO, L. See ASSISI.

INGHEN, WILLIAM VAN, a Dutch painter, born at Utrecht, according to Houbraken, in 1651. Weyermans says, in 1650. After learning the rudiments of design in his native city, he was placed under the tuition of Peter Grebber, at Haerlem, and studied under that master until he was twenty years of age, when he travelled to Rome, where he entered the school of Carlo Maratti, but did not continue longer than a year under that master. He afterwards went to Venice, where the charm of Venetian colouring seems to have seduced him from an attention to design, in which he is very deficient. On his return to Holland, he settled at Amsterdam, and painted history and portraits with considerable success. He died at Amsterdam, but the year of his death is not mentioned.

[**INGLES,** (called **IL MAESTRO GIORGIO** by the Italian, and **EL MAESTRO JORGE** by the Spanish writers,) an artist of whom there is no account except that in the year 1455 the Marquis de Santilana, being at Grenada, ordered this professor to paint the sides of the great altar of the church of the hospital at Buitrago, which he had founded. The great

altar is composed of two parts; on the right side *Master George* placed the Marquis de Santillana, larger than life, in the act of prayer, and on the left he placed the Marchioness in the same posture. To these were added certain accessories. The portraits were some time back removed to Madrid, to be engraved by order of the Duke de l' Infantado. The reason of introducing this article is that it may lead to further inquiry. *Who is Master George?*—In the second volume of Rosini's work, now in the course of publication, at page 206, there is a print representing two personages in the attitudes described, evidently at the foot of an altar, on which is inscribed MR. GEORGJ ME PINKIT, in letters partly Gothic and partly Roman, the R being placed over the M, in the abbreviation of Master, or Messer. This picture Rosini attributes to a *Maestro Giuseppe* of the school of Milan, who is mentioned with others of the latter part of the fourteenth century. How it can belong to a *Maestro Giuseppe* when a *Maestro Giorgio* had placed his name there, is the question; and as *George* and *Inghes* are both English names, perhaps neither Italy nor Spain can legitimately claim the artist. It is also said that he was a great architect.]

INGOLI, MATTEO. This painter was born at Ravenna in 1587. He went young to Venice, where he became a scholar of Luigi del Friso. Boschini asserts, that he adopted as models the works of Palma and Paolo Veronese; but Lanzi thinks he aspired to a style less vague and more solid, as appears in his picture of the Last Supper, in S. Apollinare, and other works, which are characterized by correctness and taste. This estimable artist, in the prime of life, fell a victim to the plague, which visited the Venetian states in the year 1631.

INGOUF, PETER CHARLES, a modern French engraver, born at Paris in 1746. He was a pupil of John James Flipart, and has engraved several plates in the neat, finished style of that artist, which possess considerable merit. Among others, we have the following by him:

The Portrait of John George Wille; *after a drawing by his son.*

Four Heads, of various characters; *after Greuze.*

La Paix du Ménage; *after Greuze*; etched by Moreau, and finished with the graver by P. C. Ingouf.

La bonne Education; *after the same*; by the same.

A Girl caressing a Dog; *after the same.*

The contented Mother; *after P. A. Wille.*

The discontented Mother; *after the same.*

[Died in 1800.]

INGOUF, FRANCIS ROBERT, was the younger brother of the foregoing artist, born at Paris in 1747, and was also instructed in engraving by John James Flipart. We have several plates by him of portraits, and various subjects, executed in a finished and agreeable style, very creditable to his talent; among which are the following:

PORTRAITS.

John James Flipart, engraver; a medallion.

Simon, printer.

Bust of John James Rousseau; from a model in wax.

Gerard Douw, playing on a violin to his bird; *after a picture by himself.*

Armand Jerome Bignon, master of the ceremonies; *after Drouais.*

VARIOUS SUBJECTS.

A Boy presenting a Bird to a Cat; *after A. Vanderwerf.*

The Winter Evening; *after Freudenberg.*

The Soldier on Furlough; *after the same.*

The Ambulating Merchant; *after the same.*

The Return of the Labourer; *after Benazech.*

[He died at Paris in 1812. He engraved a Nativity *after Raphael*, and another *after Ribera* for le Musée Français, and some popular subjects *after Benazech* and *Le Barbier*. He executed a great number of vignettes for the booksellers, and some of the subjects for "le Voyage en Egypte."]

INGRAM, JOHN, an English engraver, who flourished about the year 1760. After learning the first principles of engraving in his native country, he went to Paris, in 1755, where he greatly improved his style, and engraved in a neat manner several vignettes, and other ornaments of books, and some plates *after Bradley*, *Boucher*, and others. He was afterwards employed in engraving for the Academy of Sciences, at the time when Basan published his Dictionary of Engravers in 1767.

JOANES. See JUANES.

JOANSUINI, GIACOMO. This artist appears to have been a painter as well as an engraver. His name is affixed to an etching representing the Presentation in the Temple, very indifferently executed. It is inscribed *Jacobi Joansuini pictor et incisor.*

JODE, GERARD DE, a Flemish engraver and print-seller, born at Antwerp in 1541. This respectable artist was the head of a family greatly distinguished in the art of engraving. He engraved several plates of historical and geographical subjects, in which his style appears to have been an humble imitation of that of *Cornelius de Cort*. The following are [a part of] his principal prints:

A set of twenty-nine Portraits of the Popes. 1585.

A Roman Triumph, in twelve sheets; *after M. Hemskerck.*

The Crucifixion; a large print, in three sheets; marked G. de Jode; *after Michael Angelo Buonaroti*; without the name of the painter.

[There is an error in the date of his birth; it should be 1521: he died in 1591.]

JODE, PETER [DE], THE ELDER, was the son of the preceding artist, born at Antwerp in 1570. After being taught the rudiments of design by his father, he was instructed in the art of engraving by Henry Goltzius. He afterwards went to Italy for improvement, particularly in drawing, and engraved several plates from the works of the great masters. About the year 1601 he returned to Antwerp, where he distinguished himself by various prints, after the principal Flemish painters. His drawing is very correct; and though his command of the graver is less daring and bold than that of his instructor, he is also less mannered and extravagant. We have several portraits by him, as well as historical subjects, of which the following are the principal:

PORTRAITS.

Erycius Puteanus, or Henry du Puy, a learned Hollander; in a circle formed by a serpent; *Pet. de Jode, sculp. J. Meytens, ecc.*

Joannes Bocatius; *Titian, pinx. Pet. de Jode, fecit.*

Ferdinand Count Palatine of the Rhine; oval; *after Rubens.*

Philip III. King of Spain; oval; *after the same.*

Francis de Mello, Count d'Azumar; *P. de Jode, fec.*

Ambrose Spinola; *the same.*

VARIOUS SUBJECTS.

The Five Senses; apparently from *his own designs.*

The Life and Miracles of St. Catherine of Siena; twelve plates; *after Francesco Vanni.* 1606.

The Life of Christ; in thirty-six plates; without the painter's name.

The Virgin and Child; *after Titian.*

The Marriage of St. Catherine; *after the same.*

The large Holy Family; *after the same.*

The Adoration of the Shepherds; *after Ad. van Oort.*

Christ, with Nicodemus; *after the same.*

The Decollation of St. John; *after Rubens*; oval; scarce. Christ giving the Keys to St. Peter; *after the same*; fine; the best impressions are before the address of Vanden Enden.

The crowning of St. Catherine; *after the same*.

The Last Judgment; *after John Cousin*; on twelve plates; one of the largest prints known.

Peter de Jode, the elder, died in 1634.

JODE, PETER [DE], THE YOUNGER, was the son of the preceding artist, born at Antwerp in 1606, and was instructed by his father, whom he surpassed in the taste and facility with which he handled the graver. His plates are very unequal, and Basan says of him, that "in some of his prints he has equalled the best engravers, and in others, he has sunk below himself." Perhaps his best performances are his portraits, several of which he engraved from Vanduyck. He will ever be esteemed a very reputable artist, though inferior to his contemporaries, the Bolswerts, Pontius, and Vostermans. The following are his most esteemed prints:

PORTRAITS AFTER VANDUYCK.

Charles I.

Henrietta Maria, his Queen.

Thomas Wentworth, Earl of Strafford.

Prince Rupert.

Catherine, Countess of Newburgh.

Peter de Jode, junior; *se ipse scul.*

Jacob Jordaens, painter, of Antwerp.

Cornelius Polemburgh, painter, of Utrecht.

John Snellincks, painter, of Antwerp.

Daniel Mytens, painter.

Adam de Coster, painter, of Mechlin.

Andrew Colyns de Nole, sculptor, of Antwerp.

Henry Liberti, organist.

Albert, Duke of Friedland, Count of Wallenstein.

Genevieve d'Urphe, Duchess de Croye.

Jane de Blois.

John Tzerlaes, Count de Tilly.

Diodorus van Tulden, professor at Louvaine.

Anthony Trieste, Bishop of Ghent.

PORTRAITS AFTER VARIOUS MASTERS.

Charles Henry, Baron de Metternich; *after A. van Hulle*.

Augustus Adolphus, Baron de Trantorf; *after the same*.

Thomas Ricciardi; *after Simon Vouet*.

Ernest, Count d'Isembourg; *after J. Willeborts Boschaert*.

Petrus de Francavilla, sculptor and architect; *after Bamel*.

SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine, bishop, crowned by Religion; *P. de Jode, fee.*

St. Francis kneeling before a Crucifix; *after Baroccio*.

The Holy Family, with St. Elisabeth, St. John, and Zachary; *after Titian*.

The Visitation of the Virgin to St. Elisabeth; *after Rubens*; fine and scarce.

The Three Graces; *after the same*; fine.

Venus rising from the Sea, surrounded with Nymphs and Tritons; *after the same*.

St. Francis and St. Clara adoring the infant Jesus; *after Gerard Segers*.

Christ with Nicodemus; *after the same*.

The Nativity; *after J. Jordaens*; fine.

St. Martin de Tours, working a Miracle; *after the same*; fine.

Folly and Ignorance; *after the same*.

St. Augustine supported by Angels; *after Vanduyck*.

Rinaldo and Armida; *after the same*.

The Holy Family, with St. Anne; *after A. Diepenbeek*.

An Allegorical Subject on Peace; *after the same*.

St. John in the Desert; *after P. van Mol*.

[For an ample list of his works see Nagler's *Kunstler-Lexicon*. The exact time of his death is uncertain; the latest authentic date on his prints is 1659. Nagler mentions one with the date 1699; but this is probably a misprint.]

JODE, ARNOLO DE. This artist was the son of Peter de Jode, the younger, born at Antwerp in 1636. He was instructed in engraving by his father, 362

though he never rose above mediocrity. It appears from the inscription on one of his plates, that he was in England in 1666, the year of the fire in London. His best prints are his portraits, though they are very indifferent. Among others, we have the following by him:

PORTRAITS.

Cardinal Palavicini; *after Titian*.

Sir Peter Lely; *from a picture by himself*.

Alexander Browne; prefixed to his *Ars Pictoria*; *after Huysmans*.

VARIOUS SUBJECTS.

Mercury educating Cupid; *after Coreggio*. [1667.]

Magdalene; a half-length, circular; *after Vanduyck*.

The infant Christ embracing St. John; *after the same*; inscribed *Arnoldus de Jode, sculp. Londini, tempore incendii maximi*.

A Landscape; *after L. de Vadder*; *Arnold de Jode, sculp.* 1658.

JOHNSON, CORNELIUS. See JANSSSEN.

JOHNSON, LAWRENCE, an obscure English engraver, who lived about the year 1603. He executed with the graver some heads for the *General History of the Turks*, published in 1603; they are very indifferently engraved.

JOHNSON, C. Another English engraver, of little note. He engraved some portraits; among which is the Queen of James I.

JOHNSON, T., an English mezzotinto engraver, by whom we have several portraits, and a few other subjects, executed in a style which does him no great credit. Among others, are the following:

PORTRAITS.

Edward Hyde, Earl of Clarendon; *after G. Zoust*.

John Churchill, Duke of Marlborough.

Marquis of Granby.

William, Lord Cowper.

Lord Anson.

Sir John Willis, Chief Justice of the Common Pleas.

Bullock, the comedian; *T. Johnson ad vivum pinx. et sculp.*

Thomas Britton, the musical small-coal man.

VARIOUS SUBJECTS.

Four plates of the Seasons; *Johnson, fec.*

The Holy Family returning from Egypt; *after Rubens*.

Adam and Eve; a small plate.

JOHNSTON, ANDREW. By this artist, who was apparently an Englishman, we have a few portraits in mezzotinto; among which is that of Henry Sacheverel, D. D.; *after Gibson*.

JOLI, ANTONIO. This artist was born at Modena in 1700. He went when young to Rome, where he became a scholar of Gio. Paolo Pannini, and proved an eminent painter of perspective and architectural views, in the style of that master. He is said by Lanzi to have distinguished himself as a painter of theatrical decorations in England, Spain, and Germany; and was painter to Charles III., king of Naples, and his son. He died in 1777. [He painted a great number of landscape and sea views in the vicinity of Naples, of an oblong form, to serve as decorations over interior doors: they are very pleasing pictures.]

JOLLAT, a French engraver on wood, who, according to Papillon, flourished about the year 1510. He executed the cuts of ornamental borders, figures, &c., for a missal, in octavo, printed at Paris in 1490; also those for an anatomical work by Carolus Stephano, M. D., which bear dates from 1530 to 1532. Though not well drawn, they are very neatly cut.

JONCKHEER, J. This artist, from his name, was probably a native of Holland. He flourished from 1650 to 1660, and engraved a set of small

plates, lengthways, representing dogs, and other domestic animals, etched in a free, spirited style, which appear to be the work of a painter. He harmonized the etching with the graver, in the manner of Rembrandt.

JONG, LUDOLPH DE. This painter was born at Overschie, a village near Rotterdam, in 1616. He was the son of a shoemaker, who intended bringing him up to the same business, but having shown an inclination for painting, he was placed under Cornelius Sachtleven, with whom he passed two years. He afterwards successively studied under Anthony Palamedes of Delft, and John Bylaert of Utrecht. On leaving the last-mentioned master he travelled to France, and passed seven years at Paris, where he met with encouragement as a portrait painter, in which branch of the art he chiefly excelled. He also painted easel pictures of huntings and battles, which are ingeniously composed and touched with spirit and vigour. On his return to Holland he settled at Rotterdam, where he was much employed. His most considerable work is a large picture in the *Salle des Princes* in that city, representing the portraits of the officers of the company of burghers. He died in 1697.

JONG, or JONGE, J. M. DE. This artist was a native of Holland, and was probably related to Ludolph de Jong. He was apparently a painter, from the style of a set of etchings of battles we have by him, which are executed with great fire and spirit, in a very masterly manner. We have also by him several etchings of horses, equally creditable to his talent. He usually marked his plates with the initials of his name, I. M. D. I. [His name was *Jan Martss*, or *Marssen*, and *de jonge* (the younger) was added to distinguish him from another of the same name, probably his father, as is common.]

JONGELINX, ANTHONY. This artist was probably a Fleming; he resided in England in 1762, in which year he engraved some plates of fishes, after Arnold van Achen.

JONGELINX, J. B., a Flemish engraver, by whom we have some portraits, executed in a very indifferent style. To that of *Valerius Andreas Desselius*, he has affixed his name, *J. B. Jongelinx*, with the letters *Ant*, perhaps for *Antwerpia*, to denote that he was a native of Antwerp.

[**JORDAANS, HANS,** born at Antwerp in 1539, was a scholar of Martin van Cleef. He painted history, landscapes, corps-de-gardes, village festivals, conflagrations, and moonlights. He died at Delft in 1599.]

JORDAENS, JACOB. This eminent painter was born at Antwerp in 1594. He was a scholar of Adam van Oort, an able artist, but of a character so outrageous and depraved, that his conduct disgusted all his disciples, among which was Rubens. Jordaens was the only student who continued under him for any length of time, and was prevailed on to endure the brutality of his master, by his sensibility to the charms and amiability of his daughter, Catherine van Oort, to whom he was tenderly attached, and whom he afterwards married. This union taking place when he was very young, prevented him from carrying into effect a project he had formed of visiting Italy. Thus deprived of the advantage of cultivating his natural disposition by studying the works of the great Italian masters in their own country; he seized with avidity every opportunity of copying such of their pictures as he could meet with in Flanders, particularly those of Titian and Paolo Veronese. However, as a young artist is naturally led to follow the

examples which he has constantly before his eyes, the beauties he discovered in the works of Rubens became the objects of his imitation, and he ever afterwards followed the style of that great painter, though with less elevation and dignity of character. It is very probable, from the apparent bent of his genius, that if circumstances had permitted him to travel, he would still have retained the taste of his country, even in the bosom of Italy. Such has been the case with many of the ablest of the Flemish artists, without excepting the head of their school. The growing talent of Jordaens soon caught the discerning eye of Rubens, who, with a liberality which always distinguished him, took every opportunity of rendering him service. The King of Spain had applied to Rubens for a series of cartoons to be executed in tapestry, who engaged Jordaens to paint them from his designs, and aided him with his assistance and advice; affording him, in this undertaking, a mark of distinction which could not fail of being very advantageous to a young artist. Sandrart, with more malevolence than veracity, charges Rubens with having employed Jordaens in this enterprise, from a jealousy of his promise as a colourist; hoping, that by painting these great works in distemper, he might insensibly lose the vigour and brilliancy which he had already discovered in his oil pictures; and very inconsiderately asserts, that the colouring of Jordaens, after painting the cartoons, became feeble and cold. Fortunately for the purposes of truth, and in justice to the well-known beneficence of Rubens, this calumny is refuted by facts, of which that writer was either ignorant or insensible. The cartoons were painted when Jordaens was young; and so far from his colouring having been deteriorated by that operation, it became from thence infinitely more rich and harmonious, as is evident in the pictures he afterwards painted, on which his reputation is principally founded, and which are in no way inferior, in respect to colour, to the best works of Rubens. Although Jordaens was never so munificently remunerated for his works as Rubens, his extraordinary facility enabled him to acquire both opulence and celebrity. The numerous works of Jordaens are to be found in almost every church or public edifice in Flanders and Brabant; among which are particularly admired his picture of the Martyrdom of St. Apollonia, in the church of the Augustines at Antwerp; and Christ disputing with the Doctors, in that of St. Walburg at Furnes; the last mentioned has frequently been mistaken for a production of Rubens. One of his most considerable performances is a large picture in the Palace in the Wood, near the Hague, representing the triumphal entry of Prince Frederick Henry of Nassau, in a car, drawn by four white horses, in which the horses are admirable. In the gallery at Dusseldorp was his celebrated picture of the Merry-making, esteemed one of his best works, in which there is an admirable glow of harmonious colouring, and the heads are full of the most appropriate and jovial expression. The powers of Jordaens were better adapted to the representation of fabulous subjects, satyrs, and animals, or the festive scenes of tumultuous revelry, than the grave and decorous arrangement of sacred subjects, or the dignified delineation of history, which require graceful expression and elevation of character. He lived to the advanced age of 84, and died at Antwerp in 1678. We have a few spirited etchings by Jacob Jordaens; which, though executed in a hasty, slight style, evince the hand of the master. They are as follow :

The Flight into Egypt; dated 1652.
 Christ driving the Merchandizers from the Temple.
 The Descent from the Cross. 1652.
 Mercury and Argus.
 Jupiter and Io. 1652.
 The Infancy of Jupiter.
 A Peasant stopping an Ox by the tail, with several spectators.

There is an etching very generally attributed to Jordaens, representing Saturn devouring one of his children; very rare. [In 1638 Jordaens painted for the king of Spain (probably at the recommendation of Rubens) the fine landscape, with the story of Vertumnus and Pomona, which, with the Numa Pompilius, or rather Pythagoras, by Rubens, was abstracted by Joseph Buonaparte, on his abdication of the throne of Spain. Both pictures are in England: the Pythagoras, by Rubens, has been purchased by Prince Albert; the Vertumnus and Pomona is in some private collection. Most of the tourists have attributed the latter to Rubens.]

JORDAENS, JOHN, [or HANS,] a Dutch painter, born at Delft in 1616. He went to Italy when young, and passed the greater part of his life at Venice, Naples, and Rome. His merit was highly esteemed by the Italians. He composed with a facility, and painted with a promptitude, which astonished his contemporaries. He painted history in the style of Rothenhamer. On his return to Holland he established himself at the Hague, and was much employed. He died at Voorburg, a village in the vicinity of the Hague, but the year of his death is not known. [His style of painting is a mixture of Rothenhamer and old Francks; but nearer to the latter than the former.]

JORDAN, GREGORY. This artist was a native of Venice. In 1622 he published a set of prints, entitled *Prophetia seu Vaticinia, XIII. tabellis expressa*, representing the woes which are to befall the world at the subversion of the Mahometan superstition, with explanations of the designs. They are slightly etched, with little effect, and the figures are incorrectly drawn.

[JORDAN, SALVADOR, is classed among the Spanish painters, though the name would indicate that he was a Fleming. He painted the portrait of the celebrated Quevedo de Villegas, which was engraved at Madrid, by D. F. Gazan, in 1636; the design, and the striking likeness of this portrait, obtained a great reputation at the time for the artist: little else is known of him, as he has the honour of having his portraits attributed frequently to Velasquez.]

JORDANO, LUCA. See GIORDANO.

JORIS, AUGUSTINE, a Dutch painter, born at Delft in 1525. He was instructed in the first principles of design by James Mondt, a painter of little celebrity, under whom he remained three years. He afterwards visited France, and resided some time at Paris. On his return to Holland he was employed in painting some historical subjects at Delft, particularly a picture of the Infancy of the Virgin, which established his reputation, and he promised to become one of the ablest artists of his time, when he unfortunately fell into a canal, and was drowned, in 1552.

JOSSE, ABRAHAM, an engraver, mentioned by Florent le Comte, who asserts that his prints are exceedingly numerous, amounting to near six hundred. He has not however specified any of their subjects, [nor has any other writer.]

JOULLAIN, JAMES, a French engraver of little eminence, by whom we have several frontispieces

and other book-plates, executed in a formal, stiff style, and very incorrectly drawn.

JOULLAIN, FRANCIS [FRANÇOIS]. This artist was probably a relation of the preceding engraver. He was an eminent printseller, as well as an engraver, and flourished at Paris in 1750. We have several plates by him, executed in the style of Lawrence Cars, which, though inferior to that master, possess considerable merit. The following are his principal plates:

The Flaying of Marsyas; after P. Veronese; for the Crozat collection.

Mercury and Herse; after the same; for the same.

The Ecce Homo; after Charles Coypell.

The Annunciation; after the same.

The Boar-hunting; after N. Desportes.

The Wolf-hunting; after the same.

The Portrait of N. Desportes; after a picture by himself.

The Rural Recreation; after N. Lancret.

JOUVENET, JOHN, [JEAN,] an eminent painter of the French school, born at Rouen in 1644. He was the son of Laurent Jouvenet, a painter, who instructed him in the rudiments of the art; and without any other instruction, he went to Paris, when he was seventeen years of age, where he soon distinguished himself by the vivacity of his genius. In his twenty-eighth year he painted his celebrated picture of Christ curing the Paralytic, in the church of Notre Dame; a noble and a grand composition. In 1665, Charles le Brun presented him as a candidate for the honours of the Academy, and he was received with distinction. His picture of reception was Esther before Ahasuerus, which is one of the finest works in the hall of the Academy. It was about this time that he painted his four admired pictures for the church of *St. Martin aux Champs*, representing Mary Magdalene at the feet of our Saviour, in the house of Simon the Pharisee; Christ driving the Money-changers from the Temple; the miraculous Draught of Fishes; and the Raising of Lazarus. In the church of the Invalids, between the windows of the dome, he painted the Twelve Apostles, with angels, and different attributes, designed in a grand style, and considerably larger than life. The most capital performance of Jouvenet is his much-extolled Deposition from the Cross, painted for the church of the *Capucines* at Paris, but now in the gallery of the Louvre. It is unquestionably a grand and impressive picture, though we may attribute a fair portion of the eulogium conferred on it, by M. Watelet, (an intelligent critic,) to a pardonable partiality to his ingenious countryman. "In this picture," says that writer, "Guercino is united to Caracci, or rather, it is Jouvenet breathing defiance to all the great masters. If this picture had been painted at Rome, and if Poussin could have seen it there, he would have ranked it as the fourth of the chef d'œuvres in that emporium of art." Having lost the use of his right hand at the age of sixty-nine, by a stroke of the palsy, he attempted to paint with his left, and succeeded, to the astonishment of every one. In this manner he painted his picture of the *Magnificat*, in the choir of Notre Dame. He possessed great facility and energy of handling, and was a correct designer, but, like most of his countrymen, he was less successful as a colourist. He died at Paris in 1717. [He had a brother of the name of François, who was a good portrait painter; the latter died in 1749.]

IRACE, SEVERO. According to Dominici, this painter was a Neapolitan, and flourished about the

year 1534. He was a disciple of Marco Cardisco, called il Calabrese, and painted history with some reputation. In the church of the Nunziata at Naples, is an altar-piece, painted by this master, representing the Virgin with the Infant in the clouds, with a glory of angels, and below St. Peter and St. Paul. It is signed with his name, and dated 1534.

IRELAND, SAMUEL, an English amateur artist, who, about the year 1785, etched several plates from the designs of *Mortimer, Hogarth, &c.*, and also some views, from drawings by himself.

IRIARTE, IGNACIO DE. This Spanish artist was a Biscayan, born in 1620, but went early in his life to Seville, where he became a scholar of Francisco de Herrera the elder. His genius leading him to landscape painting, he left that master, and studied from nature. Palomino speaks in high terms of the landscapes of this painter, which are found in the best collections at Seville. He died in 1685. [Murillo was a great admirer of Iriarte's landscapes, and painted the figures in some of them. The landscapes so ornamented are exceeding valuable.]

ISAACS, PETER, a Dutch painter, born at Helvezor in 1569. He was a scholar of Cornelius Ketel at Amsterdam, but afterwards studied under John van Achen, and travelled with that master through Germany and Italy. Though he occasionally painted historical subjects, he was more employed as a portrait painter. He resided the greater part of his life at Amsterdam, where there are many of his portraits. His heads are full of life and character, and he drew the hands with the greatest correctness.

ISAC, JASPER, a Dutch engraver, who flourished from about the year 1620 to 1633. He chiefly resided at Paris, where he was principally employed in engraving frontispieces and portraits for the booksellers. They are executed with the graver in a neat, but tasteless style. Among his portraits are those of Charles L'Oyseau and Stephen Paschasius.

ISSELBURG, PETER, a German engraver, born at Cologne about the year 1585. He lived the greater part of his life at Nuremberg, where he was much employed for the booksellers. He also engraved some plates from Rubens, and a few portraits. We have by him,

The Portrait of James I.

Christ, and the Twelve Apostles; thirteen plates; *after Rubens.*

[For a list of about 200 attributed to him, see Nagler, Kuntzler-Lexicon.]

JUANES, JUAN BAUTISTA. This distinguished Spanish painter, whose works are only known in his own country, was born at Valencia in 1523. Palomino incorrectly states him to have been a scholar of Raffaëlle, who died before he was born. He certainly studied at Rome, and after his return from Italy, resided the remainder of his life in his native city. The Spanish biographers do not scruple to rank him with the greatest artists of the age of Leo X. Unfortunately for his fame, his works are immured in the convents of Valencia, which, if they could be delivered from their confinement, and placed in the observation of taste and judgment, would secure their author that celebrity to which their uncommon excellence entitles him. Pacheco, in his treatise, bestows on him the highest encomiums; and Palomino Velasco does not hesitate to prefer him to Morales, and even to Raffaëlle himself. Much of this may be ascribed to national partiality; but it may fairly be presumed, that the artist on whom such general and distinguished praise has been conferred, must have possessed transcendent

ability. Juanes, like the divine Morales, confined his subjects to sacred history; his pictures are grandly composed, and coloured with great truth and beauty; though they are finished with extraordinary minuteness, it does not impair their force, nor impoverish their general effect. In the sacristy of the church of San Pedro, is a picture of a dead Christ, which is greatly admired. In the chapel of St. Thomas de Villanueva, belonging to the Augustine monks, are three grand compositions by him, representing the Nativity, the Martyrdom of St. Ines, and the Burial of a devout Monk of that order. His principal work is in the cathedral at Valencia; it represents the Baptism of Christ by St. John, with several figures. The composition of this fine picture is in the style of Raffaëlle, the heads are admirable, the expression just and natural, and the whole is finished with the most delicate execution. This eminent artist died at Bocairente, near Valencia, in 1579. [Bermudez calls this highly extolled painter *Vicente Joanes*, and gives an account of the public buildings in which his pictures, real and supposed, are to be found.]

[JUKES, FRANCIS, an aquatint engraver, born in 1750, flourished till near the end of the 18th century. He engraved *Walmesley's Views in Ireland*, *Nicholson's in England*, and numerous other productions by artists of the time. Most of his landscapes and sea-pieces are washed with colour so as to resemble drawings.]

JULLIENNE, JOHN DE, a French gentleman, well known for the celebrated collection of pictures he formed, most of which were engraved. He amused himself with etching a few plates after Teniers, Watteau, and other masters.

[JUNCOSA, called FRÀ JOACHIM, a Spanish painter of sacred and profane subjects, was born at Cornudella, in the diocese of Tarragona. When young he painted fabulous subjects, which gained him great reputation. In 1660 he retired to the Carthusian monastery of Scala Dei, and painted several pictures there, as well as the portraits of the most meritorious members of the brotherhood. He afterwards painted at the Carthusian monastery at Monte-Alegre the Birth and Coronation of the Virgin, and thirty-six of an immense size, which were placed around the cornice of the church. He next visited Italy, and returned much improved. In 1680 he was employed, in conjunction with his cousin Dr. Juncosa, to paint the major chapel of the hermitage De Ruis, in which he represented various circumstances in the life of the Virgin. His works are numerous, and are celebrated throughout Spain for correctness of design, freedom of style, beautiful colour, and a good understanding of the tints and demi-tints. On the whole he is considered a distinguished painter of the Spanish school. It is related that, at the latter part of his life, the superiors of the monastery were no great amateurs of painting, and compelled Juncosa to take his share of the duties of the establishment; this so irritated him, that he fled to Rome and laid his case before the pope, who pardoned his disobedience, and permitted him to reside in a hermitage, without the walls of Rome, with orders that he should not be tormented any more with the sound of the bell at the hours of office. He died in this retreat in 1708.]

JUNE, J., an English engraver, who flourished about the year 1760. He was of no great eminence, and was chiefly employed in book-plates. We have a few portraits by him, among which are,

Richard Nash, master of the ceremonies at Bath.

Fanny Murray.

James Relly, the Antinomian preacher; *after Shelly.*

JUSTER, JOSEPH. This artist was a native of France, though he chiefly resided at Venice, where he engraved a great number of plates for the books published there from 1691 to 1700. His plates are etched, and coarsely finished with the graver, in a very indifferent style. In conjunction with N. Cochin, H. Tournheyser, and H. Vincent, he engraved part of the collection of prints from select pictures, published at Venice in 1691, by Catherine Patin. These are his best performances.

[**JUSTUS OF GHENT,** or **GIUSTO DE ALEMAGNA,** flourished from the middle to the last quarter of the fifteenth century. He was probably a scholar of the Van Eycks. The celebrated picture of The Last Judgment, in the church of St. Mary at Dantzic, which was long supposed to be by Jan van Eyck, is now ascribed, by competent judges, to Justus of Ghent. For a very elaborate description of this famous picture see Kügler's Hand-book of Painting, vol. ii. of the English translation. He painted the Communion in the church of St. Agatha at Urbino; and there is a small picture in the collection of M. van Huyvetter of Ghent, representing the Finding of the true Cross, and its verification by raising a dead woman to life, attributed to him. See **ALEMAGNO, GIUSTO.**]

JUVANI, FRANCESCO. According to Basan, this artist was a native of Rome, and a scholar of Carlo Maratti. Of his works as a painter, little is known. He etched some plates from the designs of his master, among which is the Adoration of the Shepherds.

JUVARRA, FILIPPO, an Italian architect, who designed and etched a set of ornamental shields, published at Rome in 1722. They are executed in a bold, free manner, and possess great merit. He styles himself *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca.*

[**JUVENEL, PAUL,** was the son of Nikolaus Juvenel, a painter of perspectives, who died in 1597, and a scholar of Adam Elsheimer. He painted interiors of churches, and was a skillful copyist of the works of the older German and Flemish masters, particularly of Albert Durer. He painted at Nuremberg, Vienna, and Presburg, and died in 1643, in the 64th year of his age.]

[**JUWEEL, NICOLAS,** a painter of Rotterdam, living in 1690, imitated the manner of Chevalier Vander Werf, without arriving at the peculiar merit of that master.]

K

KABEL. See **CABEL.**

KAGER, MATTHEW. This painter was born at Munich in 1566. He travelled to Rome while he was yet young, where during a long residence, passed in the assiduous study of the best masters, he became one of the most eminent artists of his country. Soon after his return from Italy, the Duke of Bavaria appointed him his principal painter, with a considerable pension. The churches at Munich, and the palaces of that prince, attest the talents of Kager. Towards the latter part of his life he resided at Augsburg, where he painted his most celebrated work, the Last Judgment, in the hall of the Senate, in that city. The works of Kager are only known out of his own country by the prints engraved from them by the Sadelers, the Kilians, and others, amounting to upwards of sixty.

M. Kager etched some plates from his own designs, which he finished with the graver; among which are the following:

The Adoration of the Shepherds; *M. Kager, inv. et sc.* 1610.

The Baptism of Christ by St. John; *the same inscription.* The Holy Family; *M. Kager, fecit.* 1605.

St. Francis surrounded by the Monks of his order, and the Virgin and Child in the clouds; *after P. Rems. Bozzulo.*

He died at Augsburg in 1634, aged 78. [Balkema erroneously states that Kager was born at Augsburg in 1598, and that he died there in 1657. All the authorities are against him. The date on one of his prints, 1605, is sufficient to show him in error, as regards the time of Kager's birth. Bryan was out in his arithmetic when he calculated the artist's age: he was only 68, according to the dates he has given. His names were Johann Mathias.]

KALCAR. See **CALCAR.**

KALF, WILLIAM, a Dutch painter of still-life, born at Amsterdam in 1630. He was a scholar of Hendrick Pot, a painter of history, and for some time applied himself to the same pursuit, but not succeeding to his expectation, he commenced painting flowers, fruit, and still-life. These objects, little interesting in themselves, are only rendered picturesque by the truth and fidelity with which they are represented. Kalf particularly excelled in painting vases, and other ornamental works in gold and silver, which he imitated with a delicacy and precision that approach to deception. His pictures are very highly wrought up; his touch is neat and spirited, his colouring clear and sparkling, and in the general effect he shows a perfect intelligence of the chiaro-scuro. The works of this painter are highly esteemed in Holland, where they find a place in the choicest collections. He died at Amsterdam in 1693. [It should be added, that in painting brass pots and earthen pans, and other utensils of a Dutch boor's establishment, he was admirable.]

KALLE, ALBERT C., a German engraver, who flourished about the year 1648, and resided at Strasburg. He was principally employed by the booksellers, and worked with the graver in a stiff, formal style. He engraved some frontispieces and portraits, among which is a frontispiece to Chemnitz's *Bellum Sueco-Germanicum*, dated 1648, with the portrait of Gustavus Adolphus.

KALRAAT, ABRAHAM VAN. This painter was born at Dort in 1643. He was the son of a sculptor, who instructed him in his art for some time, but on the death of his father he applied himself to painting flowers and fruit, in which he excelled. [Died 1699.]

KALRAAT, BERNARD VAN, was the younger brother of the preceding artist, born at Dort in 1650, and was instructed in the rudiments of design by his brother. He afterwards became a scholar of Albert Cuypp; and for some time following the charming style of that master, he painted figures and cattle on the banks of the Maes, halts of travellers, and sportsmen going to the chase. But not being able to equal his able instructor in those subjects, he had recourse to an imitation of the works of Herman Sachtleven, and, like him, painted cabinet pictures of Views of the Rhine, with boats and figures, which are highly finished, and touched with precision and neatness, though inferior to Sachtleven. He died in 1721. [Balkema, very strangely, says he died in 1757, making him thereby 107 years of age, according to his own account of the artist's birth.]

KAMPEN, JACOB VAN, a Dutch painter and architect, born at Haerlem in 1658. He travelled to Italy when he was young, and on his return to Holland painted a few historical pictures; but he abandoned painting for architecture, in which he was much employed.

[KAMPER, G——, supposed to have been a native of Leyden, lived in the beginning of the eighteenth century. He painted similar subjects to those of Vanderneer, and imitated his manner, but did not arrive at his excellence. His colouring is darker, colder, and less transparent; but his pictures have frequently been mistaken for works of Vanderneer, and sold as such.]

KAMPHUYSEN. See CAMPHUYSEN.

KARTARIUS, MARIUS. This artist was probably a German, but he resided at Rome about the year 1567. We have by him some plates coarsely etched, and finished with the graver. He also copied some of the prints of Albert Durer in a neat, precise manner. His plates are usually marked with the cipher **KX**. The following are by him:

The Adoration of the Shepherds; neatly executed with the graver.

Christ crowned with Thorns; the same.

Diana and Acteon; a large plate.

Christ praying in the Garden; *after A. Durer. Romæ. 1567.*

St. Jerome seated in a chamber; *after the famous print by the same.*

Christ descending into Hell; roughly copied from *Andrea Mantegna.*

The last Judgment; *after Michael Angelo.*

[The name should be written KARTARUS. It is supposed that he was a printseller as well as an engraver, and that he put his name, or mark, to the works of others, which will account for the diversity of style that appears in those bearing his monogram.]

KAUFFMAN, MARIA ANGELICA. Although this celebrated paintress changed her name to that of Zucchi, by an ill-advised marriage, she is generally remembered in the world of art by that of Angelica Kauffman. She was the daughter of Joseph Kauffman, a Swiss portrait painter, resident at Coire, the capital of the Grisons, where she was born, in 1742. At a very early age she discovered a marked disposition for painting and music, and was taught by her father the elements of design, who also procured her the instruction of the best music-masters of the country. She appeared at first to pay more attention to music than drawing. Her advancement in both was extraordinary, and sufficiently flattering to her father to induce him to accompany her to Italy, for the advantage of improvement. In 1757 he conducted her to Milan, where she applied herself assiduously in designing, and in copying the works of the best masters. She went to Naples in 1763, and in the following year to Rome, where her talents, joined to the charms of an elegant person, excited a more than usual degree of interest and admiration. She appears to have confined herself to portraits. Among her many admirers was the celebrated Abbé Winkelman, who, in a letter to his friend Franck, written in 1764, speaks of her accomplishments in the most flattering terms. "I have just been painted," says he, "by a stranger, a young person of a rare merit. She is very eminent in portraits in oil, mine is a half-length, and she has made an etching of it, as a present to me. She speaks Italian as well as German, and expresses herself with the same facility in

French and English, on which account she paints all the English who visit Rome. She sings with a taste which ranks her among our greatest *virtuose*. Her name is Angelica Kauffman." In 1765 she came to England, whither a very brilliant reputation had already preceded her. Her history, whilst in this country, is so universally and so precisely known, that it will not be thought necessary to notice it here in detail. During a residence of seventeen years, her talents were recompensed with every honour, distinction, and reward that the most exigent ambition or cupidity could desire. In 1769 she received the honours of the Royal Academy, was high in the royal favour, and in the public estimation, affluent, respected, and admired, when she poisoned all these enjoyments by an unhappy matrimonial connexion, which is said to have imbittered the remainder of her life. Angelica left England in 1782, and returned to Rome, where the exercise of her talents was not less distinguishedly rewarded, which she continued with undiminished reputation till her death, in 1807, at the age of 67 [65]. The merit of Angelica has been so highly rated by the zeal of her eulogists, and perhaps so severely judged before the stern tribunal of criticism, that it is probable a just and candid estimate of her faculties will best be formed by steering a temperate course between both. That her powers were considerable, none will deny; that they were transcendent, few of the intelligent will be disposed to acknowledge. In her historical pictures, in which the figures are generally much smaller than life, her compositions are ingenious and poetical; her design is neither incorrect nor ungraceful; and her colouring, at least, as mellow and harmonious as the best painters of the modern Italian school. She was not unacquainted with the beauties of the antique, nor did she neglect them, especially in her female forms. Her pictures are distinguished by an air of mild and virginal dignity; but there is a total want of variety in her forms, of impassioned and characteristic expression in her heads, and of energy in her attitudes. Her figures, both male and female, are cast in the same mould, and appear to have been drawn from an ideal model she had formed of what she conceived to be perfect; hence she could not avoid falling into the foibles of a mannerist. Her Hector, in his departure from Andromache, is not a hero of Homer, but a girl in disguise. We have several etchings by this ingenious lady, executed with taste and spirit, of which the following are the principal:

The Portrait of John Winkelman; *Ang. K. fec. 1764.*

The Marriage of St. Catherine; *after Coreggio.*

The Virgin and Child; *from her own design.*

A Girl reading.

A Youth in meditation.

Bust of an old Man, with a beard.

Bust of an old Man reading.

Bust of an Artist, with a crayon in his hand.

Two Philosophers, with a book.

Hope; a half-length.

A young Female embracing an Urn.

L'Allegro.

Il Penseroso.

KAUPERZ, JOHN VITUS, a modern German engraver, born at Gratz, in Stiria, in 1741. He was a pupil of James Schmutzer, of Vienna, in which city he chiefly resided, and was a member of the Imperial Academy. He engraved with the burin, and also in mezzotinto, and executed several plates of portraits, and various subjects, of which the following are the principal:

PORTRAITS WITH THE GRAVER.

Maria Theresa, Empress of Germany.
Minerva holding the Portrait of the Empress.

VARIOUS SUBJECTS IN MEZZOTINTO.

The Flute-player; *after Gerard Dowd.*
A Peasant smoking; *after Teniers.*
Mary Magdalene; *after Guido.*
Artemisa; *after A. D. Therbusch.*
Venus asleep, watched by a Satyr; *after Weisskircher.*

KAWENBERG. See COWENBERG.

KAY, or KEY, WILLIAM. This painter was born at Breda in 1520, but he resided the greater part of his life at Antwerp. He was a fellow student with Francis Floris, under Lambert Lombard, and was a reputable painter of history and portrait. His historical subjects are well composed; and though his subjects exhibit less spirit and fire than those of Francis Floris, they are tempered with more judgment, and designed with more correctness. As a portrait painter, he was one of the ablest artists of his time. His portraits have been compared to those of Sir Anthony More, to which they are certainly little inferior. He was admitted into the Academy at Antwerp in 1540, and died in that city in 1568. [The name is KEY, not KAY.]

KEISAR, WILLIAM DE. This artist was a native of Antwerp about the year 1647. He was bred a jeweller, in which profession he became very eminent, but having been well educated, and taught to draw, he had a strong inclination for painting, and employed all his leisure hours in practising miniature, enamel, and oil-colours, both in large and small. According to Vertue, he fixed at last wholly on the former. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the chapel of the English nuns. They were so pleased with it, that they persuaded de Keisar to go to England, and gave him letters of recommendation to Lord Melfort, then in favour with James II. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with this prospect he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. Within half a year the bubble burst; the revolution happened, de Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of forty-five, four or five years after the revolution. He left a daughter, whom he had taken great pains to instruct, and with success. She painted small portraits in oil, and copied well. She had several pictures by her father's hand, particularly a St. Catherine, painted for the queen dowager's chapel at Somerset-house, and his own portrait in water colours.

[KELDERMAN, JAN, an amateur painter of flowers, fruit, and birds, was a native of Dort in 1741. He was a scholar of Wouter Dam, and was assisted by several other artists of reputation. He has left several pictures of fruit and flowers, richly composed, in good taste, and of masterly execution. He died at Dort in 1820.]

KELERTHALER, JOHN, a German engraver, born at Dresden about the year 1530. He engraved

some plates from the designs of John Nossen, a sculptor, who flourished at Dresden in 1575; among which are the following:



The Building of the Tower of Babel; *J. Nossen, inv. Kelerthalers, sculp.*
The Destruction of Babylon; *the same.*
The Roman Empire, with the Death of Cæsar in the back-ground.
The Pope receiving the Homage of Charlemagne.

[Others write his names Johann Kellerdaller.]

KELLER, GEORGE, an indifferent German engraver, who resided at Frankfort about the year 1605. His plates are chiefly confined to book ornaments, and have no great merit to recommend them. They are slightly etched, and sometimes retouched with the graver. He also engraved some views of towns, and camps with soldiers skirmishing, dated in 1605. [Many of his prints bear a considerably later date. It is said that he was born in 1576, and died in 1640.]

[KERKHOFF, D——, was born at Amsterdam in 1766. He was a scholar of Barbier Pietersz. His subjects were landscapes, views of cities, and waterfalls. His countrymen speak highly of his productions, and think him deserving to be placed in the first rank. He died in 1821.]

KERKHOVE, JOSEPH VANDER. This painter was born at Bruges in 1669, and studied at Antwerp, under Erasmus Quellinus, the younger. Mr. Pilkington says the elder, who died when Kerkhove was nine years of age. Under that master his progress was so rapid, that it surprised his instructor. On leaving the school of Quellinus he set out with an intention of travelling through France to Italy, but meeting with encouragement at Paris, he resided there some years, and abandoned his project of visiting Italy. On his return to Bruges, the number of commissions he received was such that he could with difficulty execute them. He was first employed in a series of fifteen pictures of the Life of our Saviour, for the church of the Dominicans at Bruges. In the collegiate church of St. Saviour, are four of the works of Mercy by him, and a fine picture of the Resurrection. At Ostend, he painted in fresco the ceiling of the town-house, representing an Assembly of the Gods, an ingenious composition, correctly designed and well coloured. He died at Bruges in 1724. [Balkema places his birth in 1664; but the better authorities differ from him, and place it either in 1669 or 1670.]

KERVER, JAMES, a German engraver on wood, who, according to Le Comte, resided at Frankfort about the year 1540. To him are attributed a set of wooden cuts of grotesque figures, standard-bearers, &c., in the old German taste, published at Frankfort in 1540, and the heads and small historical subjects for a folio volume, entitled *Catalogus Annorum*, &c., published at Berne the same year. He usually marked his cuts with the cipher  or , to which he sometimes added a knife, with a snail upon the top of it. A similar mark was used by James Kobel.


[KERVER, THIELMAN, flourished in the early part of the 16th century. There are many devotional books, missals, &c., with wood cuts to the borders, printed at that period, bearing his name on the title. Zani mentions him as a designer and engraver; he was probably a bookseller also.]

KESSEL, JOHN VAN. This painter was born at Antwerp in 1626. He imitated the highly-finished style of John Breughel, and painted small land-

scapes, birds, reptiles, flowers, and fruit, which he touched with extraordinary neatness and precision. His colouring is clear and agreeable, sometimes approaching the sweet and silvery hues of Teniers. John van Kessel also painted portraits, in which he was surprisingly successful for an artist whose natural inclination led him to a very different branch of the art. Some of his pictures being sent to Spain, he was invited to the court of Madrid by Philip IV., and was so favourably received, that he was, soon after his arrival, appointed painter to the Queen. He returned to Antwerp, munificently rewarded by his royal patron, where he died, but it is not said in what year. [The foregoing article applies to two Van Kessels of the name of John, or Jan, father and son, who both painted the same subjects. John, the younger, went early to Spain in company with his father, and remained there. He was patronized by Philip V. and his queen, and died at Madrid in 1708, at the age of 64. Some of the portraits which he painted in Spain are in the manner of Van Dyck, and not much inferior to that master's.]

KESSEL, FERDINAND VAN, was the son and scholar of John van Kessel, born at Antwerp in 1660. He painted similar subjects to those of his father, and though he never equalled him in the beauty of his pencil, or the purity of his colour, his pictures have considerable merit. The king of Poland invited him to his court, where he executed many ingenious works, for which he was liberally remunerated by that prince, who conferred on him the order of knighthood. He painted landscapes with considerable success, in which, as he was not happy in designing figures, they were often introduced by Peter Eyckens, Dirk Maas, and others. Among his most esteemed works were his pictures of the four quarters of the globe, in the Dusseldorf gallery. [He died in 1696.]

KESSEL, NICHOLAS VAN. This painter was the nephew of the foregoing artist, born at Antwerp in 1684. He adopted the style of David Teniers, as the model of his imitation. In the early part of his life he went to Paris, where he had acquired some celebrity by his pictures of village festivals and merry-makings, when he fell into a dissipated and debauched train of life, which impaired his faculties, and degraded his talent. In the hope of more ready and considerable emolument, he attempted portrait painting, but never rose above mediocrity.

KESSEL, THEODORE, a Flemish engraver, who was probably a relation of the three preceding artists. He was born at Antwerp about the year 1620, and engraved several plates, many of which are etched, and others assisted with the graver, in a free, spirited manner. He etched the plates for a volume of vases, and ornamental compartments, in eight parts, from the designs of *Adam de Viane*, published at Utrecht. Most of the plates are marked with the initials of the designer, and his own cipher . We have also the following plates by him :

- The Portrait of Charles V.; *after Titian.*
- St. Gregory in Meditation; *after T. Willeborts.*
- A Reposo; *after Giorgione.*
- Magdalene at the feet of Christ, in the house of Simon; *after the same.*
- Christ and the woman of Samaria; *after Caracci.*
- The Adulteress before Christ; *after the same.*
- Susanna and the Elders; *after Guido.*
- The Virgin and Child, with Angels; *after Vanduyck.*
- An allegorical subject of Abundance; *after Rubens.*
- A set of four, representing the Triumph of Galatea. A Triton embracing a Sea Nymph. A Nymph in the

- arms of a Sea God. A Faun seated near a Rock, with two Children and a Goat; *after Rubens.*
- A Boar Hunting; *after the same.*
- A Landscape, with a Man driving a Cart with Vegetables, and a Man and Woman with Oxen; *after the same.*
- A Landscape, the companion, called the Milk-maid; *after the same.*
- A set of Battles, and Attacks of Banditti; *after P. Snayers.* 1656.

[Brulliot acknowledges that he had not seen the set of prints with the monogram indicated in this article; but he mentions others that have the letters *T. V. K.* in Italic capitals, or in cursive letters. Nagler gives a list of his engravings.]

[KESSEL, JAN VAN, born at Amsterdam in 1648, imitated the style of Jacob Ruisdael in his landscapes and winter scenes; he particularly excelled in the latter. He died in 1698.]

KETEL, CORNELIUS. This artist was born at Gouda in 1548, and at twelve years of age began to learn design under his uncle, a tolerable painter, but a better scholar. At eighteen he went to Delft, where he studied a year under Anthony Blocklandt. He afterwards went to France, and was employed for a short time, in conjunction with some of his countrymen, in the chateau of Fontainebleau. On his return to Holland he remained at Gouda, little employed, on account of the troubles which then existed in that country, and which at length obliged him to take shelter in England, where he arrived in 1573. He was first occupied in painting portraits, and was seldom engaged on historical subjects, to which his inclination chiefly led him. At length, having painted an allegorical picture of Wisdom vanquishing Strength, it was presented to Sir Christopher Hatton, afterwards lord chancellor. This incident occasioned his introduction to court; he painted Queen Elizabeth, and several of the principal nobility. Ketel left England in 1581, and settled at Amsterdam, where he was first employed on a large picture, representing the portraits of the officers of the trained bands, for the gallery of the Mall. In 1589 he painted another large picture of the principal members of the Confraternity of St. Sebastian; both these considerable works were greatly admired. There is a whimsical tradition of this artist's having discontinued the use of brushes, and painting with the ends of his fingers; a capricious vanity, more worthy of a mountebank than an artist. He died in 1602.

KETERLAER, JOHN. This artist, probably a Dutchman, is mentioned by Le Comte as the engraver of a print representing a Globe, with several animals, supported in the air by a figure of Death, whose head appears above, with two wings and two trumpets.

KETTLE, TILLY. This artist was born in London about the year 1740. He was the son of a house-painter in the city, and studied at the Duke of Richmond's gallery, and in the academy in St. Martin's Lane. After practising portrait painting for some time in London, he went to the East Indies, where he remained a few years. He returned to England about the year 1777, but not meeting with much encouragement he determined to return to India, whither he attempted to travel by land, but died at Aleppo in 1798.

KEULEN, [or CEULEN,] JANSONS VAN. This artist is said to have been born in England, of Dutch parents. He was a portrait painter of considerable eminence in the reign of Charles I., and painted the king and several of the nobility, previous to the arrival of Vanduyck. It is probable he left this

country during the civil war, as there is a large picture in the town-hall at the Hague, painted by him, representing the portraits of fourteen of the magistrates, dated 1647. It is well composed, and painted in the style of John van Ravesteyn. He died at the Hague in 1665. [Fuessli says in 1656. Portraits by Janson van Keulen are not rare in England, if those that possess them, and dealers, would not rob him of the credit by attributing them to Van Dyck.]

[KEUNÉ, HENRY, born at Haerlem in 1738, painted, in the style of Berkheyden, views of cities, in which he shows a good knowledge of perspective, and they are enlivened with numerous figures, so as to form very fine pictures. He died in 1788.]

[KEUX, JOHN LE, an eminent architectural engraver, was born at London in 1783. He was a pupil of Basire, with whom he remained about four years, and imbibed a decided taste for architectural subjects, especially those in the Gothic style. Refining on the manner of his master, he formed for himself one combining truthfulness and taste of delineation in a degree almost unprecedented—one equally removed from dry, mechanical, and mere pains-taking correctness on the one hand, and from that sort of freedom which is more spirited than scrupulous on the other. In almost every production of Le Keux there is striking evidence both of his perfect intelligence of, and his sympathy with, the subject; and without them mere exactness of imitation will accomplish comparatively little in architectural drawing, and at most give only approximations to what is professed to be described. John le Keux's peculiar talent has mainly contributed to the celebrity of many architectural publications that have themselves been instrumental in diffusing a taste for the Gothic style. His works may be briefly recorded by merely enumerating nearly all the best publications illustrative of Gothic architecture that appeared in his time: Britton's *Architectural Antiquities, Cathedrals, &c.*; the elder Pugin's *Antiquities of Normandy, Gothic Specimens, and Gothic Examples*; Neale's *Westminster Abbey* (in which the interior of Henry VII.'s Chapel is a wonderful performance). The plates in the first volume of Neale's "*Churches*" are also by him. To these may be added the "*Memorials of Oxford*," and the similar work on Cambridge, both of which are chiefly after drawings by Mackenzie, and are two most charming works of their kind. This very distinguished artist died in 1846.]

[KEY, ADRIEN THOMAS, cousin and scholar of William Key, flourished in 1575, as appears by his name and that date on a picture in the Museum at Antwerp. It is an exceeding well painted picture, in the style of Sir A. More, and appears to represent Christ and his Disciples at Supper, but is said to be portraits of the family of Franco y Feode-Briez. Balkema mentions another of females of the same family, also in the Museum. It is surprising that this artist should have so long escaped the notice of his countrymen, with such specimens of his ability constantly before them. The inscription on the first-mentioned picture is "*Adrianus Thomæ Keii—fecit, 1575.*"

KEYL, MICHAEL, a German engraver, who flourished about the year 1750. He engraved several plates from pictures in the Dresden collection, and the cabinet of Count Bruhl. Among which are,

The dead Christ; *after An. Caracci*; in the Dresden gallery. The Martyrdom of St. Lawrence; *after Spagnoletto*; the same.

KEYSER, THEODORE DE. In the gallery of the Louvre is a fine picture by this Dutch painter, representing the Burgomasters of Amsterdam deliberating on the honours to be paid to Mary of Medicis, on her entrance into that city in 1638. It is signed with his name. The heads are admirably painted, and with a richness of colouring nearly approaching to Rembrandt. [There is a picture by him in the National Gallery, bequeathed by the late Mr. Simmons, which may be considered as a fair specimen of his ability. The picture said to be in the Louvre, is now at the Hague, having been returned in 1815. According to the dates on his pictures, he flourished from 1620 to 1660.]

[KEYZER, HENRY DE, a portrait painter, by whom the portraits of Rombout Hogerbeets, his Wife, and Family, and that of the historian Cornelius Hooff, now in the Museum at Amsterdam, were painted.]

KHEL, ANDREW, a German engraver, who flourished about the year 1650. He was chiefly engaged in engraving portraits for books. His plates are executed with the graver in a neat style, and possess considerable merit. Among other portraits by him are the following:

Jacob Eldel, in an oval border, with some German verses. Bathol Hiatis; a small upright plate.

KICK, CORNELIUS. This artist was born at Amsterdam in 1635. He was the son of a portrait painter, by whom he was instructed in design. For some time he followed the same pursuit, and had gained considerable reputation by his portraits, when he was induced to adopt a different branch, by the extraordinary admiration excited by the pictures of flowers and fruit, by John David de Heem. He abandoned portrait painting, and applied himself to still-life, in which he succeeded, and might have reached an eminent rank among the painters of those subjects, had he not been the slave of an invincible indolence, which was the bane of his talent and reputation. The few pictures he painted are however very highly finished, and delicately coloured. He died in the prime of life in 1675.

KIERINGS, or CIÉRINCX, JAMES. This painter, who is erroneously called Alexander by Descamps, was born at Utrecht in 1590. It is not known by whom he was instructed, but he was a landscape painter of some celebrity. He came to England in the reign of Charles I., by whom he was employed to draw views, particularly of his Majesty's houses in Scotland. The landscapes he painted in Holland are generally embellished with figures by Cornelius Poelenburg. His pictures are freely and brightly touched, and his foliage is appropriated to the different kinds of trees he represented; they are generally marked with the cipher

Ɔ. He died in 1646. [It is said that he received instruction from Jan Miel, who was his junior by nine years; but there is no resemblance in their manners.]

KIESER, EBERHARD, a German engraver, who resided at Frankfort about the year 1630. He engraved part of the plates for a publication entitled, *Thesaurus Philo-Politicus, hoc est, Emblemata sive Moralia-Politica*; consisting of views of cities and towns in Germany, Spain, Italy, and other parts of Europe, printed at Frankfort in 1625. He also engraved some portraits; among others that of Prince John of Austria, on horseback, with a battle in the back-ground.

KILIAN, LUCAS, an eminent German engraver, born at Augsburg in 1579, and was instructed in the art by his step-father Dominic Custos, who, not content with teaching him the rudiments of design, sent him to Italy for improvement. He resided chiefly at Venice, where he engraved several plates after Tintoretto and Paolo Veronese, &c. He possessed an uncommon command of the graver, and he resembles in his style the works of Henry Goltzius and John Muller. His design is not however correct, and the effect of his prints is disturbed by fatiguing the lights with unnecessary work. The following are esteemed his best prints :

PORTRAITS.

- Lucas Kilian; *æt. 55; se ipse sc. in argento.* 1635; scarce.
Petrus Custos, vulgo Baltens, pictor et poeta Antwerpianus. 1609.
 Prince Henry Frederick of Nassau. 1620.
 Nicholas Christopher, Prince of Radzivil.
 Gustavus Adolphus, King of Sweden.
 Maria Eleonora, his Queen.
Franciscus Pisanus, scriptor Genuensis; after L. Borzone.
 Albert Durer; *from a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

- The Adoration of the Shepherds; *after the younger Palma.*
 The Miracle of the Loaves and Fishes; *after Tintoretto.*
 The Resurrection; *after Paolo Veronese.*
 The Pieta, or the dead Christ on the lap of the Virgin; *after Michael Angelo Buonaroti.*
 The Holy Family; *after Cornelius van Haerlem.*
 Another Holy Family; *after B. Spranger.* 1605.
 Wisdom fettered by Love; *after the same.*
 The Nativity; *after J. Rotenhamer.* 1601.
 The Crucifixion; *after a picture in the style of Tintoretto.*
 Christ praying in the Garden; *after Fred. Sustis.*
 The Adoration of the Shepherds; *after J. Heintz.*
 The Descent from the Cross; *after the same.*
 The Rape of Proserpine; *after the same.*

[He died in 1637; at least that is the latest date on his prints.]

KILIAN, WOLFGANG, was the younger brother of the preceding artist, born at Augsburg in 1581. He was also a pupil of Dominick Custos, and afterwards studied some years at Venice, where he engraved some plates after the works of the Venetian painters. His style resembles that of Lucas Kilian, though he never equalled him in the skilful handling of the graver. His best plates are his portraits, many of which are very neatly executed. He marked his prints **WK**. The following are among his best productions :

PORTRAITS.

- Wolfgang Kilian; inscribed, *Labor improbus omnia vincit, se ipse sc.*
 Ernest, Count of Mansfeld.
 Frederick, Baron of Teuffenbach.
 John Godefroi, Bishop of Wurtzbourg.
 Ferdinand III., Emperor.
 John Suicard, Archbishop and Elector of Mentz.
 Ferdinand of Bavaria, Archbishop and Elector of Cologne.
 Lotharius, Archbishop and Elector of Treves.
 John Major, mathematician of Augsburg.
 The Emperors and Archdukes of Austria, from 1229 to 1623; published at Augsburg in 1629.
 A set of neat Heads for a volume, entitled *Genealogia sereniss. Borariæ Ducum, et Quorundam Genuina Effigies.* 1605.

SUBJECTS AFTER VARIOUS MASTERS.

- The Baptism of Christ; *after P. Veronass.*
 The Assumption of the Virgin; *after Tintoretto.*
 The Merciful Samaritan; *after Giac. Bossano.*
 The Resurrection; *after Francesco Bassano.*
 The Descent from the Cross; *after Paolo Farinato.*

- The Four Evangelists; *after his own designs.*
 The Festival of the Peace of Westphalia, given in 1649; *after J. Sandrart*; in two sheets; scarce.
 Part of the plates of the Saints of the order of St. Benedict, for the volume entitled *Imagines Sanctorum Ord. S. Benedicti, &c.* 1625.
 Part of the Architectural Views, and others, for the history of the Monastery of St. Udalric, at Augsburg; *from the designs of Matthias Kager.*

[He died in 1662.]

KILIAN, PHILIP, was the eldest son of Wolfgang Kilian, born at Augsburg about the year 1625. He engraved some plates of Theses from the designs of his father, and also several portraits: which, though inferior to his younger brother, mentioned in the succeeding article, are not without merit. [He was born in 1628, and died in 1693.]

KILIAN, BARTHOLOMEW. This eminent engraver was the younger son of Wolfgang Kilian, born at Augsburg in 1630. After being instructed by his father he went to Frankfort, where he became a pupil of Matthew Merian for two years and a half. He afterwards visited Paris, where he engraved some plates from Testelin, and Philip de Champagne. On his return to Germany he settled at Augsburg, where he engraved several plates of Theses, and other subjects, particularly a number of excellent portraits, which are deservedly admired. He worked both with the graver and the point, in a very pleasing style. The following are some of his most admired works :

PORTRAITS.

- Benedict Winkler; *after J. Ulric Mayr.*
 Michael In Hof, Noriberg.
 Leonhard Fussenegger; *Bart. Hopfer, pinx.*
 Johan Conrad Bobel; *after the same.*
 Johan Henrich Fæber; *after the same.*
 Hartman Creid; *after the same.*
 Johan Leonhard Schorer; *after F. Franck.* 1665.
Bernhardus Verascha, Medicus Basiliensis; oval; fine.
Augustus II. Abbas Einsidensis. 1686.
Joannes III. Poloniae Rex; Ad. Bloemaert del.; as large as life.
 Maximilian Emanuel, Electoral Prince of Bavaria.
 The Emperor Joseph on horseback; one of the largest prints known; as large as life.
 A set of Portraits, represented in an emblematical manner; *after J. Schreyer.*
 Three Medallions of Archbishops of Saltzbourg.

He also engraved the Virgin and Child; *after C. Sing*; fine. [He died in 1696.]

KILIAN, WOLFGANG PHILIP. This artist was of the same family as those mentioned in the preceding articles, but of very inferior capacity. He flourished about the year 1720, and was chiefly employed in portraits for books, which are executed in a very feeble style. We have by him several heads for a work in folio, entitled, *Vita et Effigies Procancelariorum Academiae Altorfinae*, published at Nuremberg in 1721; and for another work, *Icones Consiliariorum di Illustri Republicâ Noribergensi*, published at Nuremberg in 1733. He also engraved the portrait of Christian Ernest, Margrave of Brandenburg, with some German verses. [He was born in 1654, and died in 1732.]

KILIAN, PHILIP ANDREW, was also of the same family, born at Augsburg in 1714, and was first instructed in engraving by Andrew Friederich, of Augsburg; but he afterwards was a pupil of George Martin Preissler, at Nuremberg. He drew correctly, and executed several plates after the pictures in the Dresden Gallery, which attest the able manner in which he handled both the point and the graver. Among others, we have the following by him :

PORTRAITS.

Clemens Rezzonico, Venetus, Pontif. Max. G. D. Porta pinz.

Francis I., Emperor of Germany; *after Meytens.*

Maria Teresa, Empress; the companion.

C. Christopher, Count von Schiden, Prussian Field-Marshal; *after Stranz.*

Ferdinand, Duke of Brunswick; *after A. Pesne.*

Johan Martin Cristell; *A. P. Kilian, del. et sculp.*

SUBJECTS AFTER VARIOUS MASTERS.

Christ praying in the Garden; *after his own design.*

Magdalene washing the Feet of Christ; *after Nic. Grassi.*

The Adoration of the Magi; *after P. Veronese;* from the Dresden Collection.

The Adulteress before Christ; *after Tintoretto;* same collection.

The Baptism of St. Augustine, by St. Ambrose; *after Pittoni.*

The Daughter of Herodias with the Head of St. John; *after C. Dolci.*

St. Cecilia; *after the same.*

The Holy Family; *after Carlo Loti.*

The Virgin, with a glory of angels; *Regina Angelorum;* *after J. G. Bergmüller;* fine.

The Virgin giving plenary Indulgences to St. Francis; *after C. T. Scheffler;* fine.

St. Cosmus and St. Damian; *after J. W. Baumgaertner.*

[He died in 1759. Engravers of the name of *Kilian* are numerous: Zani mentions about twenty.]

KILLEGREW, ANNE. This ingenious lady was the daughter of Dr. Henry Killegrew, master of the Savoy, and one of the prebendaries of Westminster. She was born in London, a little before the Restoration, and at an early age gave proofs of uncommon talents. Dryden has celebrated her genius for painting and poetry in a long ode, in which he is quite lavish in her praise. And Anthony Wood styles her "a grace for beauty and a muse for wit." She was maid of honour to the Duchess of York, and painted the portrait of her mistress, and that of the Duke of York, afterwards James II. She also painted some historical subjects and pieces of still-life. Her poems were published after her death, with a print of her, engraved by Becket, from a portrait painted by herself, which is in the style of Sir Peter Lely. She died of the small-pox, in 1685, in the twenty-fifth year of her age, and was buried in the Savoy chapel, where a neat monument is fixed in the wall, with a Latin inscription, setting forth her beauty and accomplishments, her virtue and piety. [Dryden celebrated her memory in an Ode, remarkable for the sublimity of the opening stanza.]

KILLENSTEYN, or KITTENSTEYN, C., an indifferent Dutch engraver, by whom we have several small prints of subjects taken from the history of Joseph and Potiphar, neatly executed, but without taste. He also engraved a plate representing a gentleman and a lady conversing in a garden; *after Theodore Hals.*

KING, DANIEL, an English engraver, who flourished about the year 1650. He etched some plates in the style of Hollar, but greatly inferior to him; among which are several of the prints for Dugdale's Monasticon. He published the Vale Royal of Cheshire with plates of his own engraving; among which is the cathedral of Chester, and other views of churches and castles.

KING, GEORGE, an obscure English engraver, who lived about the year 1740. He was almost entirely confined to book-plates, which are very indifferently executed. Among others, we have the following portraits by him:

Lady Falconberg.

Mrs. Elizabeth Thomas; affixed to her Memoirs of Py-lades and Corinna; *ab originali sculp.*

Richard Gwinnet, poet.

KING, GILES, an English engraver, who flourished about the year 1762. He engraved some plates of fish, from Arnold van Acken.

[**KINSON, FRANÇOIS,** born at Bruges in 1774, a portrait painter, who was patronized by imperial and royal personages, from Napoleon down to Charles X. He painted Jerome Buonaparte when king of Westphalia; Bernadotte when prince of Ponte-Corvo; the Prince of Orange, now king of Holland, and the Princess, for which William I. decorated him with the order of the Lion; the Duchess de Berri, and the Duchess of Angoulême; and was appointed painter to Charles X. He also painted the portraits of several marshals and general officers of the imperial reign. He received commensurate honours, and died at his native city in 1839. His biographer says that his portraits are distinguished by a graceful position, a good choice of the accessories, colouring soft and brilliant, and a happy resemblance, which constitutes the essential merit of every portrait. In the account of him in the "Galerie des Artistes Brugeois," his name is written *Kinsoen*, and his birth placed in 1770.]

KINTS, PETER, a Dutch engraver on wood, who flourished from the year 1610 to 1620. He executed several cuts in imitation of slight sketches with a pen, from the designs of a painter whose monogram is composed of the letters A. S. joined together. Among others, there is a wooden cut by him of the Visitation of the Virgin to St. Elisabeth, in which the heads are of a fine expression, and the figures well drawn. He usually signed his prints with the initials P. K. [Kints was living in 1635. The letters A. S. signify *Antony Sallaert*, a painter of Brussels.]

KIP, WILLIAM. This artist, probably an Englishman, is mentioned by Lord Orford as the engraver of some triumphal arches; dated 1603.

KIP, JOHN, a Dutch engraver, who was a native of Amsterdam, and came to England not long after the Revolution. He engraved a great number of plates of views of the palaces and seats in this kingdom; chiefly after the designs of Leonard Kniff. He also engraved a large View of Greenwich Hospital, and the exterior and interior of the Danish Church, built by Cibber. There is a plate of birds by him, after Barlow, and a few portraits, among which is that of Marcellus Malpighius. He was near 70 years old when he died, in Westminster, in 1722.

KIRKALL, EDWARD. This artist was born at Sheffield in Yorkshire, about the year 1695. He was the son of a lock-smith, and was instructed in the rudiments of drawing in his native town. In search of improvement, he visited London, and for some time was employed in gravings arms, stamps, ornaments, and cuts for books. In 1725 he engraved the plates for the new edition of Inigo Jones's Stonehenge. At this time he applied himself to designing the figure from the model. He invented a mode of producing prints in chiaro-scuro, by a mixture of etching and mezzotinto, with the assistance of wooden blocks. The outline is boldly etched, the dark shadows are supplied by mezzotinto, and the demi-tint is introduced by wooden cuts, producing a curious effect. This process, in the hands of an able artist, might perhaps become very interesting, but it does not appear that the talents of Kirkall were sufficient to bring it to perfection. We

have by this artist some etchings and engravings, several prints in mezzotinto, and a number in chiaro-scuro; among which are the following:

PRINTS IN MEZZOTINTO.

- The Cartoons of Raffaele; in eight plates.
- The Bust of the Saviour; *after the same*.
- Apollo and Daphne; in green.
- A Rustic Family, with their Flocks and Herds; *after Rossano*; the same.
- A set of ten Sea-pieces; *after W. vande Velde*; printed in sea-green.
- A set of thirty, of Plants and Flowers; *after Van Huisum*.

SUBJECTS IN CHIARO-SCURO.

- Aeneas carrying Anchises on his shoulders*; after the cut by *Hugo da Carpi*, from *Raffaele*, inscribed, *Imitando celsavit E. Kirkhall*. 1722.
- The Holy Family, with St. Joseph leaning on a chair; *after the same*.
- The Adoration of the Shepherds; *after Pierino del Vaga*.
- St. Jerome contemplating a Crucifix.

[He was much employed in engraving book-plates, and was liberal in his decorations of the portraits of the lady writers of the day. Pope, in the Dunciad, notices him for it: "In flowers and pearls by bounteous Kirkhall drest."]

KITCHIN, THOMAS, an English engraver, who flourished about the year 1750. He engraved several book-plates and portraits; among which are the following:

PORTRAITS.

- Thomas Adams, minister of the Gospel.
- James Foster, D. D.
- John Gill, D. D.; *after Highmore*.
- Mustapha, a Turk, servant to George I.
- Lewis Maximilian Mahomet, valet de chambre to the same.

He also engraved the south view of Tideswell Church, in the county of Derby.

[KLAASZEN VAN WIERINGEN, CORNELIUS, a landscape and marine painter, born at Haerlem, where he died in 1635. Very little of his history is known, but his pictures are richly ornamented with vessels and figures.]

KLASS, FREDERICK CHRISTIAN, a modern German painter and engraver, born at Dresden in 1752. He was a scholar of Casanova, and became an eminent landscape painter, and a member of the Electoral Academy. By him we have several spirited etchings, from his own designs, of picturesque views in Saxony, and others; among which are the following:

- A set of fourteen small Landscapes, inscribed, *Erster Versuch* (first essay); *Von F. C. Klass*.
- Six views in Saxony, with figures and cattle.
- Four larger Landscapes; very pleasing scenery.
- Two Mountainous Landscapes; *F. C. Klass, fec.* 1775.

[He died in 1827.]

KLAUBER, SEBASTIAN IGNATIUS, a modern German engraver, born at Augsburg in 1754. He was first instructed by his father, John Baptist Klauber, an obscure artist, but afterwards went to Paris, where he became a pupil of John George Wille. He was made a member of the French Academy, and engraver to the king in 1787. During the revolution, Klauber retired to Nuremberg, where he published the Gems in the collection of Baran de Stosch, now in the cabinet of the King of Prussia; the greater part of which are engraved by himself. He worked chiefly with the graver, in a neat, finished style. He engraved several portraits, and other subjects; among which are the following:

PORTRAITS.

- Gaspar Netscher; *se ipse pinx.*

The Wife of Francis Mieris; *after Mieris*.
Charles Vanloo, painter; *after F. le Sueur*; his reception plate at the Academy in 1787.
Christopher Gabriel Allegrain, sculptor; *after Duplessis*.
Count de Herzberg; *after Schroeder*. 1795.

SUBJECTS.

- Salvator Mundi; *after Stella*.
- Petit ecolier de Haerlem; *after Poelenburg*.

[There are prints by him as late as 1811; it is supposed that he died in 1820.]

KLEINSCHMIDT, JOHN JACOB, a German engraver, who flourished at Augsburg about the year 1700. He engraved the frontispiece and several of the plates for a folio volume, published in that city, entitled *Representatio Belli ob Successionem in Regno Hispanico*. They are indifferently executed, and the drawing very defective. He also engraved some plates of horsemen, *after George Philip Rugendas*.

KLENGHEL, JOHN CHRISTIAN. This artist was born at Kesseldorf, near Dresden, in 1751. He was a scholar of Dietricy, in whose varied style he has painted several pictures, which are much admired in his own country, and which possess sufficient merit to obtain him the distinction of a member of the Electoral Academy. He has etched several plates, chiefly landscapes, which are spiritedly executed in the manner of his master. The following are by him:

- A set of twelve Views in Saxony; by *J. Ch. Klenghel*.
- Four Landscapes; dated 1770.
- Two Mountainous Landscapes. 1771.
- Twelve Landscapes; *after designs by Dietricy*; *J. Ch. Klenghel*. 1773.
- A large Landscape; *after Ruysdael*. 1787.
- Two views near Rome; *K. F. Rome*, 1791.

[He died at Dresden in 1824.]

KLERCK, HENRY DE, a Flemish painter, born at Brussels in 1570. He was a disciple of Martin de Vos, and painted history in the style of that master. Several of his works in the churches of the Low Countries, particularly at Brussels, maintain their respectability amidst the productions of the most eminent artists of his time. In the church of St. James, at Brussels, the principal altar-piece is painted by De Klerck, representing the Crucifixion, with the Marys and the Disciples; the composition is good, but the colouring is inferior to some of his other works. In the church of Our Lady, in the same city, is a picture of the Holy Family, well composed, and of a fine effect; and in the convent of St. Elizabeth is an altar-piece representing the Martyrdom of St. Andrew, esteemed his best performance. [It is said that he painted the figures in some of John Breughel's Landscapes.]

KLIM, HANS, or JOHN, a German engraver on wood, who flourished about the year 1600. Some wooden cuts, published at Wittenberg, between the years 1590 and 1603, are attributed to him. They

are marked with the cipher **HK.**, which was also used by an engraver on wood much more ancient than this artist.

KLOCKER, DAVID. This painter was born at Hamburg in 1629, and was a scholar of George Jacob, a Dutch artist, resident in that city. He afterwards visited Italy, and studied some years at Venice and Rome. On his return from Italy he was invited to the court of Sweden, where he painted the Royal Family, and the principal nobility, and executed many historical works, as well as portraits. The pictures of this master are chiefly confined to Sweden, where he passed the greater part of his life, and died there in 1698.

[KLOMP, ALBERT, painted landscapes and cattle in the manner of P. Potter, as far as regards the subjects. He was a respectable artist, and some of his pictures have considerable merit. His works bear date from 1602 to 1622; consequently he could not have been a pupil, nor an imitator of Paul Potter, as most of the writers who have noticed him have stated.]

KLUPFFEL, J. C., an engraver of little note, who was apparently a native of Germany. He engraved several small plates of the Cries of Rome, copied from the prints by Villamena. They are neatly executed, but in a stiff, formal style.

[KLUYT, PIERRE THIERRY, a native of Delft, was one of the best scholars of Mireveldt.]

KNAPTON, GEORGE, an English painter and engraver, born in 1698. He was a scholar of Jonathan Richardson, and was chiefly occupied in painting portraits in crayons. In conjunction with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work consists of ninety-five plates, sixty-eight of which were engraved by Pond, and twenty-seven by Knapton; they are chiefly landscapes, after Guercino, and are faithfully copied in a very creditable manner. He was also concerned in the publication of the heads of illustrious persons, engraved by Houbraken, and other works. In 1765, Knapton was painter to the Dilettanti Society, and on the death of Slaughter, was appointed surveyor and keeper of the King's pictures. He died at Kensington in 1788.

KNELLER, SIR GODFREY. This distinguished painter was born at Lubeck in 1648. He was the son of an architect, who destined him to a military life, and with that view sent him to Leyden, to study mathematics and fortification. But his genius leading him strongly to painting, his father indulged his propensity, and sent him to Amsterdam, where he entered the school of Rembrandt, and afterwards studied under Ferdinand Bol. When he was seventeen years of age he went to Rome, and became a disciple of Carlo Maratti and Bernini; when he began to acquire some fame as a painter of history, and had made considerable progress in the study of architecture. He afterwards visited Venice, where he received great civilities from the principal nobility, particularly the Donati and Gartoni, for whom he painted several family pictures, and other portraits, particularly the Cardinal Bassadonna. These marks of distinction could not however detain him in Italy; by the importunity of some friends, he was prevailed on to come to England, where he arrived with his brother, John Zachary Kneller, in 1674. They were recommended to a Hamburg merchant resident in London, for whom he painted a family picture, which was much admired. Mr. Vernon, secretary to the Duke of Monmouth, having seen it, sat to Kneller, and the portrait being shown to the duke, he was so much pleased with it, that he introduced the painter to Charles II., and engaged the king to sit to him, at a time when the Duke of York had been promised a picture of the king by Sir Peter Lely. Charles, unwilling to undergo the ceremony of a double sitting, proposed that both the artists should paint him at the same time. Lely, as an established master, chose the light he liked; the stranger was to paint the picture as he could, and performed it with such facility and expedition, that his picture was in a manner finished, when Lely's was only dead coloured. The novelty pleased, and this suc-

cess fixed Kneller here. The prodigious number of his portraits prove the continuance of his reputation. Charles II. sent him to Paris, to draw Louis XIV., but the king died during his absence. James II. was equally favourable to him; and was sitting for his picture to him when he received the news that the Prince of Orange was landed. King William distinguished Kneller still more; for that prince he painted the Beauties at Hampton-court, and was knighted by him in 1692. His works in the Gallery of Admirals were done in the same reign, and several of them are worthy so noble a memorial. The portraits of the Kit-cat club were the last of Kneller's works in that reign, and the last of his public works. He lived to paint George I., was made a baronet by him, and continued to paint during the greater part of his reign. In 1722, Sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Meade; he remained however in a languishing condition, and died in 1723.

It has been justly observed of Sir Godfrey Kneller, that he lessened his own reputation, as he chose to make it subservient to his fortune. Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters; but he united the highest vanity with the most consummate negligence of character; at least, where he offered one picture to fame, he sacrificed twenty to lucre; and he met with customers of so little judgment, that they were fond of being painted by a man, who would have gladly disowned his works the moment they were paid for. It is, however, allowed that he was a correct and graceful designer of a head; the hair is admirably disposed, and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He lived in an age when the women erected edifices of three stories on their heads: had he represented them in such a preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level, when the eye was accustomed to pyramids, would have shocked their prejudices, and diminished the resemblance. He took a middle way, and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and little imagination in his compositions: see but a head, it interests you; uncover the rest of the canvass, you wonder faces so expressive could be employed so insipidly. [Notwithstanding this censure, there are numerous portraits by Kneller, painted in a very masterly manner: among them are those of Newton and Dryden; but that on which he most prided himself, was the Converted Chinese, at Windsor Castle.]

KNELLER, JOHN ZACHARY, was the elder brother of Sir Godfrey Kneller, born at Lubeck in 1635. After travelling through Italy, he accompanied his brother to England, in 1674. He painted architecture and still-life, in fresco and in oil, and copied some of Sir Godfrey's pictures in water-colours. John Zachary Kneller died in London in 1702.

[KNIP, NICHOLAS FREDERIC, a landscape, fruit, and flower painter, was born at Nimeguen in 1742. Until the age of thirty he led a wandering life, working at gentlemen's country-seats wherever he could obtain employment; he then married, and settled at Tilbourg, where he painted landscape, fruit, and flower pieces, of small dimensions, gener-

ally from twelve to eighteen inches, for which his price was from fifty to sixty florins. At the age of 53 he lost his sight, and lived in a state of blindness for nearly fourteen years. He died at the age of 67. His pictures, being painted after nature, have great merit, and his drawings, of which he left many, are thought to equal, in composition, those of the best artists of his class.]

[KNIP, HENRIETTE GERTRUDE, born at Tilbourg in 1783, distinguished herself as a painter of fruit and flowers. She was the daughter of Nicholas Frederic Knip, a flower painter, who unfortunately lost his sight before her birth. She received lessons from Van Spaendonck, and painted in water colours from compositions made by her father previous to his misfortune. In 1824 she took lessons from the celebrated Van Dael, and commenced painting in oil. She produced numerous pictures, which were exhibited in France, Germany, Flanders, Amsterdam, and the Hague, and sold for good prices. She died at Haerlem in 1842.]

KNIPBERGEN, N., a Dutch artist, of whom nothing more is known, than that he painted landscapes in the style of Paul Brill. His sites are generally taken from the romantic scenery of Switzerland and Germany. He is said to have possessed an extraordinary facility of handling, without the appearance of negligence; but there is a want of taste in the arrangement of his forms, and in the disposition of his figures. He was little acquainted with aerial perspective, and his distances do not recede with due degradation.

KNORR, G. W., a German engraver, who flourished at Nuremberg about the year 1626. He executed some portraits and book-plates in a very indifferent style; among others, he engraved, conjointly with a A. C. Fleischman, the plates for a work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg in 1626.

KNUFER, or KNUFFER, NICHOLAS. This painter was born at Leipsic, in Saxony, in 1603. Having shown an early inclination for the art, he was placed under an obscure painter, named Emanuel Nysens, by whose instruction he was so little benefited, that he did not remain with him more than two years. He afterwards visited Magdeburg, where he studied under another indifferent artist, until 1630, when he went to Utrecht, and became a scholar of Abraham Bloemaert. Under that master he became a very respectable painter of historical subjects of a small size. He was commissioned by the King of Denmark to paint some pictures of battles, which gained him great reputation. He resided some time at the Hague, where he met with considerable encouragement. One of his most admired pictures was formerly in the collection of the Greffier Fagel, representing an Assembly of the Gods. He died in 1660.

KOBEL, JAMES, a German engraver on wood, to whom are attributed the cuts for a work, entitled *Mapen des heyligen Romischen Reichs*, consisting of single figures of soldiers holding banners, with the arms of all the provinces and cities of the German empire. They are executed in a very spirited manner, and are generally marked with the initials I. K. He flourished about the year 1520.

KOBELL, FERDINAND, a modern German painter and engraver, born at Manheim in 1740. He distinguished himself at an early age by some views in the neighbourhood of his native city, and was appointed landscape painter to the Elector of Bavaria. We have several etchings by this artist, executed

with taste and spirit; among which are the following:

Four middle-sized Landscapes; dated 1767; *F. Kobell, fec.*

A set of six small plates of the Sports of Children; *F. Kobell, 1769, ag. forti.*

Four Landscapes, with ruins; *F. Kobell, Manheim. 1770.*

Four mountainous Landscapes; *F. Kobell. 1772.*

[He was an excellent landscape painter; and his etchings amount to upwards of 230, of which the Baron de Stengel has given a catalogue raisonné. He died at Munich in 1799.]

KOBELL, WILLIAM, is the son of the preceding artist, born at Manheim about the year 1766, and was instructed in landscape painting and engraving by his father. He has etched some charming plates, after the works of the principal landscape painters of the Dutch school, in which he has been uncommonly successful in representing the particular style of each master. The following is a list of some of his interesting productions:

A Landscape, with Travellers, and Horses loaded; *after W. Romeyn.*

Two Landscapes, with Figures and Cattle; *after Berghem.*

Cavaliers and Horses at the door of an inn; *after Wouwerman.*

A pair of Landscapes, with Cattle; *after John Henry Roos.*

A Landscape, with a Woman carrying a Lamb, with an Ox and some Sheep; *after J. le Duq.*

A Shepherdess, with a Cow and some Sheep; *after Th. van Bergen.*

A Landscape, with a Waterfall; *after J. Both.*

A View in Holland; *after J. Wynants.*

A Landscape, with a Shepherd playing on his Pipe, and several Animals; *after A. vande Velde.*

Figures going a hawking; *after Karel du Jardin.*

[He painted battles, and landscapes with rural subjects, in which he endeavoured to imitate the manner of Wouwerman. His etchings and aquatint engravings, after the best of the Dutch masters, are numerous, and are highly esteemed. He was living in 1834. See Nagler for a list of his etchings.]

[KOBELL, FRANZ, a landscape and architectural designer, for he can scarcely be called painter, was born at Manheim in 1749, and died at Munich in 1822. From a strong predilection for the art of painting he declined trade, and joined his brother Ferdinand, who was secretary to the electoral court of Manheim, and with his assistance arrived at such a proficiency as attracted the notice of the elector, Charles Theodore, who appointed him his principal painter. By the elector's bounty he was enabled to visit Italy, where he remained about nine years, studying the classical scenery and architecture of the country: of each he made numerous sketches. On his return to his native place he disdained, says his biographer, the use of the brush, and confined himself to the use of the pen in sketching and drawing landscapes and buildings, of which it is said he made above ten thousand. His oil pictures are, consequently, rare. This notice is intended to distinguish him from his brother Ferdinand, who signed his works generally F. Kobell, as an engraver and painter.]

[KOBELL, HENDRIK, or HENRI, (sometimes called junior,) a marine and landscape painter, was born at Rotterdam in 1751. His father was a merchant, and intended his son for the same pursuit; but as he was instructed in drawing, probably a part of the education of the day, he showed his predilection by sketching the shipping in the port of his native town, and river scenery. He was sent to England,

while a youth, on commercial matters, and remained some time in London, a place congenial to him, as it gave him opportunities of improving himself in his favourite art. On his return home he abandoned trade altogether. He went to Amsterdam, where, in two years, he made such progress that the Academy of that city received him as a member, and reckoned him among the best. His next excursion was to the Rhine and the Meuse, and he painted landscapes and river scenes analogous to those of Zaffleven. On his return, he settled in Rotterdam, and continued to enrich the portfolios of amateurs with his beautiful drawings; among which, there are some of naval engagements that are considered excellent. These drawings are generally with the pen, heightened with Indian ink, or water colour. He did not, however, confine himself to drawing, but painted marine subjects in oil, which were highly esteemed. His touch is bold and spirited; his colouring somewhat too green, and his water vapoury; but he shows taste and judgment in the selection and arrangement of his subject. He died in 1782. It is supposed that there are some etchings of marine subjects by him; one is mentioned by Brulliot with the early date of 1767.]

[KOBELL, JAN, an eminent landscape and animal painter, and engraver, the son of Hendrik Kobell, the marine painter, was born at Utrecht in 1782. As his father died in the same year, and his mother shortly afterwards, he was placed in the Orphan Asylum. When he grew up it was decided by his relatives that he should be an artist, and he was put under the tuition of W. R. Vander Wal, the landscape and animal painter, who paid great attention to his studies, obliging him to design after nature, and to make Paul Potter his model. He made rapid progress, and produced various landscapes and animal subjects, which were received with great approbation, and were admitted into the most important collections. This approbation continued to increase until the time of his death, which occurred in 1814. His pictures, for the truth of the representations, skilful arrangement, and beautiful colouring, are worthy rivals of the works of Paul Potter. They are highly appreciated, not only in his own country, but in every other where there is a love of nature and art. His countrymen are justly proud of them, and consider that they uphold the celebrity of the old Netherland school of painters; and his example has not been lost on the present artists of Holland, who seem determined to rival, and, if possible, to surpass their illustrious predecessors. Though he obtained liberal prices for his works, the commercial value has more than quadrupled since his death. There are a few etchings by him which, as well as his beautiful drawings, are highly esteemed: the latter are very valuable.]

[KOBELL, JAN, JUNIOR, was the son of Jan Kobell, an engraver, the younger brother of Hendrik Kobell, consequently cousin to the preceding. He was born at Rotterdam in 1800, or 1802 (for authorities differ). He obtained a great reputation as a landscape and cattle painter. He died in 1838. An opinion may be formed of the estimation in which his works are held in Holland by the prices at which they were publicly sold within one year after his decease, namely, his pictures from 1000 to 2800 florins, and his drawings from 300 to 400 florins.]

KOCK, MATTHEW. See COCK.

KOCK, M. This artist was a native of Holland, and flourished about the year 1695. Among other

prints, he engraved a large plate, representing the Procession of William III., which took place the 5th of February, 1691.

KOEBERGER, WENCESLAUS, a Flemish painter and architect, born at Antwerp in 1554. He studied painting under Martin de Vos, and on leaving that master went to Italy. He remained some years at Rome, where he made designs of the finest monuments of art in that city and vicinity. He afterwards went to Naples, and established himself there, where he formed an intimacy with a Flemish painter, named Franco, whose daughter he married. This union fixed him at Naples for several years, during which time he received many invitations to return to his native country, and was commissioned to paint a picture for the confraternity of St. Sebastian, representing the Martyrdom of that Saint, which was placed in their chapel in the cathedral of Notre Dame at Antwerp; and was considered a popular and interesting work of art, even in that rich assemblage of the best productions of the Flemish school. At the solicitation of the Archduke Albert, Koeberger quitted Italy with regret, and returned to Antwerp. He soon after settled at Brussels, where he was appointed painter and principal architect to the Archduke. He painted several altar-pieces for the churches of Brabant and Flanders; and for several years had the superintendance of the public edifices. Vandyck painted the portrait of Koeberger, which is finely engraved by Lucas Vosterman. He died in 1634, *aged 70. [If he was born in 1554, and died in 1634, he must have been 80. Balkema says he was born in 1560, and died in 1630, which would make him 70.]

KOECK, or COECK, PETER. This artist was a painter, an architect, and an engraver on wood. He was born at Alost in 1500, and educated under Bernard van Orley at Brussels. He afterwards visited Italy, where he principally applied himself to the study of architecture. On his return to Brussels, he was engaged by a company of speculators to paint the cartoons for a manufactory of tapestry they intended to establish in Turkey; on which occasion Koeck visited Constantinople, and made designs of whatever he thought remarkable in the manners and customs of the Turks. The project not succeeding, after a year's absence he returned to Brussels, where he painted several pictures for the churches, and portraits, and died painter to the Emperor Charles V., in 1550. He engraved the designs he had made in Turkey in seven large wooden cuts, which, when joined together, form a very long print, resembling a frieze. They represent, in seven compartments,

The March of the Grand Signior with his Janizaries.

The Suite of the Grand Signior in his Promenade.

A Turkish Marriage, with their Dances.

Their Ceremonies in Burying the Dead.

Their Festivals at the New Moon.

Their Customs at their Repasts.

Their mode of Travelling and making War.

The whole forms a very curious work, containing a great number of figures, habited in their particular modes, and very carefully executed. On a tablet in the first cut is the following inscription, in bad old French, "*Les moeurs et fachom de faire des Turcz, avecq les Regions y appartenantes, ont est au vif contrefaictz par Pierre Coeck d'Alost, lui estant en Turque, 'an de Jesu Christ MDXXXIII. le quel*

* Mr. Pilkington has dated his death in 1604. This cannot be correct, as Vandyck was then only five years old.

aussy de sa main propre a pour traict ses figures duysantes à l'impression d'y celles." The last of the cuts is inscribed, "*Marie ver Hulst, vefue du dict Pierre d'Alost, trespasse en l'an MDL. a fuict imprimer les dict figures, souz grace et privilege de l'Imperiale majesté en l'au MCCCCCLIII.*"

KOEDYCK, D., a Dutch mezzotinto engraver, who flourished about the year 1730, by whom we have a few prints, *after Metzcu*, and other masters, and a portrait of Michael Musscher, painter.

[KOEDYK, NICHOLAS, a Dutch painter, born at Zaandam in 1681, was honoured with the favours of Peter the Great of Russia, from which it might be supposed that he was a painter of shipping: this, however, is not stated. Balkema says that there is now no doubt that Koedyk painted the renowned picture called *L'Escalier Tournant*, (the Winding Stair,) which was purchased in Holland to be sent to Russia. This picture, together with La Chambre de l'Accouchée, by Gerard Dou, and a large herd of cattle by Paul Potter, also intended for the royal collection, never reached its destination; they were all lost in a dreadful storm on their passage. The portrait of Admiral Pieter Pieterz Hein, in the Museum at Amsterdam, is by Koedyk.]

[KOEKKOEK, JAN HERMANN, a marine painter of Holland, born in 1778, was the father of the celebrated Koekkoeks of the present day. The reputation of the sons has thrown that of the father into the shade, but his pictures are still esteemed, and are to be found in good collections. He was living at Amsterdam in 1844.]

[KOEKKOEK, JAN, son of the preceding, was born at Middlebourg in 1811. He painted the same subjects as his father, and was an artist of great promise, but died at the early age of 20, in 1831. Three of his brothers are still living, and hold very distinguished ranks among the present very excellent painters of Holland: their names are Bernard Cornelius, Marinus Adrien, and Herman; their subjects are marine views, and landscapes with figures and cattle, all which are treated by them in a superior style.]

KOENE, ISAAC. This painter was a native of Holland, and is mentioned by Descamps as a scholar of Jacob Ruysdael. He painted landscapes and waterfalls in the style of that master, in which the figures are frequently introduced by Barthelemy Gaal. [He was born at Haerlem in 1650, and died there in 1713. His name is not erased from all his pictures; it is still sometimes found on them.]

KOENIG, ANTHONY BALTHASAR, a Prussian engraver, born at Berlin about the year 1676. He engraved several portraits and other subjects, which are neatly executed with the graver. Among others, we have the following by him:

PORTRAITS.

Frederick William, King of Prussia; *after Weidemann*.
Frederick, Baron of Derfflinger, General of Cavalry.
Charles Gottfried Schrader, Aulic-counsellor to the King.
Alexander Hermann, Count of Wartensleben. 1716.
The Monument of Charles Gottfried Schrader.

[KOENRAAT, ———, born at the Hague in 1678, was a scholar of Constantine Netscher; and painted flower-pieces with a good tone of colour and a light pencil. He died in 1747.]

KOETS, ROELOF. This painter was born at Zwoll in 1655, and was instructed in the rudiments of design by his father, an obscure artist, who afterwards placed him under the tuition of Gerard Terburg, with whom he remained until he was eighteen

years of age. He devoted himself almost entirely to portrait painting, in which he was much employed at the court of Henry Casimir, Stadtholder of Friesland; and afterwards by William III., whose portrait he painted, and those of the principal English nobility who attended the king at Loo. He died in 1725. [It is said that he painted *five thousand portraits* with his own hand, all of which were well finished, and without assistance from other artists. Where are they to be found?]

KOHL, ANDREW, an obscure German engraver, who resided at Nuremberg about the year 1609. Among other things, he engraved an ornamental frontispiece to a folio book of Architecture, marked A. K. 1609. It is executed on copper, in imitation of a wooden cut, in a free, masterly style, resembling a drawing with a pen.

KOHL, CLEMENT, a modern German engraver, born at Prague in 1752. He was a pupil of J. Schmutzer, at Vienna, in which city he chiefly resided. We have several plates by him of portraits, and a few historical subjects, executed with great neatness and delicacy. Among others, we have the following by him:

PORTRAITS.

Frederick William, Prince of Hohenlohe; *after J. Kreutzinger*.
Serges, Prince of Gagarin; *L. Posch p. Cl. Kohl, sc. Vienna; fine*.
The Princess of Gagarin; *the same; fine*.
Charles William Ferdinand, Duke of Brunswick; *Ant. Graff, pins*.
Ferdinand, Duke of Brunswick and Lunenburg; *after Ziesents*.

SUBJECTS.

Jacob's Blessing; *after L. Kohl. 1775*.
An Astrologer explaining the Sphere; *after the same*.
A Professor instructing his Students; *after the same*.

[He died in 1807.]

[KOK, JAN MATTHEW, born at Amsterdam in 1720, was a scholar of Nicolas Verkolje, and would have been an eminent artist if he had confined himself to a particular class of painting. But he loved variety, and painted landscapes and cattle, views of châteaux, sea-pieces, and figures adorned with accessories. The date of his death is not mentioned, but his collection of pictures was sold in 1771.]

KONINCK, DAVID DE. This painter was born at Antwerp in 1636. He was a scholar of John Fyt, and painted similar subjects of huntings and animals, and particularly excelled in designing all kinds of birds. Having reached a proficiency which is said to have excited the jealousy of his instructor, he went to Italy, and resided some years at Rome, where his pictures pleased. Although the works of De Koninck are greatly inferior to the admirable productions of John Fyt, they possess considerable merit. He died in 1687. [Lanzi notices a "*Giovanni Fayt di Anversa*," who resided at Venice, and "painted fruit and animals, alive and dead, in a very polished, natural, and novel manner." As no other writer, it is believed, has mentioned that *John Fyt* ever was in Italy, it is probable that the pictures now attributed to him there were painted by David de Koningh, who, all agree, passed much of his time in Italy. There is no necessity to ascribe to jealousy on the part of Fyt, the departure of De Koningh; for the latter seems to have been fond of travelling, and not only visited Italy, but France and Germany also.]

KONINCK, SOLOMON. See CONINCK.
KONING, CORNELIUS. See CONINCK.

KONING, JAMES. This painter was born at Amsterdam in 1650, and was a scholar of Adrian Van de Velde. Under so able an instructor he became an eminent artist, and painted landscapes, with figures and cattle, in the beautiful style of his master, which were much esteemed by the artists and collectors of his country. He also painted historical subjects, of a small size, which possessed considerable merit. He was invited to the court of Denmark, where he probably died.

KONING, PHILIP DE. This painter was born at Amsterdam in 1619, and was one of the ablest scholars of Rembrandt. He painted historical subjects and portraits, but was particularly eminent in the latter, in which he was one of the most distinguished artists of his time. His colouring, though rich and harmonious, is clearer than that of Rembrandt, and partakes of the chaste and tender tinting of Vanduyck. There is an uncommon appearance of truth and nature in his heads, with a more tasteful arrangement of his attitudes and habiliments than is usual in the portraiture of the artists of his country. There is a fine portrait of himself in the painter's gallery at Florence. He died in 1689. [It is surprising that so little notice should be taken by writers of the landscapes by *P. de Koningh*; they are among the finest of the Dutch school, blending the styles of *Rembrandt* and *Ruisdael*. They are bird's-eye views of the country, and represent space, and variability of aspect, with wonderful success. They cannot be too highly appreciated. If it be lawful, a doubt might be hazarded, that some portraits attributed to Rembrandt are by *P. de Koningh*.]

KONING, WILLIAM, a very indifferent engraver, and a printseller, who resided at Amsterdam. He engraved a set of sixteen prints, representing the building, use, and destruction of ships, with which, though wretched performances, he appears to have been perfectly satisfied, as he has signed his name to them.

KOOGEN, LEONARD VANDER, a Dutch painter, born at Haerlem in 1610. His parents were in affluent circumstances; and on his discovering an inclination for the art, sent him to Antwerp, where he became a scholar of Jacob Jordaens. On his return to Holland, his first efforts were historical subjects, but becoming acquainted with Cornelius Bega, he quitted that line, and painted conversations, and boors regaling, in the style of Bega. The pictures of Vander Koogen are ingeniously composed; his figures are correctly and spiritedly designed, and his colouring is clear and transparent. His works are little known out of his own country, where they are deservedly esteemed. He died in 1681. We have several masterly etchings by Vander Koogen, some of which are in the style of Salvator Rosa. Among others, the following are by him:

A set of six prints of Soldiers; dated 1664, 1665, and 1666.

A set of four, representing Apollo and the Muses; the Battle of the Giants; a Sacrifice near a Tomb; a Standard-bearer, with Soldiers.

Another set of four; a Female Head, 1664; an Ecce Homo, 1664; St. Sebastian, 1665; and two Men playing at Trietrac.

[**KOOI, GUILLAUME, or WILLIAM, BARTEL VANDER,** born at Angustinusga, in Friesland, in 1768. In 1808, he obtained the prize of 2000 francs at the Exhibition at Amsterdam, for his picture of a Lady receiving a letter from her Domestic. In 1823, he exhibited at Ghent, The Flute Player, a picture admirable for its execution. Indeed all his pictures

were received with approbation by the public. He died at Leenwarde in 1836.]

KOORNHERT. See CUERNHERT.

KOOTWYCK, or COOTWYCK, JURIAN. This artist was born at Amsterdam in 1714. He engraved several plates, in imitation of the drawings of the Dutch masters, in aquatinta and the crayon manner, as well as subjects from his own designs. Among others, we have the following by him:

SUBJECTS AFTER VARIOUS MASTERS.

A Sea-piece; after *Lud. Backhuysen*; scarce.

A Landscape, with figures and animals; after *Berghem*.

Three Landscapes, with cattle; after *P. van Bloemen*.

SUBJECTS SUPPOSED TO BE FROM HIS OWN DESIGNS.

A Shepherd playing on the Flute to a Shepherdess.

An old Woman sitting, holding a Paper.

A Man Holding his Hat on his Knee.

Three Landscapes.

An Ox and a Cow.

An Ass with Panniers.

[**KOUWENHOVEN, JACOB,** a painter of landscapes and cattle, was born at Rotterdam in 1777. He was a scholar of Ommegeanck, at Antwerp. Many of his pictures are to be found in English collections. He died at Rotterdam in 1825.]

KOWENBERG, CHRISTIAN VAN. This painter was born at Delft in 1604, and was instructed in the rudiments of the art by John van Es, an obscure painter. He afterwards travelled to Italy, where he studied several years, and became an eminent painter of history. On his return to Holland, he was employed by the Prince of Orange in several considerable works in the chateau of Ryswick, and the Palace in the Wood. He composed in a great style, and his design is more tasteful and correct than is usual in the historical productions of the Dutch school. He died in 1667.

KRAFFT, JAMES LOUIS, a Flemish engraver, who flourished at Brussels about the year 1735. He engraved several plates after *Rubens*, and other masters, in a coarse, tasteless style; among which are the following:

SUBJECTS AFTER RUBENS.

Job tempted by his Wife.

Christ giving the Keys to St. Peter.

Christ with Nicodemus.

Jupiter and Danae; after a drawing by *Rubens* from *Titian*.

Venus and Cupid; after the same; from *Giorgione*.

He also engraved a portrait of J. Wiggers; dated 1735.

KRANACH. See CRANACH.

KRAUS, JANE SIBYL. See KUSSEL.

KRAUS, GEORGE MELCHIOR, a modern German painter and engraver, born at Frankfort in 1727. He was a pupil of J. H. Tischbein, at Cassel, and afterwards went to Paris, where he became a scholar of J. B. Greuze. He painted landscapes with figures, which were esteemed, and procured him the patronage of the Duke of Weimar. He has etched several landscapes from his own designs, chiefly views in the vicinity of Weimar, which are neatly executed. We have, among others, the following by him:

A set of six Landscapes, Views near Weimar.

A set of six Views of Chateaux in the Duchy of Weimar.

[**KRAUS, JOHN ULRICH,** a designer and engraver, was born at Augsburg in 1645, and died in the same city in 1719. He imitated the manner of J. Le Clerc; and copied several of the prints of Albert Durer and Lucas van Leyden. He also engraved landscapes and perspective views; and many

biblical subjects for the booksellers. Nagler has given a list of his principal works.]

PORTRAITS.

Christophorus Schultzius, Pastor Memel; *after Fischer*.
John Dolle, physician; *after C. Labert*.

SUBJECTS.

The History of the Old and New Testament, in quarto, four subjects in each plate; intended to be bound in octavo, so as to have two subjects on a leaf; the number of leaves would then amount to one hundred and eighty-eight, and they are so numbered.

The Life of Christ, in thirty plates, two compositions on each plate; published at Augsburg in 1705.

A set of six pleasing Views of Gardens.

A set of six Landscapes.

Thirteen plates of the most interesting Views in Nuremberg; *after the designs of J. A. Graff*.

A View of St. Peter's at Rome; *after the same*; fine.

KRAUSE, FRANCIS. This painter was born at Augsburg in 1706. He went at an early period of his life to Venice, where he studied some time under Gio. Batista Piazzetta, whose dark and dingy hues he adopted. On leaving that master he visited Paris, where he met with so little success, that he was under the necessity of quitting that capital, and perambulating the provinces in the south of France in search of employment, and was at length obliged to condescend to paint portraits in crayons for subsistence. When he reached Lyons, however, he met with employment more worthy of his talents, which, though not brilliant, were respectable. He was engaged to paint some pictures for the church de la Sainte Croix, and a series of works for that of our Lady, which occupied him for the remainder of his life. His drawing is not incorrect, and his colouring is occasionally forcible; but from a too powerful opposition in his light and shadow, the effect in his pictures is heavy and unharmonious. He died in 1754.

KRIEGER, CHARLES FREDERICK, an obscure German engraver, who resided at Nuremberg, where he engraved some of the heads for a book containing the portraits of learned men, entitled *Icones Virorum omnium Ordinum, Eruditione, &c.*

KRUG, or KRUGEN, LUCAS, [or rather LUDWIG,] an old German artist, who flourished about the year 1516. He followed the profession of a goldsmith, and was also a painter and engraver. From the few prints which we have by him, which are extremely rare, he appears to have imitated the style of Lucas of Leyden. His drawing is tolerably correct, for the time in which he lived, and he handled the graver with great delicacy. He is sometimes called the master of the pitcher, from his having usually marked his plates with an L. and a K., with a small pitcher between them,



We have the following prints by him:

The Nativity. 1516.

The Adoration of the Magi; the same date.

The Virgin suckling the Infant Jesus.

An Ecce-Homo, with the Instruments of the Scourging. St. John the Evangelist writing, with the Virgin in the Clouds, and below, the Devil emptying his Inkhorn.

Two naked Women holding a Skull, with an Hour-glass upon it.

A naked Female seated, with her back towards the Spectator.

[It is supposed that he died in 1535. There is a dispute respecting the mark; Brulliot and others think that it is that of *Lucas Kornelisz*, called the Cook. As *Krug* signifies a jug, or pitcher, it is very likely that an artist of the name would adopt it as his

sign. Why an artist who had the *soubriquet* of *Kok*, or *Cook*, should adopt it, admits of question.]

KRÜGER, or CRUGER, THEODORE, a German engraver, born at Munich about the year 1576. He went, when very young, to Italy, and passed the greater part of his life at Rome. He imitated the style of Francesco Villamena, and, like that artist, handled the graver with more vigour than taste. There is also a want of harmony in his light and shadow. He marked his plates with the cipher



The following are his principal prints:

The Life of St. John Baptist; from a series of paintings by *Andrea del Sarto*, in the vestibule of the Confraternity del Scalza, at Florence; *T. Cruger, sc.* 1618.

The Last Supper; *after the same*.

The Return from Egypt; *after Francia Bigio*.

The infant Jesus, with St. John; *after the same*.

KRUGER, or CRUGER, MATTHIAS. This artist was the brother to the engraver mentioned in the preceding article. He is said by Florent le Comte to have engraved some plates after the designs of the Cavaliere Borghese, Guido, and other masters, as well as from his own compositions. He used the cipher **MC**.

KRUGER, ANDREW LOUIS, a modern German engraver, who resided at Potsdam about the year 1760. He engraved several of the plates for the Dresden Gallery.

[**KRYNS, EVERARD,** born at the Hague in 1568, studied under Karl van Mander, and afterwards at Rome. He painted history and portraits, and died in Holland in 1627.]

[**KUICK, JAN VAN,** was born at Dort in 1530. He was an eminent painter on glass as well as in oil colours. Having given some offence to the Jesuits, they accused him of heresy, and got him imprisoned. He was kept in irons a long time, though John Van Boudewinze endeavoured to procure his enlargement. In gratitude for these endeavours, Kuick painted a picture of the Judgment of Solomon, in which he introduced the likeness of his benefactor as the principal figure. This gave new offence to the Jesuits, who contrived means to increase the misery of his imprisonment, and never rested till they extorted a final sentence of death, which was immediately executed, and he was burned alive in 1572, at Dort.]

[**KULGELGEN, GERHARD and CARL VON,** twin brothers, were born at Bacharach, on the Rhine, in 1772. Their father was exchequer councillor in the service of the Elector of Cologne, who, in 1791, sent the twins to complete their studies at Rome. Gerhard painted history and portrait, and Carl, landscape. Gerhard was induced to try his fortune at Petersburg, whither he was soon followed by Carl: they both met with great success, and married two sisters of a noble family of Curland; but Gerhard, after a few years, removed in 1804 to Dresden. Carl remained at Petersburg, where he was appointed court painter. Gerhard had established himself, and obtained a high reputation at Dresden, where he held the appointment of Professor of Painting at the Academy, when his career was suddenly cut off in a most melancholy manner; he was murdered on the road from Pillnitz to Dresden, in 1820. It was a common highway robbery by a private soldier, who had no knowledge of his victim. His works are of a very unpretending character: in most of them an abstract religious sentiment prevails: in execution they are careful, deli-

cate, and somewhat formal, yet pleasing and impressive. His compositions have but few figures; two or three at most. Carl painted many landscapes, and executed numerous drawings of the scenery of Russia, both in the northern and southern provinces. The greater portion of these works are confined in Russia, as they were done by order of the Emperors Paul and Alexander. It is recorded that he painted 171 pictures, and made 200 finished drawings. He died at Revol in 1832.]

[KUNST, CORNELIUS, born at Leyden in 1493, was instructed by Cornelius Engelbrechtsen, who is called his father by some writers, and his father-in-law by others. He painted history, portraits, and views of cities. His design was good, his expression strong, and his colouring warm. He died in 1544.]

KUPETZKI, JOHN. This painter was born at Porsina in Bohemia in 1667. He was the son of a weaver, who intended to bring him up to his trade, at which he worked until he was fifteen years old, when he left his father's house, and being destitute of every resource, his necessities obliged him to solicit charity at the gate of a German nobleman, who took compassion on his youth, and permitted him to take refuge in his castle, where a Swiss painter, named Claus, was employed in ornamenting some of the apartments. The young Kupetzki regarded the progress of the painter with admiration and delight; and in his absence sketched some of the objects he had been painting with such exactness, that it excited the utmost surprise in his protector, who questioning him who had instructed him in design, and finding he had no other assistance than his natural inclination, engaged Claus to take him under his tuition. He accompanied that artist to Vienna, and was soon able to assist him in his works. After studying under Claus for three years, he went to Venice, with letters of introduction to Cavaliere Liberi. He afterwards visited Rome, where he was taken into the patronage of Prince Stanislaus Sobieski, who employed him for two years, and rewarded him with such liberality, that he was enabled to indulge his desire of visiting Lombardy, to study the works of Coreggio and the Caracci. After a residence of twenty-two years in Italy, Kupetzki returned to Germany, and settled at Vienna, where he was made painter to the Emperor Joseph. On the death of that sovereign, he would have been continued in the same capacity by Charles III. of Spain, who succeeded to the imperial throne; but he declined that honour, being desirous of visiting the different courts of the empire. He passed some time at those of the Elector of Mentz, the Duke of Saxe Gotha, and the Margrave of Anspach, whose portraits he successively painted. He is said by Descamps to have been invited to England by George II., when that monarch visited Hanover, and that he declined the proposal on account of his age, and the infirm state of his health. He died in 1740. The German and Swiss biographers are loud in their praise of the talents of Kupetzki, and compare him, as a colourist, to Rembrandt and Vandyck. His powers, however, were almost confined to portraiture, in which he appears to have possessed the faculties requisite to form a distinguished artist. [It is said that Peter the Great wished Kupetzki to enter his service, and accompany him to Petersburg; but the painter was too fond of liberty, and declined the honour. His patron, Joseph I., could not protect him from the attacks of religious bigotry; he was accused of heresy, and to escape

the tender mercies of the Holy Inquisition, he withdrew secretly from Vienna and settled at Nuremberg, where he died.]

KUSELL, MATTHEW, [OR MATTHIAS,] a German designer and engraver, born at Augsburg in 1622, and died in the same city in 1682. He engraved several plates of portraits and other subjects, both with the point and the graver, executed in a style that does him great credit. Among others, we have the following by him:

PORTRAITS.

Christophorus Bender, Prætor Reipubl. Francofurtensis. Carolus Sulzer, Patricius Augustanus, &c.; *after Ulrich Mays.*

Adolphus Zobelius, Patricius Augustanus; *J. Beyschlag, pinx.*

Andreas Winkler, Lipsiensis.

Johannes Michael Dilherrus Theologus, &c.; with an octagon border of Sixteen Medallions of Theologians; *after Ulrich Mayr*; fine and scarce.

Leonardus Weissius; *Joh. Werner, pinx.*; fine.

SUBJECTS.

The Virgin and Child.

A set of forty-two etchings of the Scenes and Decorations of an Opera; *Lodovico Burnacini, inv. Mat. Kussell.* 1668.

[The date of his birth should be 1621.]

KUSELL, MELCHIOR, was the younger brother of the foregoing artist, born at Augsburg in 1622. After learning the elements of the art in his native city, he went to Franckfort, where he became a pupil of Matthew Merian. We have a great number of plates engraved by this artist, in a highly finished and very agreeable style. His principal work is a set of one hundred and forty-eight etchings, of various sizes, chiefly after the designs of *William Baur*, known by the name of the *Miniatures of the Emperor*, consisting of the Life, Passion, and Miracles of Christ; sea-ports and views in Italy, &c. They are etched with great neatness and spirit, and of a charming effect. He also engraved several portraits, and other subjects. The following are among others by him:

PORTRAITS.

Sebastianus Kirchmajerus, professor public. Ratisbonensis; *after Ben. Block.* 1680.

Johannes Hozius, Augustæ Consul; *Melchior Kussell.*

Maximilianus Curz. Lib. Baro in Senffenu. 1658.

Antonius Schottinus. 1680.

SUBJECTS.

The Life and Passion of Christ; twenty-five plates; *after William Baur.*

A set of sixteen Landscapes and Views in Italy; *after the same.*

Seventeen Marines and Sea-ports; *after the same.*

Eighteen Views of Country Houses and Gardens; *after the same.*

Forty different Views; published in 1681; *after the same.*

The Scenes and Decorations for the Opera of Paris and Helen.

[Died in 1683. For lists of the works of these brothers, see Nagler, *Kunstler-Lexicon.*]

KUSELL, JANE SIBYL. This ingenious lady was the daughter of Melchior Kussell, born at Augsburg in 1646. She was instructed by her father, and was the wife of the engraver John Ulrich Krauss. She engraved four landscapes, *after Elsheimer*, and a set of battles, from the designs of *Le Clerc*. She usually marked her plates with her initials, J. S. K.

KUYP. See CUYP.

KYTE, FRANCIS, an English mezzotinto engraver, who lived about the year 1730. We have

by him some portraits, but they are not executed in a superior manner. Among others are the following:

Mr. Gay, the poet; *after Askman*.
Dryden, Wycherley, Prior, and Pope; on one plate.
The Rev. George Whitefield.
John Sturges. 1733.

L

LAAN, ADRIAN VANDER, a Dutch engraver, born at Utrecht about the year 1690. He resided some time at Paris, where he worked for the printsellers. His most considerable performance is a set of landscapes, etched in a neat and finished style, from the designs of *J. Glauber*, but of an indifferent effect. He also engraved the portrait of Lawrence Coster, of Haerlem, to whom the Dutch attribute the invention of printing, and some plates, *after Vander Meulen*. [He was living in 1742; the time of his death is not recorded.]

LAAR, PETER DE. See LAER.

LABACCO. See ABACCO.

[LABACCO, MARIO, an Italian engraver, who flourished from 1551 to 1567. He engraved some of the plates to a work on architecture by his father, Antonio Labacco, published at Rome in 1559; and also copied Martin Schoen's print of St. Anthony tormented, and Beatrice's print, *after Giotto*, of Peter walking on the Sea. No particulars of his life are recorded; but it is suspected that many of his prints are classed under the head *Anonymous* in the catalogues. Both this artist and his father are sometimes erroneously called *Abacco*.

LABRADOR, JUAN, a Spanish painter, born at Badajoz about the year 1530, and is said to have been a scholar of the divine Morales. He did not, however, follow the style of that master, but devoted himself to painting flowers, fruit, and still-life; and, according to Palomino, excelled every artist of his country in those subjects. In Mr. Cumberland's catalogue of the King of Spain's collection at Madrid, he highly commends two flower-pieces by this painter; and asserts, "that it had never been his chance to meet with any paintings of the like sort, which he thought comparable to those by Labrador." Surely Mr. Cumberland had never seen the works of Rachel Ruysch, and John van Huysum, or the Spanish artist was a prodigy indeed! He died at Madrid in 1600. [Cean Bermudez corroborates Cumberland's opinion of the superlative beauty of the two flower-pieces in the royal collection.]

[LACOUR, N——, an historical painter, born at Bourdeaux in 1746, and died in 1814. After studying at Rome he settled at Bourdeaux, and was appointed professor to the Academy of that city, and it is there that the greater number of his pictures are to be found in the churches and the collections of amateurs. Among his principal works are, St. Paulin, Archbishop of Bourdeaux, opening his Palace to the Afflicted; Orpheus bringing Eurydice from the Infernal Regions; a Miser sleeping on his Treasure; and a Mendicant. He also painted portraits, landscapes, and marine subjects.]

[LADENSPELDER, JOHANN, or HANS VON ESSEN, an engraver born at Essen, a frontier city of the duchy of Berg, in the year 1511, according to the inscription on his portrait; but there is no account of any circumstance in his life, or of the time of his death. Bartsch describes twenty prints bearing his monogram, which is composed of the letters J. L. V. E. S., and which he interprets *Johann*

Ladenspelder von Essen sculptis: one of the prints has the date 1548. Brulliot gives the same kind of monogram, with a difference converting Johann into *Hans*. He also alludes to prints not mentioned by Bartsch that bear this mark. Ottley, in his "Notices of Engravers," mentions a third set of the cards, called *Il Giuoco di Tarocchi*, copied towards the middle of the sixteenth century, by one Johan Ladenspelder, an artist of Westphalia. Bartsch thinks he was a painter as well as an engraver, and that all the prints specified by him were after his own pictures, or designs; at least there are several on which he put his name, with the word *in*. and *inventor*, besides the monogram mentioned. See Table of Monograms. Nagler describes some of his prints not noticed by either of the other writers.]

LADMIRAL, JOHN, a Dutch engraver, born at Leyden about the year 1680. He executed many prints in colours, of anatomical subjects and natural history, and was much employed by the celebrated Frederick Ruysch.

LAENEN, CHRISTOPHER JOHN VANDER. This artist was a Fleming, born at Antwerp about the year 1570. He painted conversations and subjects of gallantry. His pictures are ingeniously composed, and his figures are well drawn. The works of this artist are rarely seen in this country; but they hold a respectable rank in the collections of Flanders and Brabant. [Some writers name him *Jacob*: Balkema says he was a scholar of Rubens. His works, since the first publication of this Dictionary, have been more common in England, but they do not resemble the style of Rubens's school. He died in 1628. Balkema calls Jacob the brother of Christopher, but Füssli is probably right in saying Christopher Jan, *otherwise* Jacob.]

LAER, or LAAR, PETER DE, called BAMBOCCIO. This celebrated painter was born at the village of Laeren, near Naarden, in 1613. His parents were in easy circumstances; and in compliance with a propensity he discovered for the art of painting, at a very early period of his life, had him instructed in the elementary principles of design, and sent him, when young, to Italy for improvement. It has been supposed that he acquired the name of Bamboccio at Rome, from the singular deformity of his body; but it is more reasonably conjectured by Baldinucci and Lanzi, that he was called *il Bamboccio* on account of his usually painting such subjects as are called by the Italians *Bambocciate*; such as fairs, rural festivals, huntings, masquerades, &c. It is observable, that nature frequently compensates for her caprices in bodily infirmity, by superior endowments of the mind. Bamboccio was a remarkable instance of this distributive justice. He possessed a lively and fertile imagination, an uncommonly retentive memory, and, above all, was favoured with an inexhaustible fund of gaiety and good humour. During a residence of sixteen years at Rome, he was distinguished by the uncommon vivacity of his genius, and the amiability of his disposition. He lived in habits of intimacy with N. Poussin and Claude, and frequently, in company with those celebrated artists, made designs of the most interesting monuments in the vicinity of Rome. These studies were of infinite use to him in the composition of his pictures, the back-grounds of which usually represent the most remarkable objects in and near that capital. The repeated solicitations of his friends to return to Holland at length prevailed, and in 1639 he quitted Rome with regret, and settled at

Haerlem, where his pictures were not less admired than they had been in Italy. Bamboccio had acquired great popularity, and was esteemed the ablest painter of his country in the branch of the art which he practised, when the talents of Philip Wowermans began to develop themselves, and the growing celebrity of his works occasioned Bamboccio the greatest jealousy and chagrin, and is said eventually to have shortened his life. The pictures of Peter de Laer are admirably composed, his figures and animals are spiritedly and correctly drawn, and his colouring rich and vigorous. If he is inferior to Wowermans in the neatness and delicacy of his pencil, he surpasses him in the energy of his touch, a more intelligent conduct of the chiaro-scuro, and an enchanting variety, proceeding from the fecundity of his invention. He excelled in representing the particular atmosphere of the time of day he wished to describe. The works of Bamboccio are scarce, even in his own country, on account of his long residence in Italy; and they are deservedly held in high estimation. He died at Haerlem in 1673. Peter de Laer has etched several plates from his own designs, in a masterly and painter-like style, which are generally signed with his name. We have the following by him:

A set of eight Plates of Animals and Rural Subjects; inscribed, *P. de Laer, Romæ.* 1636.

A set of six, of Horses; numbered; *same inscription.*

A Blacksmith shoeing a Mule; *P. v. Laer, f.;* scarce.

A Blacksmith's Shop; *P. D. Laer, f. Romæ;* sometimes attributed to *Visscher.*

[Bartsch gives a list of twenty etchings by him. Writers differ respecting the year of his death; some place it in 1674, and others in 1675. Why Peter van Laer should have been jealous of Wowerman it is difficult to determine; there can scarcely be greater dissimilarity than between their pictures; Van Laer's may rather be compared with those of Michael Angelo Cerquozzi. He had a particular bias to all that is low and common. The wild haunts of beggars, robber scenes, the court-yards of monasteries with strange-looking monks, or a rabble occupied in gaming or dancing, were his favourite subjects. There are many of his pictures in the Vienna galleries; in the public gallery of Augsburg; in the Uffizi at Florence; and in other places.]

LAER, or LAAR, ROELAND VAN. This artist was the brother of Peter van Laer, and accompanied him to Italy, where he painted similar subjects to those of Bamboccio, but not with equal success. He died young at Venice, in 1640. [According to Füssli he was born in 1610; and Zani says he flourished in 1644.]

[LAFOND, CHARLES NICOLAS RAPHAEL, born at Paris in 1774, was a scholar of Regnault; he holds a distinguished rank among the modern French painters of historic and poetic subjects. His works are numerous, and are to be found in public galleries as well as in private collections. Many of his subjects are ideal, founded on poetical relations; some scriptural; and others of events during the imperial reign, and that of the successor to Napoleon. He painted the ceiling and the four large landscapes in the saloon of M. le Baron Barbier. It is not stated whether he is still living, but his artistic life is no doubt terminated.]

LAGRENEE, LOUIS JOHN FRANCIS, a French painter and engraver, born at Paris in 1727. He painted history, allegorical subjects, and portraits, and was of sufficient celebrity to be made a member of the French Academy of painting. He etched

several small plates from his own designs and others, with great spirit; among which are the following:

The Virgin, with the Infant sleeping; *after Guido.*
St. Peter and St. Jerome; two prints; *from his own designs.*

The Virgin and Child.

Charity and Justice, two emblematical subjects

The Sacrifice of Noah.

A Sacrifice to Pan.

[Louis Jean François Lagrénée was born at Paris in 1724. He was a scholar of Karle Vanloo. At an early age his picture of Joseph interpreting the Dream of Pharaoh obtained the great prize from the Academy of Painting, and he was sent, as a pensioner, to Rome. He returned to Paris in 1753, and was admitted a member of the Academy. His picture of admission was the Rape of Dejanira by the centaur Nessus. His reputation induced the empress Elizabeth Petrovna to appoint him to the office of director of the Academy at St. Petersburg, and that of her principal painter. In 1781 he was made director of the French school at Rome; and there he painted some of his best pictures. They are chiefly from sacred and profane history, and the ancient poets. The greater part has been engraved. In 1804 Napoleon named him a member of the Legion of Honour. He was also professor-rector of the School of Fine Arts, and honorary conservator and administrator of the Musée, when he died, in 1805.]

LAGUERRE, LOUIS. This artist was born at Paris in 1663. His father was master of the Menagerie at Versailles, and placed his son to be instructed in the Belles Lettres in the college of the Jesuits, where he acquired sufficient learning to be of use to him in his historical subjects and allegory. He was for some time a scholar of Charles Le Brun, and frequented the Academy at Paris. In 1683 he came to England, and was first employed by Antonio Verrio, to assist him in the numerous decorative works in which he was engaged. Laguerre painted the greater part of his large picture in St. Bartholomew's Hospital, and when he was little more than twenty years of age, got into very extensive business in painting saloons, ceilings, &c. in the mansions of the principal nobility. King William employed him at Hampton Court, where he painted, in chiaro-scuro, the Labours of Hercules. Lord Orford states, that he was at first chosen unanimously by the commissioners for rebuilding St. Paul's, to decorate the cupola, but was set aside by the prevailing interest of Sir James Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller employed him to paint the staircase of his house at Witton, where he distinguished himself beyond his usual performances. We have an etching by Louis Laguerre, of the Judgment of Midas. He died in 1721. [Pope has immortalized him and his employer Verrio in one line: "Where sprawl the saints of Verrio and Laguerre."]


LAGUERRE, JOHN, was the son of the preceding artist, by whom he was instructed in the art, and had shown some ability, but having a talent for music and singing, he had recourse to the stage, and met with considerable success. Towards the latter part of his life he painted scenes and decorations for the theatre. He etched a plate representing Falstaff, Pistol, and Doll Tearsheet, with other theatrical characters, in allusion to a quarrel between the players and patentees. He also en-

graved a set of prints of Hob in the Well, which had a great sale, though indifferently executed. He died in 1748.

[LAIR, JEAN LOUIS CESAR, a painter of history and portraits, was born at Janville, (Eure et Loire,) where he died in 1828, after passing the greater part of his life at Paris. He was a scholar of Regnault and David. He painted many religious subjects of large dimensions for churches; and a multitude of portraits and smaller pictures.]

LAIRESE, GERARD. This eminent painter was born at Liege in 1640. He was the son of Renier Lairesse, an artist of some celebrity, who had him instructed in the Belles Lettres, poetry, and music, and taught him the principles of design. He afterwards studied under Bertholet Flemael, and at the age of sixteen had made himself known as a portrait painter. He was soon after employed in some historical works for the Electors of Cologne and Brandenburg, which established his reputation. An unfortunate propensity to an expensive and dissolute course of life kept him in a state of indigence, although his gains were considerable. Not finding sufficient employment in his native city, he settled at Utrecht, and soon afterwards removed to Amsterdam, where he was regarded as the greatest historical painter of his time. His style is grand and poetical, he was perfectly acquainted with history and the fable, possessed a lively and ready invention, and was an attentive observer of the propriety of costume. In his composition and design he has been compared to Niccolò Poussin, whom he imitated in the choice and arrangement of his subjects; but he has a very slender pretension to the classic elevation of his thought, his profound acquaintance with the antique, the elegance of his taste, or the purity of his design. He painted with an extraordinary facility, and is said to have finished in one day a picture of Mount Parnassus, with Apollo and the Nine Muses; an achievement which Poussin would not have been ambitious of performing. His back-grounds are enriched with architecture, the principles of which he perfectly understood. A visit to Italy might have given his figures more elegance and delicacy, which are occasionally ungraceful and too short. It is, however, surprising that he could arrive at so accomplished a style as is generally visible in his works, without the advantages of travel, and with no better models to consult than those he met with in his own country.

Lairesse usually confined himself to works of an easel size, although he sometimes painted altar-pieces; among which are his two pictures of the Penitence of St. Augustine, and his Baptism, in the church of St. Ursula, at Liege; and the Martyrdom of St. Ursula at Aix-la-Chapelle. Of his easel pictures, the most celebrated are Achilles discovered among the daughters of Lycomedes; the Death of Germanicus; that of Alexander; Moses treading on the Crown of Pharaoh; Antony and Cleopatra; and the History of Heliodorus. He had the affliction of being deprived of his sight in 1690, when he was only fifty years of age; but such was his love for the art, that he continued till his death to communicate his ideas on the theory and practice of it, in discourses to the contemporary artists, from which were collected the materials for the treatise on Design and Colouring, published after his death. As an engraver, Gerard Lairesse claims particular notice. He etched a great number of plates from his own designs, executed with great freedom and spirit; the lights are broad and powerful, and the eye is

carried at once to the principal figures of the composition. A great part of his designs were engraved by himself, others by Poole, Glauber, Berge, and other artists. He sometimes marked his prints with the initials G. L. and sometimes with one of these ciphers . The following are engraved by himself:

- The Fall of our first Parents.
- Adam and Eve driven from Paradise.
- Joseph and his Brethren.
- Solomon consecrated by the High-priest.
- The infant Jesus explaining to his Parents the Divine Will.
- The Incredulity of St. Thomas.
- Saint Theresa.
- The Parting of Hector and Andromache.
- Antony and Cleopatra.
- A March of Amazons.
- A large Bacchanalian subject.
- Venus lamenting the Death of Adonis.
- The Four Seasons; designs for ceilings.
- Diana and Endymion.
- Bacchante, with Silenus asleep.

Gerard Lairesse died at Amsterdam in 1711. [For a list of his engravings, and of those of others after his paintings, see Nagler, *Kunstler-Lexicon*. Alfred Michiels, in his "Histoire de la Peinture Flamande et Hollandaise," expressing his indignation against artists of talent who had debased themselves by vicious indulgences, says "Lairesse, que l'on sur-nommait le Poussin de la Belgique, buvait et perdait la raison, comme le dernier des manants." He does not give his authority; but as he is a lover of truth, and would not, knowingly, give currency to a falsehood, it is hoped, if it be an error, that he will correct it in the next edition of his valuable work; or, if true, give his authority to establish the assertion as a fact.]

LAIRESE, ERNEST. This artist was the elder brother of Gerard Lairesse, born at Liege about the year 1635, and was instructed in design by his father. He painted animals and huntings in distemper, and was sent to Italy to study, by his patron, the prince of Liege, who, on his return, appointed him his painter, in whose service he died at the age of 40. [Balkema erroneously calls him the *nephew* of Gerard Lairesse, and says that he was born in 1678: all authorities are against him.]

LAIRESE, JAMES and JOHN, were the younger brothers of Gerard Lairesse, and distinguished themselves in painting flowers, fruit, and bas-reliefs. Their chief residence was at Amsterdam. [Here again Balkema gets into confusion, making these artists the *brothers* and *nephews* of Gerard Lairesse, in two distinct articles. The one called *James* should, perhaps, be called *Jacob*: the sons of Gerard were named Abraham and Jan.]

LALLEMAND, GEORGE, an indifferent French painter and engraver on wood, born at Nancy about the year 1600. He executed some very poor wooden cuts, which have nothing to recommend them.

LAMA, GIOVANNI, [OR GIOVANNI BERNARDO.] According to Dominici, this painter was born at Naples in 1508, the son of an artist of little celebrity, named Matteo Lama. After learning the first principles of design from his father, he was placed under the tuition of Gio. Antonio d'Amato. In 1527 the memorable sacking of Rome drove from that city the greater part of the inhabitants; among others, Polidoro da Caravaggio, who took refuge at Naples, and Lama had the advantage of his instruction, and became a very reputable artist. In the church of S. Marcellino is an altar-piece by this master, re-

presenting the Transfiguration; and in S. Lorenzo, a picture of the Stoning of Stephen. In S. Giacomo de Spagnuoli is his admired work of the Deposition from the Cross, so much in the style of Polidoro, that it was by many supposed to be painted by him. He died at Naples in 1579.

LAMA, GIOVANNI BATISTA. This painter was born at Naples about the year 1650, and was a fellow student with Paolo de Matteis, under Luca Giordano. He painted history, and was much employed in easel pictures of mythological subjects, some of which were in the gallery of the Duke di S. Niccola Gaeta, at Naples, which were admired for the elegance of his style, and the sweetness of his colouring. [He was born in 1670, and died about 1740.]

LAMBERT, GEORGE. In noticing this artist, Lord Orford expresses his surprise, "that in a country so profusely beautified with the amenities of nature, we should have produced so few good painters of landscape." How infinitely would that zealous admirer of art have been gratified, if he could have seen the admirable productions of his ingenious countrymen, which have since appeared in that fascinating branch of painting! George Lambert was born about the year 1710, and was a scholar of William Hassell, but afterwards imitated the style of Wootton, to whom he was greatly superior. He has the credit of being one of the first of the English painters who treated landscape with a pleasing and picturesque effect; though the judicious and candid observer will not be disposed to admit of his superiority to Gaspar Poussin in the "richness or grandeur of his compositions." His genius was adapted to large decorative arrangements, and perhaps some of his finest works were the beautiful scenery he painted for the theatre. The forms of his trees are grand, and his masses are conducted with taste and judgment. In conjunction with Samuel Scott, he painted some views of the settlements of the East India Company, for their house in Leadenhall Street. Some of his English landscapes have been engraved by Vivares, Mason, &c. George Lambert etched, in a coarse, but painter-like manner, a print which is now become scarce,

An upright Landscape, with ruins, and three small figures; dedicated to Mr. James Robinson, of Wandsworth. [Also a Landscape with figures.]

He died in 1765. [There is probably an error in the date of his death, as he was a member of the Royal Academy. Perhaps it should be 1775. He painted a few small landscapes with sheep and goats, which are neatly executed.]

LAMBERTI, BUONAVENTURA. This painter was born at Carpi about the year 1651. He is said by Mengs to have been one of the last and ablest scholars of Carlo Cignani. He painted some pictures for St. Peter's, which have been executed in Mosaic by Ottaviani, and his fine picture of S. Francesco da Paola resuscitating a dead Child, in the church del Spirito Santo de Napolitani, has been engraved by Jacob Frey. There are several of his easel pictures in the Palazzo Gabrieli, which are deservedly admired. He died in 1721.

LAMBERTINI, MICHELE, an ancient painter of the Bolognese school, who flourished from the year 1443 to 1469. Lanzi mentions a picture by this old artist in the hall of the Fish-market at Bologna, painted in 1443. Though considerably anterior to Francesco Francia, Albano preferred this picture, in point of softness and delicacy, to any work of that master, a sufficient testimony of his

merit, to establish his pretension to distinction at that early period of the art.

LAMBORN, P. S. This artist flourished about the year 1760, and engraved some plates for Mr. Boydell's collection, and some portraits; among which are,

Oliver Cromwell; *after Cooper.*
Richard Penderill, of Boscobell.
Samuel Johnson.

[He was born in 1722, and died in 1780.]

LAME, DELLE. See PUPINI.

LAMSVELT, JOHN, a Dutch engraver, born at Utrecht about the year 1660. His style resembles that of Romeyn de Hooghe. We have by him some portraits, which are scarce, and some other subjects, of which the following are the principal:

PORTRAITS.

Oliver Cromwell; an oval.
John de Wit, pensionary of Holland.
Cornelius Pieterszoon Hooft.
George Cassander.
Hubert Duisuis, of Rotterdam.
The Siege of Tournay, by the Duke of Marlborough and Prince Eugene.

[Some writers confound him with *Jan Vander Leeuw*, who flourished at the same period, and, in conjunction with Jan Lamsvelt, engraved the portraits for Le Vasseur's "Histoire de Louis XIII."]

LAMSWEEERDE, SIMON ANTONY VAN, a Dutch designer and engraver, born at Utrecht about 1635. He engraved several portraits in the style of Snyderhoef, though very inferior to him; among which are the following:

Francis Gomarius, professor of theology at Groningen.
Henry Altung, professor of Theology at Heidelberg.
Anna Maria Schuurmans. 1657.
Cyprian Regnier, juris-consult of Utrecht.
Charles de Maets, professor of theology at Utrecht. 1659.

[According to the date on one of his prints, he was living in 1683. Nagler says he was born in 1625.]

LANA, LODOVICO. According to Lanzi, this painter was born in the Modenese state in 1597, and was educated at Ferrara under Ippolito Scarsellino. The theatre of his triumph is however at Modena, where there are many admirable productions of his pencil; particularly his celebrated emblematical picture of the city of Modena delivered from the horrors of the plague, in the church del Voto; a production with which few works of art at Modena can be compared, for the originality and ingenuity of its composition, correctness of design, the force and harmony of the colouring, and a copiousness of invention that surprises. Lana was a successful imitator of Guercino, and exhibits the vigorous opposition of his masses, to which he united something of the spirited movement of Tintoretto. He was the rival of Gio. Batista Pesari, who appears to have yielded to him the superiority, by retiring to Venice when Lana established an academy at Modena, which became famous through Italy. He died in 1646. [Some writers place his death three years later. He was an engraver as well as a painter. Bartsch gives a list of his prints in tom. xviii. of "Le Peintre graveur." See also Nagler.]

LANCHARES, ANTONIO DE, a Spanish artist, born at Madrid in 1586. He was a scholar of Eugenio Caxes, and distinguished himself as an eminent painter of history. In the choir of the convent "de la merced Calzada," at Madrid, is a fine picture by him of the Virgin surrounded by angels; and in the church of La Santa Cartuxa de Paular, are two of his most esteemed works, representing the Ascension, and the Descent of the Holy Ghost, one of

which is signed with his name, and dated 1620. He died in 1658. [Bermudez says he was the scholar of *Patricio*, and not of *Eugenio*, Caxes; the latter was his fellow disciple.]

LANCONELLO, CRISTOFORO. This painter was a native of Faenza, and flourished about the year 1587. From the appearance of his style, Lanzi thinks it probable he was a disciple of Federigo Baroccio. In the Palazzo Ercolani, at Bologna, is a picture by him of the Madonna and Bambino, with a glory of angels, and beneath, St. Francis, St. Clara, and other saints. The airs of the heads are beautiful; it is painted with great delicacy of pencil, and the colouring is rich and harmonious, entirely in the taste of Baroccio.

LANCRET, NICHOLAS, a French painter, born at Paris in 1690. He was first a scholar of Claude Gillot, but afterwards was instructed by Anthony Watteau. His chief merit consists in a neat imitation of the style of the latter artist; but he is very inferior to him in the spirit of his touch, and the brilliancy and transparency of his colouring. His pictures were, however, sought after at Paris, and he became a member of the Academy. He died in 1743. [Some place his death in 1745, and others in 1747. The greater part of his pictures have been engraved.]

LANDERER, FERDINAND, a modern German engraver, born at Stein, in Austria, in 1753. He chiefly resided at Vienna, where he has engraved several plates, both etchings and in the crayon manner; among which are the following:

PORTRAITS.

France Maurice, Count of Lary; *after Konolitz*.
Joseph de Kurz, author and actor; *from his own designs*.

SUBJECTS.

Samson and Dalilah; *after Rembrandt*.
Two Landscapes, with ruins and animals; *after Dietricy*.
Two mountainous Landscapes; *after Pillement*.
Two large Landscapes, with figures and cattle; *after Louthebourg*.
Ten Heads; engraved in a style imitating *Rembrandt*.

[Nagler says he was born in 1743; this is more likely to be correct than the date given by Bryan, as there are prints with the date of 1760 by F. Landerer.]

LANDFIELD, AHASUERUS DE, an old German engraver on wood, to whom are attributed some small wooden cuts, marked with a curious monogram, **XL**. See **LONDERSEEL**.]

LANDRIANI, PAOLO CAMILLO. [He was called **DUCHINO**.] This painter was a native of Milan, and flourished about the year 1602. He was a scholar of Ottavio Semini, and painted history with considerable reputation. There are several altar-pieces by him in the churches at Milan, of which, that "alla Passione," is dated in 1602. One of his best performances is his picture of the Nativity, in the church of S. Ambrogio, in which he adds to the graceful style of his master, more of the "morbidezza." He died about the year 1619.

LANDRY, PETER, a French engraver, born at Paris about the year 1630. He was much employed by the booksellers, and engraved a variety of frontispieces, portraits, and other subjects, executed with the graver. His best prints are his portraits, some of which possess considerable merit. We have, among others, the following by him:

PORTRAITS.

Louis XIV. of France; *after J. François*.
Louis de Bourbon, Prince of Conty; *after Gribelin*.

Charles de Bourbon, Bishop of Scisson. 1660.
Abel Brunier, Physician to the Duke of Orleans. 1661.
Charles Brulart, Marquis of Genlis.
Eustache de la Salle; *after C. Le Febvre*.
Anthony Godeau, an ecclesiastic; *after Ardisson*.
Francis Lescuyer, Cons. Reg. &c.

SUBJECTS.

St. Jerome; *P. Landry, sc.*
The Virgin and Child.
Christ and the Woman of Samaria; *after Albano*.
The Head of St. John Baptist; *after An. Caracci*.

[There is some uncertainty respecting the date of his birth: he was living in 1718.]

LANDULFO, POMPEO. This artist was a Neapolitan, born about the year 1415. According to Dominici, he was of ancient family, and showing an early disposition for the art, he was placed under the care of Gio. Bernardo Lama, where he discovered a superior genius, and whilst he was yet very young, painted an altar-piece for the church of S. Matteo, at Naples, representing the Virgin with the infant Jesus in the clouds, surrounded by angels. He afterwards painted a fine picture for the church of La Pietà, of the Holy Family, with St. Francis, St. Catherine, and St. Lucia, which was considered his best work. He died at Naples in 1590. [The date of his birth should be 1515.]

LANFRANCO, CAVALIERE GIOVANNI. This distinguished painter was born at Parma, on the same day with Domenichino, in 1581. His parents placed him, when a boy, as page to the Count Scotti at Piacenza. While in the service of that nobleman, he was perceived drawing with a charcoal the frieze of one of the apartments; and the Count, desirous of encouraging his apparent disposition for the art, introduced him to Agostino Caracci, who was at that time employed by the Duke Ranuccio at Ferrara. The young pupil made a rapid advancement under so able an instructor, and before he was sixteen, he painted a picture of the Virgin, and several saints, which was deemed worthy of being placed in the church of S. Agostino at Piacenza. So flattering a commencement encouraged him to pursue his studies with redoubled alacrity. By the advice of Agostino Caracci, he studied with particular attention the works of Coreggio: and it was the contemplation of the sublime productions of that master in the cupola of the cathedral and the dome of S. Giovanni, at Parma, which inspired him with the ambition of rivalling the powers of that illustrious machinist. But however capable he was of imitating his great model in the grandeur of his conceptions, and the bold variety of his foreshortening; nature had denied him the faculty of approaching the tender beauty of his expression, and the graceful turn of his forms, the peculiar characteristics of the works of Coreggio. Lanfranco was twenty years old when death deprived him of the lessons of Agostino. He went to Rome, and became a student under Annibale Caracci, who employed him in the Farnesian gallery, and in the church of St. Jago, where he executed some frescoes from Annibale's designs. The works of Raffaello were also the objects of his attentive admiration. In conjunction with his compatriot and fellow student, Sisto Baldocchio, he etched the history of the Bible, from Raffaello's Loggie in the Vatican, which they dedicated to Annibale. After the death of that master, Lanfranco was employed by the Cardinal Sannese in some works, which first brought him into public notice at Rome, and he increased his reputation by his fresco paintings in the chapel of Buon Giovanni, in the church of S. Agostino, the principal picture

representing the Assumption of the Virgin, which was greatly admired. He was taken into the protection of Paul V., who employed him in his chapel in S. Maria Maggiore, and in the great saloon at Monte Cavallo, where he painted Moses striking the Rock, Abraham sacrificing Isaac, and a Flight into Egypt. It was about this time that, by the death of Cardinal Montalto, the patron of Domenichino, he procured, through intrigue, the commission to paint the Cupola of S. Andrea della Valle, which had been promised to Domenichino, who had previously painted the four angles, in a style which excited universal admiration. However we may lament that the work was not completed by Zampieri, it is but justice to acknowledge, that on this occasion Lanfranco surpassed himself. In wrestling with so formidable an antagonist, he assembled and put forth all his powers. This celebrated work represents the Virgin seated in the clouds, contemplating the figure of our Saviour, which is in the upper part of the composition; on one side are St. Peter and St. Gaetan; and on the other, St. Andrew and other saints; the principal light emanates from a luminous glory surrounding the body of Christ, and spreads itself in tender and harmonious suffusion over the whole composition. The grandeur of the arrangement, the boldness of the design, the admirable disposition of the groups, and the intrepid daring of the *di Sotto in Su*, rank this performance among the most extraordinary achievements of the art of that description, after the domes of Coreggio. The increasing fame of Lanfranco spread itself to Naples, whither he was invited, in 1646, to paint the Cupola of the church del Gesu, which occupied him a year and a half. This great work has been destroyed by an earthquake, except the angles, which remain. Lanfranco was at Naples when Domenichino was engaged to paint the Cupola of the Treasury, in which he had made considerable progress, when the cabals of Lanfranco, and some of the Neapolitan artists, occasioned the work to be suspended. After the death of Domenichino, Lanfranco was employed to finish it, who destroyed all that had been done, except the angles, which are still the admiration of the intelligent observer, and loudly proclaim the transcendent superiority of Zampieri over his malevolent competitor. The troubles which soon after took place at Naples, occasioned Lanfranco to return to Rome, during the pontificate of Urban VIII., who employed him to paint a picture for the church of St. Peter, representing that apostle walking on the sea, which has been engraved by Gerard Audran; and in a series of pictures of the Passion of our Saviour, for the chapel of the Crucifix. These productions were so much to the satisfaction of the Pope, that he conferred on him the order of knighthood. The last works of Lanfranco were his pictures in the tribune of S. Carlo Catinari, and they are the feeblest of his performances. He died in 1647.

The compositions of Lanfranco are copious and ingenious, though sometimes tumultuous and confused. His design is rather negligent than incorrect; his groups are artfully combined, and his draperies are thrown with judgment and taste. His animated pencil, guided by a lively genius, and a commanding facility, leaves little to be wished for in point of execution. But he is deficient in expression; his conceptions, though great, want the regulating influence of reflection; and as his imagination readily furnished him with ideas, the impetuosity of his execution left no opportunity of amend-

ment. He has no great claim to the character of an accomplished colourist, though he is sometimes clear, he is seldom harmonious; and in the latter part of his life he indulged in the violent oppositions of Michael Angelo Caravaggio. Perhaps few instances have occurred in which the faculties of two artists, bred under the same master, afford so striking a contrast as those of Lanfranco and Domenichino. The latter, with little appearance of intuitive genius, and little confidence in his powers, invented with care, and digested his compositions with judgment. Lanfranco, yielding to the vivacity of his imagination, and unrestrained by any diffidence of his capacity, rested all on his natural endowments, from whence flowed his greatest celebrity. Domenichino studied with care the particular and the most elevated expression of the passions. Lanfranco was satisfied with a general and sketchy delineation of the ordinary characteristics of human feeling. We have several etchings by Gio. Lanfranco, which are executed in a slight, spirited style, and evince the hand of the great master. The following are by him, which are generally signed with his name, or the letters G. L.

The Messengers of Moses returning from the Land of Canaan.

The Triumph of a Roman Emperor.

An Emperor haranguing his Soldiers.

Part of the plates engraved conjointly with Sisto Badalocchio, from the paintings by *Raffaello* in the Vatican, called *Raffaello's Bible*. The whole consists of fifty-one prints, besides the titles, [and many others, of which an account will be found in Nagler.]

[He died on the 30th of Nov., 1648.]

LANG, MAURITIUS, [or MORITZ,] a German engraver, who flourished about the year 1670. He chiefly resided at Vienna, and was much employed by the booksellers, for whom he engraved a variety of frontispieces, book-plates, and portraits: the last of which are the best of his prints. He worked with the graver, and executed several of the plates for *Priorato's History of the Emperor Leopold*. [He was living in 1681.]

[LANGENDYK, THIERRY, or THEODORE, born at Rotterdam in 1748, was a scholar of D. A. Bisschop. He designed and painted combats and battles, in the composition of which he showed extraordinary skill. He depicted the passions with great truth, and gave to the smallest details of his subject the highest degree of finish. His drawings are particularly admired, and some of his landscapes with cows and horses have been engraved. His paintings in oil are not numerous; they are, like his drawings, skirmishes and battles, by sea and land. He died at Rotterdam in 1805.]

[LANGENDYK, JEAN ANTOINE, son of the preceding, was born at Rotterdam in 1780. He painted entirely in the manner of his father. He excelled in drawings in water colours and in Indian ink; and has left some etchings of landscapes with horned cattle and horses. He died at Amsterdam in 1818.]

LANGETTI, GIO. BATISTA. According to Zanetti, this painter was born at Genoa in 1635. He was first a scholar of Pietro da Cortona, but afterwards studied under Gio. Francesco Cassana. Although celebrated by the poet Boschini, his powers appear to have been chiefly confined to heads and busts of old men, hermits and philosophers, of which there are many in private collections in the Venetian states, and in Lombardy. Lanzi notices a picture by him of the Crucifixion, in the church of S. Terese at Genoa. He died at Venice in 1676.

LANGLEY, T. This artist was apparently a native of England, and resided in London. We have by him some plates of antiquities, which are very indifferently executed. [This probably means *Thomas Batty Langley*, who was considered rather eminent in his day; and though his architectural designs may not compete with the more ornate of the present time, yet they are frequently referred to, and do not deserve the censure that Bryan has passed on them. He flourished during the first half of the last century, and died in 1751. He published works on Gothic architecture, and ornaments pertaining thereto, the plates designed and engraved by himself; and on other matters interesting to the antiquary.]

LANGLOIS, JOHN, [OR JEAN,] a French engraver, born at Paris in 1649. After learning the rudiments of design in his native city, he went to Rome, and became a member of the French Academy there. He engraved several plates from the antique statues, and some architectural subjects from Andrea Palladio. We have also by him a few portraits, and other prints, among which are the following:

PORTRAITS.

William Brunetiere, Bishop of Saintonge; *after Boulongne*.
 Peter Loisel, Doctor of Sorbonne.
 Julian Gardeau, Curate of St. Etienne du Mont; *after Lombard*.
 John Law.

SUBJECTS.

St. Luke painting the Virgin; *after Raffaele*.
 The Stoning of Stephen; *after P. da Cortona*.
 Tobit and the Angel; *after Ann. Caracci*.
 The Martyrdom of St. Paul; *after L. Boulongne*.
 Christ curing the Paralytic; *after Bon Boulongne*.

[He died about 1712.]

LANGOT, FRANCIS, a French engraver of little note. He was chiefly employed in copying the prints of other masters, particularly Cornelius Bloemaert, Huret, and others; and his prints are not without merit.

LANGREMUS, M. F., an obscure engraver, who executed several book-plates of frontispieces, portraits, &c., in a poor style. He lived about the year 1649.

LANIERE, NICHOLAS. This artist, who was a native of Italy, possessed various talents, which were all suited to the taste of Charles I. He was a musician, painter, engraver, and a connoisseur; and had a great share in the purchases made for the royal collection. As a painter, he drew a Holy Family for the king; and his own portrait, by himself, with a pallet and pencil in his hand, and a scrip of paper, with musical notes, is in the music-school at Oxford. He possessed a considerable collection of drawings, several of which he caused to be engraved, and etched some of them himself, on one of which is an inscription in Italian, *Done in my youthful age of 74*. He died in London in 1646, aged 78. [The inscription referred to says, "Prove primo fatte a l'acqua forte da N. Laniera a l'età sua giovanile di settanta otti anni 1636," which is four years more. Some have transcribed it *sessanta* instead of *settanta*, and say that he died at 78. Laniera was a picture-dealer, and not over-scrupulous in such transactions; he measured the capacity of his customer, and used him accordingly. His example has not been lost on his successors.]

LANINI, BERNARDINO. This painter was born at Vercelli about the year 1522, and was a disciple

of Gaudenzio Ferrari, whose style he imitated with such precision, that a picture he painted for the church of S. Giuliano, at Milan, representing a Pietà, might be taken for a work of that master, had he not signed it with his name, and the date 1547. At a later period of his life, he operated with more freedom, and painted an altar-piece of St. Catherine, for the church dedicated to that saint, near S. Celso, which is highly commended by Lomazzo, as full of fire, and picturesque feeling, with a colour resembling Titian, and an expression in the head of the saint which Guido would afterwards have been proud to acknowledge. He was much employed at Milan, and in the state, and particularly at Novara, where he painted, in the dome, the personification of the Deity, some subjects from the life of the Virgin, and the Sibyls, which are so justly celebrated. In some of his works he aimed at the impressive style of Lionardo da Vinci, particularly in a picture in S. Ambrogio, of our Saviour after the Scourging, between two Angels; a production so full of pious and beautiful expression, and of such admirable relief, that it is esteemed one of the finest works of art in that Basilica. He died about the year 1578.

LANINI, GAUDENZIO, and GIROLAMO, were the brothers of the preceding artist, and followed, at an humble distance, the style of Bernardino. By the former, Lanzi mentions a picture in the sacristy of the Barnabites, representing the Virgin and Infant, with several saints; and by the latter, a deposition from the Cross, in a private collection at Vercelli.

LANKRINCK, PROSPER HENRY. This painter was a native of Germany, born about the year 1628. His father, a soldier of fortune, brought his wife, and this his only son, into the Netherlands, where he obtained a colonel's commission, and died at Antwerp. The young Lankrinck received a good education, and was intended by his mother for a monk, but discovering an inclination for painting, he was permitted to attend the academy, where his progress was considerable, which was promoted by his having access to study the best pictures in one of the finest collections at Antwerp. Lankrinck made an excellent selection, and attached himself particularly to the landscapes of Titian. On the death of his mother he came to England, in the reign of Charles II., and was patronized by Sir Edward Spragge, and more particularly by Sir William Williams, for whom he painted a great number of landscapes, which were destroyed when that gentleman's mansion was burned down. His pictures were in considerable estimation, and he was occasionally employed by Sir Peter Lely to paint his back-grounds. The scenery in his landscapes is wild and romantic, with rocks and broken grounds, in the style of Salvator Rosa. He died in London in 1672. [Most writers on the subject agree that he died in 1692.]

LANZANI, ANDREA. This painter was born at Milan about the year 1645. After receiving some lessons from Luigi Scaramuccia, a scholar of Guido, then resident at Milan, he went to Rome, where he entered the school of Carlo Maratti. His genius, however, led him to something less placid; and he particularly devoted himself to the study of the energetic productions of Lanfranco. His best pictures were those he painted immediately on his return to Milan, whilst his mind was impressed with the great principles of the Roman school. Such are his picture of S. Carlo in glory; and a subject from the life of Cardinal Fedengo, in the Ambrosian li-

brary. He died in 1712. [According to Zani he was living in 1714.]

[LAP, JEAN, a Dutch artist, who flourished about the middle of the 17th century, and painted landscapes with ruins and numerous figures, in the manner of Jan Both. His drawings of landscapes are better known than his paintings in oil. There is, however, no authentic account of him.]

LAPI, NICCOLO, an Italian engraver, who flourished about the year 1760. He executed some of the plates for the Museo Fiorentino. [Niccolo was born in 1661, and died in 1732: he was a painter and scholar of Luca Giordano. *Giovanni Lapi* was an engraver, and flourished about 1750. He engraved some of the plates for the Museo Etrusco. There were other engravers of the name of Lapi.]

LAPIS, GAETANO. This artist was born at Cagli, in the Roman state, in 1704, and studied at Rome under Sebastiano Conca. He is described by Rossi as a painter of an original taste, possessing great fire, yet correct in his design. In the Palazzo Borghese at Rome, he painted a ceiling representing the Birth of Venus, a performance which gives a respectable idea of his talent. He died in 1776.

LAPPOLI, GIOVANNI ANTONIO. According to Vasari, this painter was born at Arezzo in 1492, and was first a disciple of Domenico Pecori, but afterwards studied under Jacopo Caruzzi, called Pontormo. He went early in his life to Rome, where he formed an intimacy with Perino del Vaga, and il Rosso, and was favoured with the protection of Clement VII., who employed him in some public works; but the completion of them was interrupted by the sacking of Rome in 1527, when he was obliged to flee. He retired to his native city, where he painted several pictures for the churches and private collections. He died in 1552.

[LAQUY, GUILLAUME JOSEPH, born in 1738, studied in the school of Jean Remmers with Wybrand Hendriks, in whose landscapes he painted the figures. He was patronized by the celebrated amateur Braamcamp, and made copies of the works of Gerard Dou, Metsu, De Hooge, P. Potter, and other eminent masters in that fine collection. He also painted original pictures, of the cabinet size, which are esteemed for the beauty of their colour, and the richness of the accessories. He is not always equal; but his pictures are sought for, and find a place in some of the best collections. He died at Cleves in 1798.]

LARCHER, ANTOINETTE. This ingenious lady was a native of France, and flourished about the year 1725. She engraved some plates of historical subjects, among which is Judith with the Head of Holofernes, after *Raffaelle*. She signed her name *Toinette Larcher*.

LARGILLIERE, NICHOLAS DE. Though born at Paris, in 1656, this artist received his technical education at Antwerp, where his father settled as a merchant, and placed him under the tuition of Francis Gobeau, a painter of landscapes and still-life. Having made some proficiency in those subjects, he aspired to a more elevated branch of art, and attempted historical paintings and portraits with considerable success. His father's affairs calling him to England, he accompanied him to this country in the reign of Charles II. He drew the king, and some of the nobility, but did not at that time remain here long. He went to Paris, where he gained the friendship of Charles Le Brun, whose portrait he painted, which has been finely engraved by Gerard Edelinek. He was introduced to Louis

XIV., who sat to him, and he acquired sufficient celebrity to be made a member of the Academy at Paris. On the coronation of James II. he again visited England, where he painted the king and queen, Sir John Warner, with others, but returned to France at the revolution. Of his historical works, the most considerable was the Crucifixion, for the church of St. Genevieve. His colouring is more chaste than is usual with the artists of his country, and he drew with a correctness which rendered his portraits particularly interesting. He died at Paris in 1746.

LARMESSIN, NICHOLAS DE, THE ELDER, a French engraver, born at Paris about the year 1640. We have by this artist several portraits, engraved in a very agreeable style. They are executed entirely with the graver, and possess considerable merit. He sometimes marked his plates with the initials N. L., and sometimes with the cipher **DL**.

The following are by him :

PORTRAITS.

Philip de Bourbon, Duke of Orleans, brother to Louis XIV.

Henrietta, Duchess of Orleans.

Henry Julius de Bourbon, Duke d'Enguien.

Charles XI., King of Sweden.

Claudia Felcita of Austria, Empress of Leopold I.

Maximilian Henry, Archbishop of Cologne.

Godfrey, Count d'Estrades, Marshal of France.

Gabriel Nicholas de la Reynie, Lieutenant of Police.

Louisa Frances, Duchess de la Valiere, in the habit of a Nun.

Balthasar Moretus.

Paul Manutius, Librarian of the Vatican.

Lawrence Coster; for a history of Printing.

John Guttenberg; for the same.

[According to Zani he died in 1684.]

LARMESSIN, NICHOLAS DE, THE YOUNGER, was the son of the preceding artist, born at Paris in 1684, and was instructed in engraving by his father. He acquired considerable celebrity by some prints he engraved for the Crozat collection, became a member of the French Academy, and engraver to the king. We have by him a great number of portraits, historical subjects, and others, engraved in a neat, finished style. In the execution of them, he united the point with the graver. There is a want of correctness in the design of his figures, and his prints are without much effect. The following are his principal works :

PORTRAITS.

James II., King of England.

Maria, his Queen.

William and Mary.

Louis XV. on horseback; after *J. B. Vanloo*.

Maria, Queen of Louis XV.; after the same.

Louis XV. on foot; after the same.

Maria, Dauphiness of France; after the same.

Charles Henry of Lorraine; after *Ranc*.

Woldemar de Lowndal, Marshal of France; after *Boucher*.

William Coustou, Sculptor to the King; after *Lien*; engraved for his reception into the Academy. 1730.

Claud Hallé, Painter to the King; after *Le Gros*; the same.

Philip Vleughel, Painter; after *P. de Champagne*.

PORTRAITS FOR THE CROZAT COLLECTION.

Raffaelle and Jacopo Pontormo; half-lengths; after *Raffaelle*.

Federigo Carondeletto, Archdeacon of Bitonto; after the same.

Cardinal Pole; after *Raffaelle*, or *S. del Piombo*.

SUBJECTS FOR THE CROZAT COLLECTION.

St. Michael vanquishing the Evil Spirit; after *Raffaelle*.
St. George and the Dragon; after the same.

St. John the Evangelist; *after the same.*
 The Holy Family; *after the same.*
 The Virgin and infant Jesus; *after the same.*
 The Vision of Ezekiel; *after the same.*
 Christ bearing his Cross; *after the same.*

VARIOUS SUBJECTS AFTER FRENCH MASTERS.

The Four Seasons; *after Lancret.*
 The Four Ages of Man; *after the same.*
 A set of four Prints from the Fables of La Fontaine;
after Boucher.
 The Amorous Savoyard; *after Pierre.*
 The Savoyard Family; *after the same.*

[Zani places his birth in 1683. If his father died in 1684 he could have received no instruction from him. Neither Nagler nor Brulliot mention the time of the elder Larmessin's death. In a book published by J. F. Foppens in 1739, there are several portraits bearing his mark, which excites the suspicion that there is an error in Zani's date. The younger Larmessin died in 1755.]

LAROON, MARCELLUS. This artist was born at the Hague in 1653, and learned the rudiments of painting from his father, with whom he came young to England. Here he was placed with La Zoon, an obscure portrait painter, and was afterwards some time with B. Flesshier. Sir Godfrey Kneller employed him to paint his draperies, in which branch he was eminent. He possessed the talent of imitating the different styles of the great masters with uncommon success; and painted historical subjects, portraits, and conversations. We have by this artist some slight spirited etchings of Dutch Boors regaling, and similar subjects, in a style resembling Ostade, but very inferior. He sometimes marked his plates with the cipher **M**. [It is supposed that he died in 1705.]

LARRAGA, APOLLINARIO. This Spanish painter was a native of Valencia, and has been erroneously stated to have been a scholar of Pedro Orrente, who most probably died before he was born, as Larraga outlived him upwards of eighty years. He is said, however, to have made his works the model of his imitation, and painted several pictures in his style in the convent of San Dominic, and in the churches of his native city. He died in 1728.

[LASINIO, IL CONTE CAVALIERE CARLO, a distinguished modern Italian engraver, was born at Trevigi about 1757, but operated chiefly at Florence. He is known by several works illustrative of the older painters, particularly of the remains at the Santo Campo di Pisa; L'Etruria Pittrice, published in 1791; the ancient pictures that exist in Florence; portraits of the Archbishops and Bishops convoked at Florence in 1787; and numerous other works, of which an account may be found in Nagler. His death is not recorded; and it would seem that he has exercised his profession on his favourite subjects within these few years, as several of the outline illustrations of Rosini's "Storia della Pittura Italiana," bear his name, as well as those of his sons *Giovanni Paolo* and *Ferdinando*. They are remarkable for the correctness of design, and the beauty and force of expression.]

LASNE, MICHAEL. This artist was one of the first of the French engravers who distinguished himself by a free and dexterous management of the graver. He was born at Caen in Normandy in 1595, and appears to have imitated the style of Cornelius Bloemaert, and F. Villamena. He possessed considerable ability; his drawing is tolerably correct, and his stroke is bold and free, though sometimes there is an appearance of dryness in his works.

He was extremely laborious, and has left a great number of prints, consisting of portraits, historical and other subjects. When he did not sign his plates with his name, he generally used the cipher

M. The following are esteemed his principal prints:

PORTRAITS.

Louis XIII. on horseback, the back-ground representing a battle; was engraved by *Callot*; *Michael Asinuz, sculptor Regius.*
 Bernard, Duke de la Valette; the back-ground, with the town of Metz, is also engraved by *Callot.*
 Anne of Austria, Queen of France.
 Armand, Cardinal de Richelieu.
 Julius, Cardinal de Mazarin.
 Charles de Crequi, Marshal of France.
 Francis de Bassompierre, Marshal of France.
 Peter Seguier, Chancellor.
 Nicholas de Bailleur, President of the Parliament.
 Francis Fernandez, Franciscan.
 Father Joseph, celebrated Capuchin.
 John Francis Niceron, Monk, and famous mathematician; rare.
 Giulio Strozzi, Venetian poet; *after S. Vouet.* 1627.
 Francis Quessel, painter to Henry III.; *from a picture by himself.*
 Father Nicholas Caussin; engraved in the manner of *Mellan.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Rubens.*
 St. Francis d'Assise receiving the infant Jesus from the Virgin; *after the same.*
 St. Francis de Paula receiving the Infant; *after the same.*
 The Visitation of the Virgin; *after Lod. Caracci.*
 The Virgin, with the Infant sleeping, and St. John, called the Silence; *after Annibale Caracci.*
 A dead Christ, with Mary Magdalene; *from his own designs.*
 An Ecce Homo; *after Titian.*
 Jesus Christ in glory, with St. Peter and St. Paul; *after P. Veronese.*
 The Virgin in the Clouds, with a Crescent; *after Albano*; oval.

[His works are very numerous. He died in 1667.]
 LASTMAN, PETER. This painter was born at Haerlem in 1581, and was a disciple of Cornelius Cornelisz. Vanmader, in his account of the Dutch painters, published in 1604, says he was at Rome in that year, whither he went for improvement, on leaving the school of Cornelisz. He painted historical subjects, generally composed of a great number of figures, in which it appears that his journey to Italy had not contributed to render his design either graceful or correct. His merit consists in a vigorous and forcible colour, and a competent knowledge of the chiaro-scuro. He was for a short time the instructor of Rembrandt, who seems to have adopted his style, to a certain degree, both in his paintings and engravings, though he greatly improved it. There are a few etchings by Peter Lastman, from his own compositions, which are now become scarce; among which we have,

Judith and Tamar, in a landscape; marked P. L.
 A Female seated before an arch, her head covered with a veil, with her hands before her.

[Füssli, Nagler, Brulliot, and Zani, all place Peter Lastman's birth in 1562; Balkema, in 1581. Only the last mentions his death in 1649.]

LASTMAN, NICHOLAS, was the son of the foregoing artist, born at Haerlem in 1609. After learning the principles of design from John Pinas, he was instructed in engraving by John Saenredam. His plates are neatly executed, but without much taste. We have, among others, the following by him:

The Portrait of Karel van Mander; *copied after J. Saenredam.*

Christ praying in the Garden; *after Peter Lastman.*

St. Peter delivered from Prison; *after J. Pinas.*

The Martyrdom of St. Peter; *after Guido.*

The Merciful Samaritan, in a landscape; *after his own design.* This print is not generally known, it is executed in a very pleasing style. *Nicol. Lastman, inv. et scul.*

[Balkema and Nagler place his birth in 1619. Zani calls him Nicolaus Petri, (i. e. Nicolas son of Peter,) and says he worked in 1606 and 1626. A print of Christ in the Garden, *after A. P. Lastmann,* and signed *Nicola Petri, sc.* 1648, is mentioned by Nagler. Brulliot quotes the same print, but reads 1608. Others are signed N. Lastmann only, without dates.]

LATER, [or LATRE,] J. DE, a very indifferent engraver, who flourished about the year 1720, and appears to have resided at Amsterdam, as he engraved some Bible-plates from the designs of Picart and others, published in that city, in 1720. He also engraved some portraits in mezzotint; among which is that of William III., with his hat on.

LAUB, T. This artist is miscalled, by Mr. Strutt, Lamb. He was probably of Germany, and engraved in mezzotint. His name, T. Laub, is affixed to a portrait of John James Scheuchzer. [He died in 1761, at the age of 76. His name was Tobias.]

LAVESQUE, JACOB, a Dutch painter, born at Dort in 1624. He was brought up in the school of Rembrandt, but from a singular capriciousness, instead of profiting by the lessons of that able master, he attached himself to an imitation of the works of John de Baan, a portrait painter of some eminence, but of very inferior capacity to his first instructor. His talents appear to have been confined to portraits, in which he was respectable.

LAULNE, STEPHEN, or STEPHANUS, an ingenious French engraver, born at Orleans in 1520. His prints, which are generally small, are very numerous; they are executed entirely with the graver, with great dexterity of handling, and very highly finished. He copied some of the prints of Marc Antonio with some success; but the greater part of his plates are from his own designs. His compositions are ingenious, and discover great fertility of invention. His drawing, though not always correct, is tasteful. He usually marked his prints with the initial of his Christian name, S., or S. F., or S. fecit, and sometimes *Stephanus, fecit.* The following are his principal prints:

A set of thirty Prints of Subjects from the Old Testament.

A set of eighteen Mythological Subjects; oval, very small.

The Twelve Months of the Year; circular.

Four; Jupiter, Neptune, Mercury, and Ceres; circular.

Four Subjects of Ancient History; oval.

The Four Monarchies; oval.

Four, of Rural Occupations; oval.

The Three Graces.

David and Goliath; *after Marc Antonio.*

The Murder of the Innocents; *after the same.*

The Martyrdom of St. Felicitas; *after the same.*

The Rape of Helen; *after the same.*

The Brazen Serpent; *after John Cousin.* This is one of his largest prints.

[Füssli and Zani place his birth in 1518; Brulliot maintains that it was in 1520; Nagler says it took place in 1510. The last date found on his prints is 1575; but Füssli says he worked in 1590; and some suppose still later.]

LAUNAY, NICHOLAS DE, a modern French engraver, born at Paris in 1739. He was a pupil of J.

L. Lempereur, and was received into the French Academy in 1777. We have by this artist a great number of prints, neatly executed with the graver. Among others, the following:

The Portrait of Abbé Raynal; *after Cochin.*

The Wise and Foolish Virgins; *after Schalken.*

The March of Silenus; *after Rubens.*

Christ driving out the Merchandisers; *after Jordaens.*

Angelica and Medoro; *after J. Raoux.*

Leda; and its companion, Endymion; *after Pierre.*

The Good Mother; *after Fragonard.*

The Favourite Child; *after le Prince.*

The Lime-kiln; *after Loucherbourg.*

A pair of Views of Ruins; *after Diétricy.*

The Triumph of Taste, a frontispiece for the History of the French Theatre; [and many others after painters of his time.]

He also engraved several vignettes, portraits, and book-plates. [He died about 1792.]

LAUNAY, ROBERT DE, was the younger brother and pupil of the preceding artist, born at Paris in 1754. We have several plates by him, executed in a neat, finished style, like that of Nicholas de Lanay; and he was also much employed in ornaments for books. The following are by him:

The unforeseen Misfortune; *after Greuze.*

The Marriage Contract; *after A. Borel.*

The Marriage broken off; *after E. Aubrey.*

The Egg-sellers; *after A. Vander Werf.*

The Turkish Bath; *after Barbier.*

[He died in 1814.]

LAURENT, [or LAWRENCE,] ANDREW. This artist, according to Basan, was an Englishman, and flourished about the year 1750. He chiefly resided at Paris, where he engraved the plates of the great Gallery at Versailles, after the designs of Cochin. We have also by him,

Saul consulting the Witch of Endor; *after Sal. Rosa.*

A Conversation; *after Teniers.*

The Hay Harvest, and its companion; *after Wowermans.*

[Andrew Laurent, or Lawrence, was a pupil of Ph. Le Bas. Brulliot misrepresents Bryan, when he says that he indicates that Lawrence died in 1740; whereas Bryan distinctly says that he flourished about the year 1750. If this artist engraved after Loucherbourg, as stated by Nagler, he must have lived still later than 1750. Nagler should have consulted Bryan before he repeated what was said by Brulliot. See the article DE LOUTHERBOURG.]

LAURENT, PETER, a modern French engraver, born at Marseilles about the year 1745. He established himself at Paris, where he has engraved several plates with considerable success, particularly landscapes. Among others, we have the following prints by him:

The Water-Mill; *after Boucher.*

The Washer-Woman; *after the same.*

Saying Grace; *after Greuze.*

A Caravan; *after Vander Does.*

The Passage of the Ferry-boat; *after Berghem.*

The Shepherdess; *after the same.*

The Fortune-Teller; *after the same.*

A pair of Landscapes, with figures and animals; *after Diétricy.*

An Italian Landscape, with figures and cattle; *after H. Roos.*

Shepherds rejoicing; *after Loucherbourg.*

A View of Mondragon, in Dauphiny; *after the same.*

A Sea-port, with architecture; *after the same.*

The Death of the Chevalier d'Assas; *after Casanova.*

[And others after P. Potter, K. du Jardin, Wouwerman, Poussin, Van Goyen, D. Feti, &c.]

[He was an excellent engraver. Writers of authority say he was born in 1739, and died in 1809. He

published in 1802, in conjunction with Robillard, the beautiful collection, entitled *Musée Français*.

[LAURENT, PIERRE LOUIS HENRI, son of the preceding, was born at Paris in 1779. He engraved several subjects from the life of St. Bruno, after *Lesueur*; the Death of the Virgin, after *Caravaggio*; the Martyrdom of St. Peter, the Dominican, after *Titian*; which form part of the *Musée Français*; the Rape of the Sabines, and the Finding of Moses, after *Poussin*; the Communion of St. Jerome, after *Domenichino*; and many others after the great masters. He published the collection of engravings of the *Musée Royal*, which forms a continuation of the *Musée Français*, published by his father.]

LAURENTIO, C. This artist, who is of little note, is mentioned by Mr. Strutt as the engraver of some of the portraits in *Priorata's History of the Emperor Leopold*. 1660.

LAURETTI, TOMMASO, called IL SICILIANO. This painter was a native of Palermo, and is said by Vasari to have been a disciple of Sebastiano del Piombo. At an early period of his life he established himself at Bologna, where he painted several pictures for the churches. To a more vigorous colour than was usual at his time, he added a great style of design, which he had acquired by the lessons of Sebastiano. Of his works at Bologna, the principal are the Martyrdom of S. S. Vitale and Agricola, in the church dedicated to those saints; in S. Giacomo Maggiore, the Resurrection of Christ, and the Burial of S. Agostino; the latter a grand and copious composition; and in S. Mattia, the Coronation of the Virgin. He was invited to Rome by Gregory XIII., to finish the ceiling of the Sala di Constantino, left imperfect at the death of Clement VII. He was no less patronized by Sixtus V. and Clement VIII. By the latter, he was engaged to ornament one of the saloons in the Campidoglio, where he painted in fresco the history of Brutus; one of his most considerable works. He was the second president of the Academy of St. Luke after its foundation, and flourished at Rome in great esteem, until his eightieth year. [He was living at the latter part of the sixteenth century.]

LAURI, BALTHASAR. This artist was born at Antwerp about the year 1570. He went to Rome when he was young, and became a scholar of his countryman, Paul Brill, under whom he proved a reputable landscape painter.

LAURI, FRANCESCO, was the elder son of the foregoing artist, born at Rome in 1610. Having shown an early disposition for historical painting, his father placed him under the care of Andrea Sacchi, who, discovering in him the dawn of uncommon genius, instructed him with the greatest care. On leaving that able master, he travelled through Italy, France, and Germany, and returned to Rome, where the most sanguine hopes were entertained of his reaching a distinguished rank in the art. These expectations were, however, unhappily destroyed by his premature death in 1635, at the age of 25. The only work mentioned by him is a ceiling in the Palazzo Crescenzi, at Rome, representing three Goddesses.

LAURI, FILIPPO. This painter was the younger son of Balthasar Lauri, born at Rome in 1623. He was first instructed by his brother Francesco Lauri, and on the death of that promising artist, became a scholar of Angelo Caroselli. The progress of Filippo was extraordinary, and he soon surpassed his instructor. Nature, who had not bestowed her graces on his person, endowed his mind with many

accomplishments. He had a turn for poetry, was well acquainted with history and the fable, and was a master of perspective. He succeeded better in easel pictures than in figures as large as life, though he painted some altar-pieces for the churches at Rome, particularly his picture of Adam and Eve in la Pace. His best works are his bacchanals, and subjects of the fable, which are ingeniously composed, the figures correctly and gracefully designed, with very agreeable landscapes in the back-grounds. He died in 1694. [His works have been favourites with English engravers, and have employed the talents of Woollet, Byrne, Walker, Bragg, Major, C. Watson, Wright, Mason, Ravenet, and others.]

LAURI, GIACOMO, an Italian engraver, a native of Rome, who flourished about the year 1610. He published, in 1612, a set of one hundred and sixty-six prints, entitled, *Antiquæ Urbis, Splendor, &c.*, consisting of views of the ancient buildings, &c. at Rome. They are executed with the graver in a poor style.

LAURI, or LAURIER, PIETRO. This painter was a native of France, though he resided the greater part of his life at Bologna, where he was brought up in the school of Guido. He painted several pictures for the churches at Bologna; some of which have the appearance of having been retouched by Guido. At the Cappucini is a fine picture of the Virgin presenting the infant Jesus to S. Felice; and in La Madonna della Liberta, S. Antonio da Padua. [He flourished about 1650.]

LAURIN, HENRY FREDERICK, [HEINRICH FREDERICK,] a modern German engraver, born at Dresden in 1756. He was a pupil of Adrian Zingg, and has engraved some landscapes in a neat and spirited style. Some of his first essays were after Salvator Rosa, Kobell, &c. We have besides the following by him:

Two Landscapes; after *Kleughel*.

A pair, the Fishermen, and the Waterfall of Liebethal; after *Zingg*.

Two large Views of Fano; after *Theil*.

A Landscape and Cattle; after *A. Vande Velde*.

[He died in 1830.]

LAURO, GIACOMO. In the *Memoire Trevigiane su le opere di disegno*, by *Federici*, is mentioned Giacomo Lauro, a scholar of Paolo Veronese, a native of Venice, though resident at Trevisi. In the church of the Dominicans, in that city, is a fine picture of St. Roch interceding for the persons afflicted with the plague; a grand composition, worthy of the school in which he was educated. He died young in 1605.

LAUTENSACK, HENRY, [or HEINRICH.] This old German engraver is miscalled, by Mr. Strutt, Hans, or John. He was born at Nuremberg about the year 1506, and was the son of Paulus Lautensack, an obscure painter, who taught him the rudiments of design. He engraved some plates in the style of Sebald Beham, though very inferior to him. He usually marked his prints with a cipher composed of the initials H. L. on a tablet, with an instrument resembling a graver, and the date



. We have by him the following:

The Martyrdom of St. Catherine.

The Crucifixion, inscribed, *Christum non istum. Sed Christum crede per istum*.

The Decollation of St. John; a small circular print.


A Boy holding a Flag.

A Boy standing on a Globe, with a bow in his hand.

He is said to have engraved on wood. [With re-

gard to this artist, real or supposed, the inquirer should consult Bartsch, Brulliot, Nagler, and others that they indicate, as there is much obscurity about him and his works. Some think that Heinrich and Hans are one. Zani says he died about 1590. The word *leytzen* is inscribed on some of the prints attributed to him: this is a subject for German etymologists.]

LAUTENSACK, HANS SEBALD, was the son of the preceding artist, born at Nuremberg about the year 1528. He is called by Mr. Strutt, Henry. We have by this artist several landscapes, etched in a dark, unpleasant style; and also some portraits, etched and finished with the graver, which possess considerable merit. His prints are generally marked with a monogram composed of the letters H. S. L.

on a tablet, with the date,  The following are his principal works:

PORTRAITS.

- Paulus Lautensack, painter of Nuremberg.
Hans Sebald Lautensack; *se ipse, sc.* 1552.
Hieronimus Schurstah, half-length; on one side his Arms, and on the other a Village with a Church. M.D.LIII.
Georgius Roggenhack. 1554.
The half-length of a Nohleman, with a beard; on one side his Arms, and on the other a fortified Castle. 1554.

SUBJECTS AND LANDSCAPES.

- A Landscape, with David and Goliath. 1551.
Christ curing the Blind at Jericho. 1559.
A Mountainous Landscape, with the History of Balaam and his Ass. 1559.
Villagers occupied in the Vintage. 1559.
A Landscape, with a Farm-Yard. 1551.
Two pleasing Landscapes; dated 1553 and 1555.
A grand Tournament. 1560; very scarce.
A representation of Public Games. 1560; very scarce.
A large View of Nuremberg, from the east; in three sheets. 1555.
A similar View of that city from the west; the same. 1552.

[Zani says "he was the son of Paul Lautensack, and brother of Heinrich; that his Christian name was Hans, not Hans Sebald. That the mark H. L. S. on the tablet in his engravings, ought to be read *Hans Lauten-Sack*, and not *Hans Sebaldus Lautensack*, as it has been improperly interpreted by all writers." If the inscription on his own portrait, as quoted above, be correctly given, this falls to the ground. Nagler, who gives the fullest account of his prints, does not mention it. The latest date is 1560.]

LAUW, or LAW, an English mezzotinto engraver, by whom we have several plates, *after Teyniers* and other masters.

LAUWERS, NICHOLAS, a Flemish engraver, born at Leuze, near Tournay, about the year 1620. He studied at Antwerp, under the celebrated engravers *after Rubens*, and attached himself particularly to the style of Paul Pontius, which he imitated with success, without however equalling that eminent artist, either in the firmness of his graver, or the correctness of his design. We have several prints by him from various masters; but his best plates are those he engraved *after Rubens*. The following are his principal works:

PORTRAITS.

- Isabella, Infanta of Spain, with two Children, one holding a crown, the other her arms; *after Rubens*.
Fran. Leho Blancatio; *after Vanduyck*.

SUBJECTS AFTER VARIOUS MASTERS.

- The Adoration of the Magi; *after Rubens*.
Christ before Pilate; *after the same*. In the latter impressions of this print, the name of *Bolswert* is substituted for that of *Lauwers*.

The Descent from the Cross; *after the same*.

The dead Christ on the knees of the Virgin, with Mary Magdalene; *after the same*.

The Triumph of the New Law; in two sheets; *after the same*.

St. Cecilia, with Angels; *after Gerard Seghers*.

Gamesters and Smokers in a Tavern; *after the same*.

Jupiter and Mercury, with Baucis and Philemon; *after J. Jordans*.

The Virgin appearing to a Carmelite; *after Diepenbeck*.
St. Agabus before the Virgin; *after the same*.

LAUWERS, CONRAD, was the younger brother of Nicholas Lauwers, born at Leuze about the year 1623. He learned engraving at Antwerp, and executed several plates *after the Flemish masters*, and others, with the graver, in the style of his brother, though inferior to him. We have the following by him:

PORTRAITS.

- Aertus Quellinus, Junior, architect; *after J. de Decyts*.
Peter Verbrugghen, sculptor; *after E. Quellinus*.
M. A. Capello, Bishop of Antwerp; *after Diepenbeck*.
Anthony Vigier, Jesuit; *after J. Cossiers*.

SUBJECTS AFTER VARIOUS MASTERS.

- Elijah in the Desert, with an Angel bringing him food; *after Rubens*.
Christ hearing his Cross; *after the same*.
The Penitence of St. Peter; *after Cossiers*.
The Crucifixion; *after the same*.
The Virgin, with the infant Jesus, St. Elisabeth, and St. John, in a landscape; *after Schiavone*.

[**LAWRENCE, SIR THOMAS**, an English portrait painter, was born at Bristol in 1769. His father was brought up to the legal profession, which, however, he never followed; through the interest of his wife's relations he was appointed to the office of supervisor of excise, which, soon after the birth of his son, he resigned, and became landlord of the White Lion Inn. Not being successful at Bristol, Mr. Lawrence, in 1772, was enabled, by the assistance of his friends, to become landlord of the Black Bear at Devizes, where he remained till 1779. This inn was at that time much frequented by the rich and fashionable who resorted to Bath, and generally stopped at Devizes. It was here that young Lawrence manifested that decided predilection for the art in which he subsequently attained such eminence. He drew striking likenesses with the pencil and pen while yet a child in petticoats. He was likewise remarkable for the feeling and taste with which he recited poetry, in which he had been trained by his father, who never failed to introduce him to his guests, who were delighted with the boy's manners and personal beauty. It appears, however, that his education, in other respects, was very little attended to; for he was removed from school when only eight years old; so it can hardly be said that he received any school education. His father, being again unsuccessful in business, left Devizes, and in 1782 settled at Bath, where he placed his son, for a time, as a pupil with Mr. Hoare, the painter in crayons. It was here he acquired that taste that qualified him to become the most fashionable painter of fashionable female beauty. At the age of thirteen he received from the Society of Arts the great silver pallet, gilt, and five guineas, for a copy in crayons, of the Transfiguration. In 1787 his father brought him to London, and he was introduced to Sir Joshua Reynolds, who gave him good advice and encouragement. In the same year he exhibited at Somerset House seven of his portraits, all of females. From that time his fame and practice increased. In 1791 he was chosen associate of the Royal Academy; in 1792 George the Third appointed him

successor to Sir Joshua Reynolds, as principal painter in ordinary, and the Dilettanti Society also chose him for their painter. From that time every exhibition at Somerset House offered proofs of his talents; yet these pictures were but a small portion of those which he executed. The reputation he had acquired induced the Prince Regent (afterwards George the Fourth) to commission him to paint the portraits of the Sovereigns, Statesmen, and Generals, who had been actively engaged in the last great contests with Napoleon; which labour he commenced in 1814, with the portraits of the king of Prussia, Platoff, and Blucher, who were then in England. In 1815 he was knighted by the Regent; in 1818 he proceeded to the congress at Aix-la-Chapelle; thence to Vienna; and in May, 1819, to Rome, where he painted the portraits of Pope Pius and Cardinal Gonsalvi. The portraits he painted, in obedience to his commission, are now in the Waterloo Hall at Windsor Castle. While Lawrence was absent on the continent, Benjamin West, the president of the Royal Academy, died in 1820, and he was elected to the vacant chair. He returned to England loaded with honours and presents received abroad, to meet with equally flattering distinctions at home: these he continued to enjoy till his death, which occurred on the 7th of January, 1830. As a very copious account of almost every matter relating to this artist is given in his "Life and Correspondence," by Mr. Williams, it is unnecessary to give a detailed catalogue here of the very numerous portraits of persons of the highest ranks in society produced by his pencil. Dr. Waagen, speaking of the collection of portraits in the Waterloo Hall at Windsor, says, "Among so great a number all cannot be equal in merit. I was particularly pleased with those of the Pope, Cardinal Gonsalvo, and the Emperor of Austria. Besides the graceful and unaffected design, the clear and brilliant colouring, which are peculiar to Lawrence, these are distinguished by greater truth of character, and a more animated expression, than is generally met with in his pictures." One of his eulogists observes, that he evidently profited by the sound advice given to him by Sir Joshua Reynolds, "not so to imitate the old masters as to give a richness of hue rather than the ordinary hues of nature, but to paint what he saw; but at the same time not to fall into the vulgar error of making things too like themselves." As opinion is not settled respecting his merits as an artist; of the influence his examples are likely to have on the rising generation of portrait painters; of the rank he is entitled to hold with those who have most distinguished themselves in the same line, both ancient and modern; nor is it likely to be during the lives of his contemporaries: it must be left to posterity to pronounce the judgment. Neither praise nor censure will now affect him; but either, justly bestowed, may be of benefit to others.]

LAWRIE, ROBERT, an English engraver in mezzotinto, born about the year 1740. We have by this artist some portraits, and various subjects, which possess considerable merit. Among others, the following:

PORTRAITS.

George III.; *after Zoffany*. 1772.
The Queen; *after the same*. 1772.
The Prince of Wales and Duke of York. 1772.
Elizabeth, Duchess of Hamilton; *after C. Read*.
Stephen Francis, Duke de Choiseul; *after Vanloo*.

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Rubens*.

The Holy Family returning from Egypt; *after the same*.
The Crucifixion; *after the same*.
The same subject; *after Vanduyck*.
The Incredulity of St. Thomas; *after Rembrandt*.
The Adoration of the Magi; *after A. Cazali*.
Sun-rise, a landscape; *after G. Barret*.
A hard Gale; *after Vernet*.
A Squall; *after the same*.
The Quack Doctor; *after Dietricy*.

[It is supposed that he died about 1804.]

LAZZARI, DONATO, called BRAMMANTE DI URBINO. This distinguished artist has been so celebrated as an architect, that little has been recorded of his works as a painter. According to Colucci, in his *Antichità Picene*, he was born at Castel Durante, in the Duchy of Urbino, in 1450, others say in 1444. He first applied himself to painting, and studied the works of Fra. Bartolomeo Corradini, called Carnevale. The few paintings which remain of him are at Milan, and in the state, and are mentioned with distinction by Lomazzo. He painted subjects of sacred and profane history, and portraits, in which his style resembles that of Andrea Mantegna. His fresco works in the churches at Milan have either perished, or are nearly obliterated; but something of him has been preserved in the Palazzo Castiglione, and in that of the Borri family. In the church of the Carthusians at Pavia, there is a chapel painted by Bramante, in fresco, in which the figures are grossly and heavily designed, and the colouring crude and raw. Both his powers and his taste led him to architecture, to which he devoted himself with the most brilliant success. He was superintendent of the buildings to Julius II., and died at Rome in 1514. [There is a print in Rosini (plate 105) which will give a favourable idea of Bramante's style in fresco painting. It should not be omitted that he was a relation, and the instructor of Raphael in architecture. The name *Lazzari* is merely feigned.]

LAZZARINI, GREGORIO. This artist was born at Venice in 1654, and was a scholar of Francesco Rosa, a Genoese painter, who resided some time at Venice. He soon abandoned the dark and gloomy style of his instructor, and aimed at the higher excellencies of the simple and natural. On viewing the works of Lazzarini, we should suppose him to have been educated in the Bolognese, or rather in the Roman school. Lanzi, however, asserts that he never quitted Venice, and that by the impulse of his genius alone he conciliated the esteem of the most distinguished professors of his time, particularly Carlo Maratti, who was not much accustomed to over-rate the talents of his contemporaries. When the Venetian ambassador, then resident at Rome, proposed a commission to the Roman artists to paint a picture for the Sala dello Scrutinio, at Venice, Carlo Maratti had the liberality to refuse the offer, expressing his surprise that he should apply to the painters of Rome, possessing at Venice such an artist as Lazzarini. Of the justice of Maratti's appreciation of his talents, he has given evident proof in the picture he painted on that occasion, representing the triumphal memorial of the Morosini. He distinguished himself more in his admired picture of S. Lorenzo Giustiniani, at the Patriarcale, which is esteemed by Lanzi the finest oil painting of the Venetian school of the period at which he lived, whether we consider the grandeur of the composition, the elegance of the contours, or the interesting variety in the heads and attitudes. [According to Zanetti, this artist died in 1740, at the age of 86; Longhi says in 1730, at the age of 75;

and the author "della Guida di Venezia," says he died in 1733. As these three writers were Venetians, to which are we to give credit?]

LEADER, WILLIAM, an English mezzotinto engraver, by whom we have a few prints; among others, a small upright plate, representing Samson in Prison; *after Rembrandt*.

LEAL, DON SIMON DE LEON, a Spanish painter, born at Madrid in 1610. He was a scholar of Pedro de las Cuevas, and distinguished himself both in history and portraits. In the latter, he formed his style from the chaste and simple colouring of Vanduyck. Of his historical works at Madrid, the most considerable are, the principal altar-piece, and a series of pictures of the infancy of Christ, in the new church of the Noviciado of the Jesuits; and the Immaculate Conception, in the church of the Capuchins. He was appointed painter to the Queen, and was much employed by the court. He died at Madrid in 1687. [The name of this artist, as given by Bermudez, is LEON LEAL, Don Simon de.]

LEAL, DON JUAN DE VALDES. See VALDES.

LE BAS. See BAS.

[LEBEL, or LE BEL, CHARLES JACQUES, a French historical painter, who flourished from 1806 to about 1827, and produced several interesting works relating to the French nation: among them, that of Napoleon visiting the Hospital at Mount St. Bernard; the Reduction of the City of Paris by Henry IV.; an Incident in the Life of Marshal de Turenne; a Trait of Humanity in a French Grenadier; and others of a similar kind. The picture of Turenne asleep on the field of battle, in winter, and his officers sheltering him with their cloaks from the inclemency of the weather, was in the collection of the late Baron Bolland. Lebel also painted a great number of portraits. The date of his death is not mentioned by Gabet.]

[LEBRUN, JEAN-BAPTISTE TOPINO, a French historical painter, was a scholar of David, and condemned to death in 1801, for conspiring against the life of the First Consul. The most esteemed picture by this artist is The Death of Caius Gracchus, which was purchased by the government, and placed in the Museum at Marseilles, the city of his nativity.]

[LEBRUN, MADAME E. L., whose maiden name was Vigée, received some instruction from Joseph Vernet and Greuze. Gabet is too polite to mention the lady's age. She was living, however, in 1828. She painted a number of very pleasing semi-allegorical subjects, and many portraits of distinguished persons; among which were Lady Hamilton, in the characters of a Sibyl and a Bacchant; Pae-siello; Madame de Stael as Corinna; Madame Catalani at the Piano; La Bruyere; the Abbé Fleury; and several princes and royal personages. In some of her pictures, she imitated the style of Greuze. She was a member of the Academies of Paris, Bologna, Parma, St. Luke, at Rome, Berlin, St. Petersburg, Rouen, Geneva, and lastly of Vaucluse. She was not a member of the Royal Academy of England; for though she painted the portrait of the Prince of Wales, the Academicians were either blind to her merit, or not sufficiently gallant to admit her among them.]

LECCÉ, MATTEO DA, [LECE, or LECCIO]. According to Baglioni, this artist was of some eminence at Rome in the pontificate of Gregory XIII. He painted chiefly in fresco, and aimed at the great style of Michael Angelo Buonaroti, but without much success. In the church of S. Eligio degli

Orefice, is a picture by him of the Virgin and Infant, with St. Stephen, St. Lawrence, and other saints; and in the Chiesa Nuova, a large altar-piece of the Transfiguration. [This artist is also called *Perez de Alesio*; he flourished in 1580, and it is supposed died in 1600.]

LEDERER, HANS JOHN. To this artist Professor Christ attributes some engravings marked with the cipher **H.L.** [There is great uncertainty respecting this artist; at all events the name *John*, in addition to *Hans*, is wrong. Brulliot mentions a *Jerome Lederer*, and says there are four prints by him expressing the characters of men, as the 'Sanguine,' the 'Phlegmatic,' the 'Choleric,' and the 'Melancholic.' The first of these has the name *h. lederer*, and the last a mark, which may be taken for *I. L.* or *H. L.* Malpe, he says, attributes these prints to *Hans Lederer*. (See plate of monograms.) Nagler gives the latinized name *Hieronymus*.]

LEDERLIN, JAMES, [or JACOB], a German engraver on wood, born at Tubingen about the year 1565. He executed a set of wooden cuts of the portraits of the professors of the University in that city, which were published by Erhard Zell in 1596. There are other prints by this master, some of which are dated 1590. He usually marked his prints with the monogram **L.L.**
1530.

LEDERSBASCH, CHRISTOPHER. By this artist, who was apparently a German, we have some slight, incorrect etchings, among which there is a large upright print, arched at the top, representing Samuel presented in the Temple; *after Romanelli*.

LEDÉSMA, JOSEF DE. According to Palamino, this Spanish artist was a native of Old Castile in 1630, where he learned the first rudiments of the art, but he afterwards studied at Madrid, under Don Juan Carenno, and became a correct designer, and an excellent colourist. There are some pictures by him in the church of the Colegio de San Thomas; but his most admired performance is the Deposition from the Cross, with the Virgin, Mary Magdalene, and St. John, in the church of the Augustinos Recoletos, which his biographer asserts is alone sufficient to immortalize his reputation. He died at Madrid in 1670.

LEEPE, JOHN ANTHONY [VANDER]. This painter was of an honourable and opulent family, originally of Brussels, which city his parents left on account of the troubles then prevalent in Brabant, and settled at Bruges, where our artist was born in 1664. Among other accomplishments, he was instructed in drawing, and showed so marked a genius, and so strong an inclination for the art, that his parents permitted him to indulge his desire of becoming a painter. Indefatigable in his studies after nature, he was constantly in the fields and forests, or on the sea-shore, designing every object that attracted his attention, with a truth and precision which appear in all his works. He particularly excelled in the representation of sea-pieces, both when that element is agitated by storms, or in the tranquillity of a calm; subjects which he treated with surprising fidelity. Vander Leepe was also an eminent landscape painter, in which he imitated the grand style of Gaspar Poussin. His pencil is light and flowing, and his colouring is agreeable, though occasionally too cold. As he was not successful in the design of the figure, his pictures are generally decorated with those of his townsmen, Duvenende and Kerckhove. He died in 1720.

LEEST, ANTONIUS VAN. This artist is mentioned by Papillon, who states him to have been an engraver on wood of some talent, and executed, among others, four cuts of the Four Evangelists, which, according to that author, possess considerable merit.

LEEUEW, GABRIEL VANDER. This painter was born at Dort in 1643. He was the son of Sebastian Vander Leeuw, a painter of landscapes and animals, who had been a scholar of Jacob Gerritz Cuyp, from whom he received his first instruction in the art. In a short time he greatly surpassed his father, when he went to Amsterdam, where he formed an intimate acquaintance with David vander Plaas, with whom he formed the project of visiting Italy. In his journey through France he passed four years at Paris, and two at Lyons, in both which cities he was induced to make some stay, by the flattering encouragement he met with. On his arrival at Rome, he improved his style, by studying the works of Benedetto Castiglione, and Rosa da Tivoli. He painted landscapes with cattle, which were ingeniously composed, the animals well drawn, and touched with a fire and spirit rarely found in the painters of the Dutch school. After a residence of ten years at Rome and Naples, he returned to Holland, where his pictures were at first ardently sought after; but such was his facility and despatch, that they became too numerous for the public curiosity, and the demand for them decreasing, he conceived the plan of returning to Italy, where his works were still in great repute. The bold and masterly handling of his pencil was less acceptable to his countrymen than the patient precision and laborious finish of the generality of their painters. With the intention of travelling through France to revisit Italy, he went to Dort, for the arrangement of some family affairs, where he died suddenly in 1688. [Gabriel vander Leeuw etched several plates of animals in the style of Castiglione and H. Roos. When in Italy, he signed these *G. Leone*, (Leone having the same signification in Italian as Leeuw in Dutch,) which has given rise to a mistake that the prints so signed are by a Guillaume, or William, Leone, and the Italians write him as such, born at Parma in 1664!]

LEEUEW, PETER VANDER. This artist was the younger brother of Gabriel vander Leeuw, born at Dort in 1644, and was also instructed by his father. Finding that the bold style of Gabriel was not agreeable to the taste of his countrymen, he adopted one more finished and minute. The charming pictures of Adrian van de Velde were then deservedly in the highest repute, and he devoted himself to so close and exact an imitation of them, that no painter has so nearly approached the exquisite touch of his pencil, and the tenderness and suavity of his colour. His animals, without the precious finishing and characteristic correctness of Adrian, are not ill drawn, and his figures are neatly and spiritedly touched. His skies are clear and sunny, and his distances are agreeably degraded. The pictures of Peter vander Leeuw may easily be confounded with the early productions of his fascinating model.

LEEUEW, JOHN DE, a Dutch engraver, born at the Hague about the year 1660. In conjunction with John Lamsvelt, he engraved the portraits for Le Vassor's History of Louis XIII. We have also by him the following portraits:

Carolus Niellius, D. Theol. *J. de Leeuw*, sc.
James William Imhof, Senator of Nuremberg; *D. Leeuw*, fec.
Joseph Justus Scaliger.

John, Duke of Marlborough; *veni, vidi, vici*.
Abraham Cowley, poet; for the edition of his works, published in 1700.

LEEUEW, THOMAS DE. See LEU.

LEEUEW, WILLIAM DE, a Flemish engraver, born at Antwerp in 1610. He was a disciple of Peter Soutman, but instead of following the neat, finished style of that artist, his etching is bold and free. There is a coarseness and want of harmony in his prints, though his manner is well adapted to some of the subjects he engraved, particularly his huntings, *after Rubens*. The following are his most esteemed prints, which are sometimes signed with his name, and sometimes marked with the cipher **WZ**.

Lot and his Daughters; *after Rubens*. The first impressions are before the name of *C. Dankertz*.
Daniel in the Lions' Den; *after the same*. The first impressions of this plate are also before the name of *Dankertz*.

The Virgin, supported by Angels, called Mater Dolorosa; *after the same*; scarce.

The Martyrdom of St. Catherine; *after the same*; fine and scarce.

Four large plates of Huntings; *after the same*. The same subjects are engraved by *P. Soutman*, viz. the Lion-hunt, the Boar-hunt, hunting the Wolf, and the Crocodile and Hippopotamus.

Tohit and his Wife; *after Rembrandt*.

David playing on the Harp before Saul; *after the same*.

The Portrait of Rembrandt's Wife; *after the same*.

A Female with a Veil; half-length; *after the same*; inscribed *Marianne*.

St. Francis in Meditation; *after J. Lievins*.

A set of four large Landscapes; *after Adrian Nieuwant*.

These prints are in a more finished style than is usual with him; they are scarce.

[By different writers his birth is placed in 1600, 1602, 1603, and 1610. He died about 1665.]

LEFEBURE, ———. See FEVRE.

LEGAT, FRANCIS. If this artist was not a native of England, he resided in London about the year 1780. He engraved several plates in a very finished style, in which he appears to have imitated the fine manner adopted by Sir Robert Strange; though his prints cannot boast of that power and brilliancy of effect which distinguish the works of that distinguished engraver. Among others, we have the following plates by him, which were engraved for Mr. Boydell:

Mary, Queen of Scots, resigning her Crown; *after Gavin Hamilton*.

The Continence of Scipio; *after N. Poussin*.

The King, Queen, and Laertes, in Hamlet; *after West*.

[Also a Scene in Richard the Third, *after Northcote*; and another Scene in King Lear, *after Barry*.]

LEGNANI, STEFANO, called LEGNANINO. According to Lanzi, this painter was born at Milan in 1660. He was called Legnanino to distinguish him from his father, Cristoforo Legnani, a portrait painter, by whom he was instructed in the first rudiments of design. He afterwards studied at Bologna under Carlo Cignani, and at Rome under Carlo Maratti. In both those cities, he proved himself a creditable scholar of those masters. His compositions are sedate and judicious, and there is an *impasto* and a lucidity in his colouring, not usual in the school of Maratti. He distinguished himself as a fresco painter, particularly in S. Angiolo at Milan, where he has represented a battle gained under the protection of St. James, which is treated with a fire and capacity equal to the most difficult subjects in the art. Many of his works are at Genoa, Turin, and in the Piedmontese. The cupola of S. Gau-

denzio at Novara, is esteemed one of his most accomplished works. He died in 1715.

[**LEGOTE, PABLO**, a Spanish historical painter, established at Seville about the middle of the seventeenth century. He must have been an artist of considerable talent, as his pictures have been attributed by travellers, supposed to be competent judges, to Alonzo Cano and the elder Herrera: among others, that of the great altar-piece of Santa Maria de Lebrixa, and the Apostles, half-lengths, in the church of la Misericordia, at Seville; of which there are documents that prove the payment to Legote for the work. He was patronized by Cardinal Spinola, Archbishop of Seville, for whom he painted the Apostles, full-lengths and life-size, in the archiepiscopal palace. In these pictures will be found those qualities that constitute a great painter; nature, truth, good design, and beautiful colour. He was living at Cadiz in the year 1662, as appears by payments made to him there for painting standards for the naval armaments to the Indies.]

[**LEJEUNE, LOUIS FRANÇOIS, BARON**, and formerly aide-de-camp to General Berthier, was born at Strasbourg in 1775. He claims a place here as the painter of many of the battles in which he was engaged, and the French had the honour of victory; among them are those of Marengo, Lodi, Aboukir, (on land,) Mount Tabor, the Pyramids, the Passage of the Rhine by Jourdan, the Battle of Moskowa, and several others, all designed at the several actions, and afterwards transferred to canvass. He was a chevalier of the order of St. Louis, and commander of the Legion of Honour in 1831. Some of the battles have been engraved by Coiny and Bovinet.]

[**LEIGEL, GODEFREY**. This artist was a native of Switzerland, and flourished from the year 1530 to 1550. He engraved a set of wooden cuts of figures for the Bible, which are marked with a cipher composed of his initials **G**. [The engraver who used this mark, and a similar one on a tablet, (if it be one artist,) must have flourished from 1527 to 1560. See Bartsch and Brulliot.]

[**LEIPOLDT, J.** The name of this engraver is affixed to a small oval portrait of Mary, Queen of Scots, with a Crucifix in her right hand and the axe in her left. At the corners are the arms of England, Scotland, Ireland, and France. It is rather scarce.]

[**LEISMAN, JOHN ANTHONY**, a German painter, born in 1604. Without the help of a master he had acquired some ability in design, by copying the prints and pictures to which he had access, when he resolved to visit Italy in search of improvement, and went to Venice, where he contemplated with admiration the works of the best masters of that school. His natural talent, assisted by the study of such models, soon distinguished itself; and his pictures attracted the attention of the principal admirers of the art in that city. Although he painted historical subjects and portraits, he was more celebrated for his landscapes and sea-ports, which he embellished with architecture, in a fine style. He died in 1698. [The name of this painter was *Johann Anton Eismann*, not Leisman. His landscapes are of a romantic character, with waterfalls and buildings, somewhat in the manner of Salvator Rosa.]

[**LELIE, ADRIEN DE**, born at Tilbourg in 1755, was a scholar of Quertenmond at Antwerp. He

made copies of many of the portraits by Rubens and Van Dyck, at Dusseldorff, and also of historical pictures by Italian and Dutch masters. By the advice of Professor Camper, he established himself at Amsterdam, where he painted a great number of portraits and cabinet pictures; among the latter is one of the celebrated amateur Joan Gildemeester showing his collection to a party of ladies and gentlemen, in which the principal pictures are readily recognised. In the Museum at Amsterdam there is a picture by him of an interior with a peasant filling his pipe, and a woman with an infant; and one of a young student at his lesson, which obtained great applause, was in the possession of Madame Van den Berghe, of Ghent. His pictures are highly esteemed in Holland and Germany, and are to be met with in the best modern collections. He died at Amsterdam in 1820.]

[**LELIENBERG, (CHRISTIAN ?)** a painter of dead game, and subjects of the chase, in the manner of Weeninx, flourished about 1663, according to the date on some of his pictures. No particulars of him are recorded by the Dutch writers.]

[**LELLI, ERCOLE**. This artist was a native of Bologna, and a scholar of Gio. Pietro Zanotti. He appears to have applied himself more to the study of the anatomy of the human body than to painting; and is more celebrated for his anatomical preparations in wax, at the Bolognese Institute, than for his works as a painter. The only paintings mentioned of him are his picture of the Virgin and Infant, with S. Antonio di Padoua, and S. Chiara, in the church of S. Andrea delle Scuole, at Bologna; and a S. Fedele, at the Cappuccini, at Piacenza. He was an eminent teacher of design, and had many pupils. He died in 1766.]

[**LELLI, GIOVANNI ANTONIO**. According to Baglioni, this painter was born at Rome in 1591, and was a disciple of Lodovico Cardi, called Cigoli. Although he was more employed in easel pictures for private collections, there are some of his works in the churches at Rome, which entitle him to the rank of a respectable historical painter. In S. Matteo in Merulano, is an admired picture by him of the Annunciation; and in the cloister della Minerva, his most celebrated work of the Visitation of the Virgin to St. Elisabeth. He died in 1640.]

[**LELY, SIR PETER**. This eminent painter was born at Soest in Westphalia, in 1617, where his father, a captain of infantry, was in garrison. His family name was Vander Faes; but his father acquired the name of Lely, on account of his being lodged at a house of which the front was ornamented with a lily. Finding that his son's disposition led him rather to the cultivation of art than the pursuit of arms, he placed him under the care of Peter Grebber, at Haerlem, where he did not remain more than two years, when his master acknowledged that his instruction could no longer be useful to him; and when he was little more than twenty years of age, he had acquired a considerable reputation as a painter of landscapes and portraits. On the death of Vandyck, 1640, he determined to visit England, where he arrived the following year. He first painted landscapes, with historical figures; but on seeing the works of Vandyck, and finding that portrait painting was more encouraged than any other branch of the art, he devoted himself entirely to it, in which he imitated the style of his illustrious predecessor, and soon surpassed all his contemporaries. On the arrival of William, Prince of Orange, in 1643, when he came to England to be united to

the Princess Mary, Lely was, under his auspices, introduced to the notice of Charles I., whose portrait he painted, and those of William and the Princess. The tragical events which followed, though generally fatal to the arts, did not occasion Lely to leave England. He remained to paint the rising, as well as the setting sun. It is related on the authority of Captain Winde, who assured the Duke of Buckingham of the fact, that Cromwell sat to him, and whilst he was painting his portrait, said to him, with his characteristic bluntness, "Mr. Lely, I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and every thing as you see me, otherwise I will never pay you a farthing for it." At the Restoration, Lely's business and reputation increased. He was in great favour with Charles II., who appointed him his principal painter, and conferred on him the order of knighthood. It would be in vain to attempt a recapitulation of the works of this master. They are generally portraits to the knees, and a great majority of them of ladies. Of his historical pictures, few are known; the following are mentioned by Lord Orford. "At Windsor is a Magdalene, with a sleeping Venus; the Duke of Devonshire has the story of Jupiter and Europa; Lord Pomfret had that of Cimon and Iphigenia; and at Burleigh is Susanna and the Elders." Compared with the portraits of Vandyck, those of Lely will be found deficient in the simplicity of his design, and in the purity of his colouring. If those of the former are occasionally tame, they are always natural, and his draperies are properly and tastefully thrown. Lely endeavoured to supply the want of taste with ideal finery; and there is something of affectation in the airs of his heads, and in the capricious arrangement of his habiliments. It must, however, be allowed, that his female portraits are sometimes more beautiful than those of Vandyck; but in those of men, he is every way his inferior. Sir Peter Lely died in 1680, and was buried in Covent Garden, where there is a monument with his bust by Gibbon, and a Latin epitaph by Thomas Flatman. Sir Peter Lely etched a plate of a Shepherd and Shepherdes. [Peter Lely was really a fine portrait painter, superior to any court painter in England since his time. His colouring is beautiful and permanent; there is a graceful air about his females that marks them as persons of high rank and breeding, and not as put on merely while they sat for their portraits; it becomes them. If his draperies sit loosely, it should be remembered that it was the fashion of the period. As far as regards costume Van Dyck was more fortunate. "The sleepy eye that spoke the melting soul," was perhaps an affectation of the ladies of a voluptuous court; the court-painter therefore adopted it. It is one of the distinguishing characteristics of the beauties that fluttered around the dissolute Charles. It has been remarked that his ladies have all beautiful hands. He knew how to paint them; and it was not left to the engraver to mend what the painter had marred. The backgrounds to his portraits were generally painted by others, especially where landscape was required.]

LEMENS, BALTHASAR VAN. This painter was born at Antwerp in 1637, and was one of the first artists who visited England after the Restoration, which held out a prospect of a revival of the encouragement of the art, but his expectations were disappointed. He painted small historical subjects, in which he displayed a fruitful invention, and a

neat and ready execution. But the fashion of the time was confined to portrait-painting, and he was under the necessity of finishing the draperies and back-grounds for other artists. He died in 1704.

[LEMIRE, NOEL, born at Rouen in 1723, was a scholar of Lebas. He made numerous illustrative engravings for books; particularly for les Contes de la Fontaine; les Métamorphoses d'Ovide, published by him and Basan in 1770; also an edition of the Temple de Gnide, for which he made all the engravings. Independent of these he engraved for other works a great number of subjects after Cochin, Eisen, and Moreau. There are also by him portraits of La Fayette and Washington; and subjects from Teniers, Caracci, A. del Sarto, and other Italian and Dutch masters. *Le Gâteau des Rois*, a satirical representation of the partition of Poland, by Moreau, was seized and the plate destroyed. Lemire died in 1801.]

LEMPEREUR, JOHN DENNIS, a French amateur engraver, born at Paris in 1710. He possessed an extensive collection of pictures and drawings. For his amusement he etched a variety of plates after Pietro da Cortona, Benedetto Castiglione, Vandyck, and others.

LEMPEREUR, JOHN BAPTIST DENNIS. This gentleman was the son of John Dennis Lempereur, born at Paris in 1740, and inherited the taste and talent of his father. He etched several plates after various masters, as well as from his own designs. Among others, we have by him the following:

The Angels announcing to the Shepherds the Nativity of Christ; *after Boucher.*

The Murder of the Innocents; *after Pierre.*

Two Landscapes; *after Ruysdael.*

LEMPEREUR, LOUIS SIMON, a French engraver, born in Paris in 1725. He was a pupil of Peter Aveline, and followed the style of his instructor. We have several prints by this able artist, which prove him to have possessed very eminent talents. He was a member of the French Academy. The following are his principal plates:

PORTRAITS.

E. Jaurat, Painter to the King; *after Roslin*; engraved for his reception into the Academy in 1775.

P. L. B. de Belloy, a dramatic poet; an emblematical portrait. 1765.

Philip Cayeux, sculptor; *after Cochin.*

Claude Henry Watelet; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Bathers; *after C. Vanloo.*

The Triumph of Silenus; *after the same.*

Aurora and Tithon; *after Pierre.*

A Sacrifice to Pan; *after the same.*

Bacchus and Ariadne; *after the same.*

The Forge of Vulcan; *after the same.*

The Rape of Europa; *after the same.*

Pyramus and Thisbe; *after J. B. Cazes.*

The Garden of Love; *after Rubens*; the same subject is engraved by Clouet and C. Jegher.

A Spanish Festival; *after Palamedes.*

A pair, Flemish Merry-makings; *after Teniers.*

The Rape of Proserpine; *after La Fosse.*

LEMPEREUR, CATHERINE ELIZABETH. This ingenious lady was the wife of the preceding artist, born at Paris in 1726. She was instructed in engraving by L. Cars and Fessard. We have several prints by her, executed in a neat, pleasing manner, among which are the following:

Two Views of Architecture; *after Pannini.*

The Milkmaid; *after Teniers.*

The Dangerous Forest; *after Wowermans.*

The Rural Labours; *after the same.*

The Departure of Jacob; *after Boucher*.

A set of six Marine Subjects and Sea-ports; *after Ver-net*.

LENCKER, HANS JOHN, a German engraver of little note. He lived about the year 1623, and engraved a frontispiece to a book on perspective, published at Nuremberg in that year. [Hans Lencker was an engraver of greater eminence than Bryan seems to have been aware of. There has been much inquiry and discussion respecting his identity. The mark attributed to him resembles, in some cases, that supposed to have been used by Heinrich Lautensach; and works really executed by Lautensach have been ascribed to Lencker from that circumstance. But Brulliot gives other monograms, with dates annexed, that sufficiently distinguish the two artists. He says that Hans Lencker was a goldsmith and engraver, and flourished at Nuremberg in 1573. He cites two prints, one of Pyramus and Thisbe, the other of Birds on the Branches of Trees and the Stalks of Flowers, among which is an owl seated on a mouse, which have the monogram **H**.

He further observes, that these prints ought to be attributed to Lencker, because we are acquainted with works in the same style engraved and enamelled in silver, which have the mark composed of the letters HL and N, (that is to say, *Hans Lencker Nurembergensis*), and the year 1573. It is found on arabesques enlivened with small figures, birds, and quadrupeds, engraved in silver and enamelled in colours. The royal library at Munich contains a book of prayers ornamented with beautiful miniatures, the covers of which are executed in the manner above described; they bear also the mark, his name, and the year 1573. There are other works attributed to this artist, which the curious will find described in Brulliot, *Dictionnaire des Monogrammes, &c.*]

LENFANT, JOHN, [JEAN,] a French engraver, born at Abbeville in 1615, [and died at Paris in 1674.] He was a pupil of Claude Mellan, and followed the first style of that master, in which he used the cross strokes. His plates are neatly executed with the graver, but in a cold, stiff style. The greater part of his prints are portraits, which are the best of his works. Among others, we have the following by him:

PORTRAITS.

- The Count de Brienne; *after Le Brun*.
 Jacobus de Souvre; *after Mignard*.
 Franciscus du Tillet; *Lenfant ad vivum faciebat*. 1664.
 Nicholas Blasset, architect and sculptor. 1658.
 Franciscus de Harlay, Rothomagensis Archiepiscopus; *after Champagne*.
 Ludovicus Boucherat, D. de Compans. 1670.

SUBJECTS.

- The Bust of our Saviour; oval; *after Raffaella*.
 The Virgin suckling the Infant; circular; *after An. Carracci*.
 The Virgin adoring the Infant; oval; *after Guido*.

[LENS, ANDRÉ CORNEILLE, born at Antwerp in 1739, was a scholar of Eyckens, and Balthasar Beschey. In the church of the Alexiens at Lierre there are several pictures by him, the subjects taken from the New Testament; at the church of St. Michel at Ghent, an Annunciation; at the Madeleine at Lille, the history of that Saint in several of a large size; in the hotel of a M. Stevens, at Brussels, the principal events in the fabulous account of Bacchus; and at the Museum of the same city, Dalila cutting the locks of Samson. He died in 1822.]

LENS, BERNARD, THE ELDER. This artist was

the son of a painter of the same name, of little note. He was a mezzotinto engraver, and also etched a few plates. His prints are but indifferently executed. Among others, we have the following by him:

- David, with the Head of Goliath; *after Dom. Fetti*.
 The Judgment of Paris; *after Sir Peter Lely*.
 Bacchus, Venus, and Ceres; *after F. Badens*.
 Three Landscapes, with Figures and Cattle; *after Berg-hem*.

Rinaldo and Armida; *after J. Vandervaart*; [and about twenty more enumerated by Nagler.]

He died in 1725, aged 66.

LENS, BERNARD, THE YOUNGER, was the son of the preceding artist, and became very celebrated for his fine copies, in water colours, from Rubens, Vandyck, and other masters. He was also an eminent miniature painter and drawing-master, in which capacity he had the honour of instructing the Duke of Cumberland. He etched a few portraits, and two or three drawing-books of landscapes and views, which he published for the use of his pupils. He died at Knightsbridge in 1741. [He also engraved in mezzotint; an account of 23 is given by Nagler.]

[LENZEN, J. F., born at Antwerp in 1790, and died there in 1840, is known chiefly by his successful copies of the works of Ommeganck.]

[LEÓN, FELIPE DE, a Spanish historical painter, who imitated and nearly approached the style of Murillo; he also copied the works of that master; many of these were formerly at Seville, and were held in great esteem by the amateurs. He died in that city in 1728, after producing several pictures of his own composition; among others, the Prophet Elijah ascending to Heaven in a Chariot of Fire.]

LEONARD, JOHN FRANCIS, a Flemish engraver, who flourished about the year 1670. He engraved the portraits of Merstraten, Syndic of Brussels, and his wife, *after Vandyck*; and a part of the portraits for the History of the Emperor, published at Vienna in 1674. [He was born at Dunkirk in 1633, and died at Nuremberg in 1687.]

LEONARDIS, GIOVANNI, an Italian engraver, born at Venice in 1712. He was instructed in design by G. B. Tiepolo; but preferred engraving to painting, and has etched several plates after the pictures of various Italian masters; among which are the following:

- Cupids at Play; *after Giulio Carpioni*.
 The Triumph of Silenus; *after the same*.
 Neptune and Thetis; *after Seb. Conca*. 1765.
 The Rape of Europa; *after the same*.
 Two subjects of the Amusements of the Carnival; *after Tiepolo*.
 The Golden Calf; *after Tintoretto*. 1768.
 The Last Judgment; *after the same*. 1768.

LEONARDO, FRAY AUGUSTIN. According to Palomino, this artist was born at Madrid in 1580. He was a monk of the convent of Nuestra Señora de la Merced, and painted several altar-pieces for the churches of his order. His portraits are also said to have great merit. Of his historical works, the most considerable is the Miracle of the Loaves and Fishes, in the refectory of the Convent de la Merced at Toledo, of which his biographer speaks in very favourable terms. He died at Madrid in 1640. [According to better authorities he was a native of Valencia, and died there. He was of the order of St. Philip. He painted a battle between the Moors and Spaniards, in which St. George is introduced assisting the latter. What right he had to interfere it is difficult to say; but the wonder is that a Spaniard should have the honesty to acknowledge assistance from an English soldier, though a Saint.]

[LEONARDO, GIUSEPPE, a Spanish painter of

battles, was a distinguished scholar of Pedro de las Cuevas. Palomino says he was born at Madrid in 1616, but Martínez assures us that it was in Catalonia. He died at the age of 40, of poison, supposed to have been administered to him by some who were jealous of his merits. He was painter to the king, and has left at the Retiro works worthy of celebrity: among them the Marquis of Spinola, and Leganes at the Siege of Breda; a March of Soldiers, in which the Duke de Frias is seen conversing with an officer; this is a picture of large dimensions and great merit. There is also a portrait of Alaric the Goth, which is not the least ornament of the royal collection.]

LEONARDONI, FRANCESCO. This painter was a Venetian, born in 1654. He went young to Spain, and settled at Madrid in 1680. Palomino mentions him as an eminent portrait painter, in which he particularly excelled, although he painted several pictures for the churches, in which he evinced a grand manner of designing, a frank and spirited handling, and an intelligent acquaintance with the chiaro-scuro. In the church of the Colegio de Atocha at Madrid, are two pictures of the death of S. Joseph, and his burial; and in the church of San Geronimo el Real, a large altar-piece of the Incarnation. He died at Madrid in 1711.

LEONCINI, FRANCESCO. This artist is mentioned by Mr. Strutt as the engraver of a plate representing the Flight into Egypt; it is etched in a slight manner, but in the style of a painter, and signed *Francesco Leoncini di S. Geminiano, f. et inv.*

LEONE, or LEEUW. See LEEUW.

LEONI, or LIONI, CAVALIERE OTTAVIO. This artist was born at Rome about the year 1585. According to Baglioni, he was the son of a painter, and flourished during the pontificate of Urban VIII. He was esteemed one of the ablest portrait painters of his time, and drew the popes, cardinals, and principal nobility of the period at which he lived. His talents were not, however, confined to portraiture; he painted several altar-pieces for the churches at Rome. In S. Eustachio is a picture by him of the Annunciation; in S. Maria della Minerva, the Virgin and Infant, with S. Giacinto; and in S. Urbano, S. Carlo, S. Francesco, and S. Niccolo. He was made principal of the Academy of St. Luke, and a knight of the order of Christ, on which occasion he painted for the church of the Academy the Martyrdom of St. Martina. Ottavio Leoni was the engraver of a set of heads of painters, executed in a singular manner, but producing a very pleasing effect. The hair and draperies are engraved with strokes; the faces delicately dotted; and the shadows assisted with strokes. The heads are finely drawn, and the plates highly finished. They consist of about twenty, among which are the following, which are signed, *Eques Ottav. Leonus, Romanus pictor, fecit.*

PORTRAITS.

- Ludovicus Leonus, Pictor et Sculptor celebris. 1625.
Eques. Ottav. Leonus, se ipse fec. 1625.
Joannes Franciscus Barbieri, Centinus pictor. 1623.
Marcellus Provenzalis, Centensis. 1623.
Eques Christophor. Ronchalis de Pomeranciis, pictor. 1623.
Eques Joseph. Cæsar Arpinas, pictor. 1621.
Antonius Tempesta, pictor Florentinus. 1621.
Thomas. Salinus, Romafus, pictor. 1625.
Fr. D. Antonius Barberinus. 1625.

[He was also called Padovino, and Il Cav. Padovano. Zani says he was born in 1606, and died in

1651. Nagler and others, with greater probability, say he was born in 1574, and died in 1628. The latest date on his prints is 1627. Bartsch and Nagler describe about forty.]

LEPICIE, BERNARD, a French engraver, born at Paris in 1699. He was probably a pupil of John Audran, whose style he adopted with success. His prints, though not very correctly drawn, are not without considerable merit. He was invited to England by Claude du Bosc, to assist him in engraving the Cartoons of Raffaele, for the print-sellers, on a smaller scale than those of Dorigny; but the talents of this artist ought not to be estimated from those unfavourable specimens. On his return to Paris, he engraved several plates, which gained him great reputation. He was received into the Academy, of which he was appointed the secretary and historiographer; and in that capacity published two works, entitled, *La Description des Tableaux du Roi*, and *Les Vies des premiers Peintres du Roi, depuis Charles Le Brun, jusqu'a François le Moine.* The following are his principal prints:

PORTRAITS.

- Nicholas Bertin, Painter to the King; *after Lien*; engraved for his reception into the Academy in 1740.
Louis de Boulongne, first Painter to the King; *after Rigaud.*
Philibert Orry, Minister of Finance; *after Rigaud.*
Peter Grassin, Director of the Mint; *after Largilliere.*
Charles Capperonnier, Librarian to the King; *after ved.*
Frances d'Aubigné, Marchioness de Maintenon; *after Mignard.*
John Baptist Moliere; *after Charles Coypel.*

SUBJECTS AFTER VARIOUS MASTERS.

- The Circumcision; *after Giulio Romano*; for the Crozat collection.
Jupiter and Io; *after the same*; for the same.
Jupiter and Juno; *after the same*; for the same.
St. John preaching in the Wilderness; *after Baciccio*; for the same.
Vertumnus and Pomona; *after Rembrandt.*
Two Subjects; *after Teniers.*
The Chess-players; *after C. de Moor.*
The Players at Piquet; *after G. Netscher.*
Town Love and Village Love; *after Charles Coypel.*
The Pacha having his Mistress's picture painted; *after C. Vanloo*; fine.
Charles I. taking leave of his Children; *after Raoux.*

He died at Paris in 1755.

LEPICIE, RENEE [MARIE] ELIZABETH. This ingenious artist was the wife of the preceding artist, by whom we have the following neatly engraved prints, among others:

- Saying Grace, and the Industrious Mother; a pair; *after Chardin.*
The Flemish Cook; *after Teniers.*

[She engraved after Raphael, Boucher, Vanloo, Chardin, Rigaud, and other French painters. She died in 1752.]

[LEPRINCE, A. XAVIER, a French artist, painted landscapes, village fairs, carnivals, corps de garde, and a great variety of other subjects, which are to be found in some of the best collections. He died in 1826, leaving some excellent compositions in progress, which were afterwards finished by M. M. Potdevin and Renou.]

LERCH, J. M. an indifferent German engraver, who flourished at Vienna about the year 1670. He engraved some of the portraits for Priorata's History of the Emperor Leopold; and in conjunction with *Hoffman* executed a large print, in three sheets, of the Siege of Brandenburg.

LERPINIERE, DANIEL DE. This artist, ap-

parently, from his name, of French extraction, resided in England, and is supposed to have been a pupil of F. Vivares. He engraved several plates of landscapes and views, which possess great merit. Among others are the following:

A Landscape, with the Flight into Egypt; *after Claude Lorraine.*

The Companion, with St. George and the Dragon; *after the same.*

A grand Landscape, with the Israelites worshipping the Golden Calf; *after the same.*

A Sea-piece, a Calm; *after Vernet.*

The Companion; a Storm; *after the same.*

Two Italian Landscapes; *after the designs of John Taylor.*

Two Landscapes, with Cattle; *after Cuypp.*

A Landscape, Evening; *after Pynaker.*

Six Views of Sea-fights, &c.; *after R. Paton.*

[Nagler says he died in 1785, at the age of 40; but he mentions a print with the date 1790. There are naval subjects engraved by him, in conjunction with Fittler.]

LETELLIER, C. F., a French engraver, who flourished about the year 1780. He engraved several plates, which were executed with the point and graver, representing conversations, &c., from the French painters, and other masters.

LETH, HENRY DE, a Dutch engraver, noticed by Basan. He lived at Amsterdam, where he engraved a great number of views of Kenneiland, which are very poorly executed.

[LETHIERE, GUILLAUME GUILLON, a very eminent French historical painter, born at Saint Anne (Guadeloupe) in 1760. He received a liberal education, and was well versed in all the departments of literature. He made his literary and scientific acquirements auxiliaries to his love of painting, and at an early period showed the superiority of a well-cultivated understanding in depicting subjects suggested by the classical writers. In 1786 he gained the great premium for painting. His progress was rapid, and he became President of the Academy at Rome. The stirring events resulting from the Revolution in France, acting on the classical reminiscences of Lethiere, suggested the representation of subjects connected with the general feeling; resistance to, and the overthrow of, tyranny, and the preservation of public liberty. These he expressed in his pictures of the Death of Virginia, the Judgment of Lucius Junius Brutus, and the Death of Julius Caesar. The Judgment of Brutus, which was received with the greatest applause in France, and exhibited in London in the year 1816, with no less approbation, placed him at the head of modern historic painters. Homer reciting his verses to the Greeks, was exhibited in London, at the same time with the Judgment of Brutus, and was as much applauded for its pathos and tranquil beauty, as the other for its high patriotic determination, and stern justice. These may be considered as specimens of the artist's attachments; and numerous other magnificent compositions might be named in which he continued to exhibit, from classic story, or poetic fiction, the elevated sentiments with which his mind was so richly stored. Some of his pictures were brought to England by Lucien Buonaparte, with whom he was on terms of intimacy; but the greater number remain in France. The latest date recorded of a picture publicly exhibited by him is 1830: he was living in 1831. For a list of his principal works, see Gabet, *Dictionnaire des Artistes de l'École Française au XIX^e siècle.*]

LEU, THOMAS DE, a French engraver, born at

Paris about the year 1570. We have by this artist a great number of portraits, and a few other plates, executed with the graver in a neat, finished style, resembling that of the Wierixs, which possess great merit. They are generally signed with his name. Among others, are the following:

PORTRAITS.

Henry III., King of France and Poland.

Henry de Bourhon, Prince of Conde, at the age of nine years.

Cesar, Monsieur, the companion, aged five years.

Bust of Henry IV.; *after Bunel.*

Busts of Henry IV. and Mary of Medicis; *after Quenel.*

Mary of Medicis; *T. de Leu, fee.*

Mary, Queen of Scotland and France; *T. de Leu.*

Charles de Bourhon, Count of Soisson.

Francis de Bourhon, Prince de Conty.

Charles de Lorraine, Duke du Mayne.

Henry de Savoy, Duke de Nemours.

Henry de Montmorency, Constable of France.

Louisa de Lorraine, Dowager of France.

Anne, Duke de Joyeuse, Admiral of France.

Charles de Biron, Marshal of France.

SUBJECTS.

Twenty-five plates of the Life of St. Francis.

The Twelve Sibyls; *from his own designs.*

Justice rewarding the Labours of the Husbandman; *after F. Zucchero.*

The Ecce Homo, with Angels bearing the Instruments of the Passion.

[As there is an engraving by him with the date 1579, it is more probable that 1562 was the year of his birth, as given by Zani, and other writers of credit. It is supposed that he died about 1620.]

LE VASSEUR. See VASSEUR.

LEVESQUE, PETER CHARLES. This artist was born at Paris in 1727. He is perhaps more known for his share in the publication of the *Dictionnaire des Beaux Arts*, begun by M. Watelet, than his works as an engraver. We have, however, several plates by him, executed entirely with the graver, which possess considerable merit. Among them are the following:

PORTRAITS.

Louis Phelippesux, Duke de la Vrilliere; *after Vanloo.*

Michael Francis Sedaine; *after J. L. David.*

John Causeur, aged 130 years; *after Caffieri.*

SUBJECTS AFTER VARIOUS MASTERS.

Venus and Cupid; *after Pierre.* 1770.

Cupid sharpening his Arrows; *after Cazes.*

Sleeping and Waking; *after Boucher*; two prints. 1765.

The Dutch Toilet; *after Metzau.*

Lot and his Daughters; *after Diepenbeek.*

LEUPENICIE, J., a Dutch engraver, by whom we have a few slight etchings, retouched with the graver. They represent views in Holland, and appear to be the works of a painter, though but indifferently executed. He flourished about the year 1677.

LEUR, NICOLAUS VANDER. This painter was born at Breda in 1667. After acquiring the rudiments of art in his native country, he went to Italy when very young, and passed some years at Rome, studying and copying with great assiduity the works of the great masters in that capital. On his return to Holland he acquired considerable reputation, both as a painter of history and portraits, in the latter of which he particularly excelled. Probably from his having occupied too much of his time in the servile pursuit of a copyist, his invention was narrowed and confined, and he composed with tardiness and difficulty. His most considerable historical work is the principal altar-piece in the church of the Recolets, at Breda.

LEYDEN, LUCAS JACOBS, called LUCAS VAN. This extraordinary artist may be regarded as the patriarch of the Dutch school. He was born at Leyden in 1494, the son of Hugo Jacobs, an obscure painter, who discovered in his earliest sports the most marked indication of premature and decided genius. In his respect, nature appears to have overleaped the usual period of infancy; and at a season, when ordinary capacities scarcely put forth the tender buds of promise, he produced fruit distinguished by mellowness and maturity. He had scarcely reached his ninth year, when he engraved some plates from his own designs, and having left the instruction of his father, to study painting under Cornelius Engelbrechtsen, he astonished the artists of his time by his picture of St. Hubert, painted when he was only twelve years old. In 1503, when he was fourteen, appeared his celebrated print of Mahomet drunk, having killed the Monk Sergius. Contemporary with Albert Durer, there existed between these distinguished artists the most intimate friendship and correspondence, which was not interrupted by any jealousy occasioned by their noble emulation of excelling each other in the art. He is allowed to have surpassed Albert in his composition, though inferior to him in design. He painted in oil, distemper, and on glass; and treated with equal success history, landscapes, and portraits. His colouring is fresh and clear, and his pencil is light, though finished. His drawing of the figure is stiffly taken from the model, in the Gothic style then universally prevalent through Germany and Flanders, divested of grace and elegance; and though the expression of his heads is not without truth, it is marked with a vulgarity bordering on grimace. These deficiencies may, however, be fairly attributed to the then predominant taste of his country, which he had not an opportunity of improving by the advantages of travel. He was one of the first of the Dutch artists that had an incipient acquaintance with the principles of perspective. His most considerable works as a painter are his picture of the Last Judgment, an immense composition, in the Town-house at Leyden; Christ curing the Blind at Jericho, dated 1531; the Virgin and Infant holding a bunch of Grapes, in the imperial collection at Vienna, painted in 1522; and a Descent from the Cross, in the church formerly of the Jesuits at Paris. As an engraver, Lucas van Leyden claims particular attention. At a period when Albert Durer had carried the art of engraving to such perfection in Germany, and Marc Antonio exercised it with the greatest reputation in Italy, Lucas disputed the palm with those celebrated competitors in the Low Countries. He learned the use of the point and graver from a goldsmith, which he carried to a surprising pitch of perfection for the short time that he lived. His style differs from that of Albert Durer, and seems to have been built on the manner of Israel van Mecheln. His execution is neat and clear; but as his stroke is equally fine in objects in the fore-ground as in those in the distance, and as there is a want of connexion in the masses, his plates, though extremely neat, are inferior to those of Albert Durer in firmness and harmony of effect. His figures are tall and meagre, the extremities rather mannered than correct, and though his attitudes are not ill chosen, they are generally stiff and ungraceful. He engraved on wood as well as on copper, but his cuts are not very numerous. They are spirited and masterly, though inferior to those of Albert Durer. He usually

marked his prints with the Gothic letter *L*, with the date, and sometimes with the letter and the date on a tablet. The following is an ample list of his works, and comprises all his principal prints, of which fine impressions are now very scarce:

SUBJECTS OF THE OLD TESTAMENT.

- A set of six, of the Creation and Fall of Adam and Eve. 1529.
- Adam and Eve driven from Paradise. 1510.
- Cain and Abel. 1524.
- Abraham and the Angels.
- Abraham sending away Hagar; one of his first plates; very scarce.
- The same subject, differently treated; smaller; called the Little Hagar.
- Lot and his Daughters; 1530; fine.
- A set of five, of the History of Joseph. 1512.
- Jeptna and his Daughter.
- Samson and Dalilah.
- The Triumph of David.
- David praying, with an Angel appearing to him. 1520.
- David playing on the Harp before Saul.
- Solomon worshipping the Idols. 1514.
- Esther before Ahasuerus. 1515.
- Susanna and the Elders; one of his earliest prints.

SUBJECTS OF THE NEW TESTAMENT.

- St. Joachim and St. Anne. 1520.
- The Annunciation.
- The Visitation.
- The Adoration of the Magi; very fine. 1513. H. Goltzius has engraved the same subject, with little difference.
- The Repose in Egypt; one of his early prints.
- The Baptism of Christ; a composition of many figures.
- Christ tempted by the Devil. 1518.
- The Resurrection of Lazarus; one of his early prints.
- A set of fourteen, of the Passion of our Saviour.
- Another set of nine, circular prints, of the Passion.
- The Ecce Homo; a rich composition; engraved in 1510.
- The Crucifixion; another capital composition; one of his finest prints. 1517.
- Christ appearing to Magdalene. 1519.
- The Prodigal Son; fine.

SUBJECTS OF THE VIRGIN, SAINTS, &c.

- The Virgin and Infant, with St. Anne. 1516.
 - The Virgin and Infant, with a glory of Angels.
 - The Virgin and Infant seated at the foot of a tree.
 - The Virgin and Infant, in a landscape, with two Angels; very fine. 1523.
 - The Holy Family, with St. Joseph presenting an apple.
 - A set of thirteen, of Christ and the Twelve Apostles.
 - The Four Evangelists; in four plates; dated 1518.
 - St. Peter and St. Paul; half-length. 1517.
 - The Conversion of St. Paul. 1509.
 - St. Peter and St. Paul, in a landscape. 1527.
 - St. Christopher carrying the infant Jesus. 1521; very fine.
 - St. John the Baptist in the Desert. 1513.
 - The Decollation of St. John.
 - St. Jerome, with a Book, a Skull, and a Lion. 1521.
 - The Martyrdom of St. Sebastian.
 - St. Anthony, the Hermit.
 - The Temptation of St. Anthony. 1509; very fine; engraved when he was thirteen.
 - St. Francis receiving the Stigmata.
 - St. George combating the Dragon.
 - Mary Magdalene in the midst of the Pleasures of the World; the celebrated print called *Magdalene's Dance*; very fine, and extremely rare.
 - Mary Magdalene in the Desert.
 - St. Catherine; half-length. 1520.
- #### VARIOUS SUBJECTS.
- The Monk Sergius, killed by Mahomet, who is sleeping; dated 1508; very fine; engraved when he was fourteen.
 - The seven Cardinal Virtues; in seven prints. 1530.
 - The Death of Lucretia, by some called the Death of Dido.
 - Pyramus and Thisbe. 1514.
 - Mars and Venus. 1530.
 - Minerva seated; supposed to have been his last plate, which he did not quite finish.
 - The Standard-Bearer.

A young Man at the head of an armed company, listening to a Man who is speaking to him, with his hat in his hand; fine.

The Wedding-Ring; an old Man putting a Ring on the finger of a young Woman; a highly-finished etching; scarce.

An old Woman, with a Bunch of Grapes.

The Musicians. 1524.

The Surgeon performing an Operation. 1524.

The Quack-doctor. 1523.

The scarce and celebrated print called the *Uylenspiegel*.

It represents a man playing on the Bagpipes, carrying two children in a basket, and a woman with a child on her shoulder, leading an ass with panniers, in which are three more children. This group is preceded by the *Uylenspiegel*, in the form of a boy, with a hood, having an owl on his shoulder, carrying a pitcher and a staff. The extreme rarity of this print is well known to the collectors. It was for some time believed to be unique, and existing only in the collection of the king of France: but it has since appeared that an impression of it was in Mariette's collection; and it is thought there are not more than four or five of them in existence. Its scarcity constitutes its great value, as it is very inferior to many of his works. It was copied by Hondius and others; and Basan mentions another copy of it, without the name of the engraver, so exact, as easily to be mistaken for the original. It is dated 1520.

PORTRAITS.

The Emperor Maximilian I.; after a picture painted by Lucas when he visited Leyden. The head is executed with the graver, the rest etched, and in parts harmonized with the graver. 1520; very fine and scarce.

The Portraits of Lucas van Leyden, inscribed *Effigies Lucæ Leidensis propria manu incidere*.

A young Man, half-length, with a cap and feathers, holding a skull; usually called his own portrait, though it bears no resemblance to the preceding one.

WOODEN CUTS, ALL SCARCE.

The Kings of Israel; in chiaro-scuro.

The illustrious Women of the Old Testament.

Four large Tournaments.

Lucas van Leyden died in 1533. [The foregoing list will probably be sufficient for the general reader; the more curious inquirer will do well to consult Bartsch's Catalogue, or Ottley's History of Engraving. Bartsch, Zani, and Ottley agree that Lucas van Leyden did not engrave on wood; he merely traced the designs, and employed others to execute the work. Albert Durer visited Lucas at Antwerp in 1521; he makes the following note in his journal: "I was invited to dinner by Master Lucas, who engraves on copper; he is a little man, and is a native of Leyden." Lucas was fond of display and corporal enjoyments; and indulged himself to such excess as to destroy his constitution. His chief companion in dissipation was Jan de Mabuse.

A list of Pictures by Lucas van Leyden, of which there exists what may be considered authentic accounts in various writers.

SACRED HISTORY.

1. Rebecca and the Servant of Abraham at the Well; mentioned by Karel van Mander, and formerly in the possession of M. Sonnesveldt, at Leyden.
2. Joseph brought before his Judges; formerly in the collection of Charles I.
3. Joseph in Prison with the Cup-bearer and Baker; formerly at Delft.
4. Jacob blessing Ephraim and Manasseh, the sons of Joseph; formerly in the collection of Charles I.
5. Passage of the Red Sea; in the gallery at the Hague.
6. The Israelites dancing round the Golden Calf; mentioned by Karel van Mander as being in a collection at Amsterdam.

7. The Women of Jerusalem meeting David after his encounter with Goliath, a painting on glass; formerly in the possession of Goltzius, and engraved by J. van Saenredam.
8. David entering Jerusalem with the head of Goliath; formerly in the possession of Rubens. In the ducal gallery at Gotha is a copy executed in 1636, by *Jan Glegler*.
9. The Judgment of Solomon; a drawing in the Archduke Charles's collection, at Vienna.
10. The Queen of Sheba before Solomon; the left cover of a folding picture, in the Escorial.
11. David and Bathsheba; in the king of Holland's collection.
12. The Marriage of the Virgin; a drawing in the collection of the Archduke Charles, at Vienna.
13. The Salutation of the Virgin; in the Louvre.
14. The same subject; in the Pinacothek.
15. The Visitation, with the date 1525; formerly the property of Frederick van Hagen.
16. The Nativity, with the date 1530; in the Lichtenstein gallery, at Vienna. *An authentic work.*
17. Adoration of the Shepherds; at Vienna. In the style of Lucas.
18. Mary and the infant Jesus, to whom three angels are offering apples; in the second plan Joseph is seen gathering fruit from a tree. *This picture has his monogram.* In the gallery at Darmstadt.
19. The Holy Family; in the Louvre.
20. The Adoration of the Magi, *an authentic picture.* In the collection of the king of Holland.
21. Mary on a Parapet, with the infant Jesus taking the Breast: on the left is a landscape with buildings; Joseph is seen nearer in a round hat, and spectacles on his nose, reading in a book.
22. Holy Family; in the Pallavicini palace at Genoa.
23. Holy Family; in the Escorial.
24. Mary and her Son on a Throne, surrounded by angels and clouds; below is a landscape; a drawing in the collection of the Archduke Charles, at Vienna.
25. Mary, Jesus, and the little St. John. This picture was presented to the Grand Duke Ferdinand, but is not to be found in Florence.
26. Mary with Jesus and the Magdalene, a picture which belonged originally to F. Hooghstraet, a noble gentleman of Leyden, and afterwards passed into the hands of the emperor Rodolph; mentioned by Karel van Mander.
27. Mary with the Infant; the donor of the picture is kneeling before them, and appears to be recommended to their favour by the Magdalene. *An authentic work;* in the Pinacothek.
28. Mary with the infant Jesus seated on a throne, and surrounded by several holy persons of both sexes. The Earl of Radnor, at Longford Castle.
29. Mary with the Child; at Darmstadt.
30. Mary in her Chamber offering her Breast to the Child; in the Pinacothek.
31. The Virgin in the middle of a landscape; in the collection of the president Von Mann, at Munich.
32. Mary giving the Breast to the infant Jesus; a remarkable picture; in the Escorial.
33. Mary seated with the infant Jesus; in the Escorial.

34. Mary with the Infant Jesus, *signed*; formerly in Mr. Aders's collection.
 35. The Wise Men before Herod; right wing of a picture; in the Escorial.
 36. Adoration of the Magi, a central panel; a very remarkable picture; in the ducal gallery at Meiningen.
 37. Adoration of the Magi; at Dresden.
 38. Adoration of the Magi, after Lucas; at Berlin.
 39. Adoration of the Magi, in his style; at Vienna.
 40. Adoration of the Magi, very small figures in a Gothic tabernacle; in the Escorial.
 41. Adoration of the Magi, middle of a *triptique*; in the Escorial.
 42. The Presentation in the Temple; formerly belonging to Gottfried Winckler, an inhabitant of Leipsic.
 43. The Circumcision; in the Pinacothek.
 44. Riposo of the Holy Family, left wing of a picture; at Vienna. In the style of Lucas.
 45. Riposo of the Holy Family; in the Pallavicini palace, at Genoa.
 46. Riposo of the Holy Family; in the Escorial.
 47. The same subject, somewhat different; in the same collection.
 48. St. John preaching in the Desert; formerly in the Chigi Palace.
 49. Jesus tempted by the Devil; in the collection of Professor Hauber, at Munich.
 50. The Calling of Matthew; in the Lichtenstein gallery, at Vienna.
 51. Christ and the Blind Man of Jericho; a picture bought by Goltzius in 1602, at Leyden. Karel van Mander.
 52. Curing of the Man born Blind; formerly in the Crozat collection.
 53. Ecce Homo; at Darmstadt.
 54. Ecce Homo; after Lucas; at Vienna.
 55. Christ crowned with Thorns, and clothed in a purple Mantle, exposed to the people; half-length figures, almost the size of life. *An authentic picture*; in the royal palace at Venice.
 56. Christ crowned with Thorns. *An authentic picture*; in the Uffizj Gallery at Florence.
 57. Christ bearing his Cross, and insulted by the Soldiers. An imitation of Lucas van Leyden, at Berlin.
 58. Christ on the Cross. Attributed to Lucas; in the Museo Borbonico, at Naples.
 59. Christ on the Cross, the Magdalene at the foot embracing it; St. Jerome in the habit of a Cardinal accompanied by the Lion: on the right wing are St. Agnes and St. Alexis; on the left St. John and St. Cecilia: M. Lieversberg, at Cologne.
 60. Descent from the Cross. *An authentic work*; in the Louvre.
 61. Descent from the Cross; in the Pallavicini palace, at Genoa.
 62. Descent from the Cross; in the Cambiaso palace, at Genoa.
 63. The Incredulity of St. Thomas reproved, and Angels in the Clouds; on a wing of the picture, St. Hippolito and St. Afra; M. Lieversberg, at Cologne.
 64. Peter and John curing the Lame Man at the Gate of the Temple; in the gallery at Salzdam.
 65. St. Paul struck with Blindness, and led to Damascus; formerly in the Crozat collection.
 66. St. Paul led to Damascus; formerly in the Lormier collection, at the Hague, and in that of M. Winckler, at Leipsic.
 67. St. Paul led to Damascus; formerly in the cabinet of M. Stein, at Berlin.
 68. The Last Judgment; (much injured by re-painting;) formerly in the church of St. Peter, but now in the Town-house at Leyden.
 69. The Blessed; a wing of the preceding.
 70. The Damned; another wing of the same picture.
- HOLY PERSONS,
71. St. Andrew and his sister Ursula; in the gallery at Mayence.
 72. The Hermits, St. Anthony and St. Paul. *An authentic picture*, formerly belonging to Rubens, and is probably that in the Lichtenstein gallery at Vienna.
 73. St. Christina and St. James the Less; the right wing of a picture: in the Pinacothek.
 74. St. John the Evangelist and St. Marguerite; the left wing, in the Pinacothek.
 75. Temptation of St. Anthony; at Dresden.
 76. The same subject; in the Escorial.
 77. St. Anthony of Padua maintaining the dogma of the real presence in the Eucharist; in the Escorial.
 78. St. Jerome; formerly belonging to Charles I. of England.
 79. Vision of St. Jerome; cover of a picture; in the Museum at the Hague.
 80. History of S. Hubert; mentioned by Karel van Mander.
 81. Marriage of St. Katharine; in the Museum at Strasbourg.
 82. The same subject; in the Museum at Venice.
 83. The Apostle Paul, exterior of a picture; formerly at Leyden, and mentioned by Karel van Mander.
 84. The Apostle Peter, the other leaf;—ditto.
 85. Three Events in the History of St. Sebastien; formerly in the collection of Charles I. of England.
- PORTRAITS.
86. Philip the Good, Duke of Burgundy; at Amsterdam.
 87. Erasmus; formerly belonging to Rubens.
 88. Lucas van Leyden; (*probably by himself*;) at Florence.
 89. The Emperor Maximilian; *an authentic work*, but much injured; in the gallery at Vienna.
 90. A pen drawing for the famous engraved portrait of the Emperor Maximilian, in the collection of Samuel Rogers (the poet). *This is a perfect work of the master*.
 91. Ferdinand, Archduke of Austria and Infant of Spain; in the Uffizj gallery at Florence.
 92. An unknown Portrait; in the Brignole palace at Genoa.
 93. Another; in the Colonna palace at Rome.
 94. Portrait of a young Knight; in the landscape back-ground St. Hubert is seen with the stag bearing the crucifix between his horns. This is considered to be one of the highest finished pictures of the master. It was formerly in the Griffier Fagel's collection, and is now in the Liverpool Institution.
 95. A Philosopher; in the Cambiaso palace, at Genoa.
 96. Nine Heads of Females; a drawing belonging to the Prince de Ligne.
 97. Six small Heads, each in a separate compart-

ment; a drawing in the collection of the Archduke Charles, at Vienna.

98. Bust of a Female reading a Book; in the same collection.

FANCY PICTURES.

99. A Priest celebrating Mass; in the Escorial.

100. Women presenting a Child to a Bishop; a drawing.

101. A party of Men and Women round a table at play; at Wilton House.

102. The Chess Players, fifteen figures; formerly in Charles I.'s collection.

103. A Man standing armed with a Sword; a drawing; Archduke Charles, Vienna.

104. A Man holding a Sword and a Flag; a drawing; in the same collection.

105. A Quack Doctor drawing a Countryman's Tooth; *an authentic picture*; in the collection of the Duke of Devonshire.

106. A Surgeon performing an Operation on the Ear of a Countryman: *an authentic picture*; in the Ducal gallery at Gotha.

107. An Operation?—mentioned as in the Museum at Copenhagen.

108. A Cavalier giving Money to Shepherds; a drawing; lithographed by Strixner.

109. A Man holding a Spade, and a Woman a Sack; a drawing; in the Archduke's collection at Vienna.

110. Women on Horseback; a circular drawing; in the same collection.

The foregoing is a tolerably correct list of the pictures attributed to Lucas van Leyden; but it is probable that many of them are by contemporary artists, who availed themselves of his prints and drawings in the imitation of his style. It is desirable, but hopeless, to discover the real painters. It is the fate of all imitators to have their best works attributed to their prototype; the possessor seldom has any doubt of their originality. Such in the list as are unquestionable are indicated; of the rest, every one will determine according to his knowledge.]

LEYSEBETTEN. See LISEBETIUS.

LEYSENS, NICOLAS. This painter was born at Antwerp in 1661, and was a scholar of Peter Eyckens. On leaving that master, he went to Rome, where he passed some time, and would have prolonged his studies in that metropolis of art, had he not been under the necessity of returning to his native city for the laudable purpose of succouring an aged parent in his last illness. Leyssens had acquired in Italy a correct and tasteful design, particularly of women and children, and was much employed in ornamenting the saloons and ceilings of the principal mansions at Antwerp, in which he was assisted by Boschaert and Verbruggen, &c., who painted the flowers and other accessories. [He was surnamed *Cassenoir*, for what reason is not stated; it will bear the interpretation of a nut-cracker, a magpie, or a blackbird. He died in 1710.]

[LEYTO, ANDRES, a painter of historical subjects and interiors, who resided at Madrid in 1680. He painted, in conjunction with Josef de Sarabia, the pictures of the cloister of the convent of S. Francis at Segovia; but his chief excellence lay in painting interiors, in which he had few equals among the Spanish artists of his time.]

LIANO, PHELIPPE. This Spanish artist was born at Madrid in 1575, and was a scholar of Alonso Sanchez Coello. He particularly excelled in painting portraits of a small size, which he executed with

such fidelity of resemblance, and beauty of colouring, that he acquired the title of *El Titiano Pequeno*. He died at Madrid in 1625. [Cean Bermudez observes, in his notice of Felipe de Liaño, that it may be suspected that he had been in Italy, if the prints representing persons in various costumes, signed *Teodoro Filippo da Liagno*, are by him. The title of the work alluded to runs thus: "Caprici e habitii militari de Ph. de Liagno Napolitano, novamente dati in luce da G. Rossi in Roma 1635." Zani mentions him under the various appellations of Llanos, il piccolo Tiziano, il Napolitano, Teodoro Filippo de Liagno; classes him as a Spaniard, and places his death in 1625. In the next article he says, "LLANOS TEODORO FILIPPO DE;" classes him as a Neapolitan, a designer and engraver, who worked about 1635. Do these varied accounts allude to one or two artists? It would be presumptuous to accuse Zani of inattention; but the title of the work bearing date 1635, says, "*novamente dati in luce da G. Rossi in Roma*." It may therefore signify a new publication by Rossi in Rome, of a work previously published elsewhere. On the other hand, Bermudez may have been led by the similarity of names to form his conjecture, though he writes doubtfully. It is said that in 1584 he painted the portrait of Don Alvaro de Bazan; if so he could have been only nine years old, as all accounts agree that he was born in 1575.]

LIART, MATTHEW. This artist was born at Paris in 1736, but came to England when very young, where he was employed in engraving some plates for Mr. Boydell's collection. Among others, we have the following prints by him:

The Sacrifice of Abraham, [of Noah?] *after Andrea Sacchi*.

The Convention between Jacob and Laban; *after P. da Cortona*.

The Joyful Companions; *after Ostade*.

Venus lamenting the Death of Adonis; *after West*.

Cephalus and Procris; *after the same*.

LIBERAL, GIORGIO, an Italian painter, and engraver on wood. In conjunction with M. Wolfgang Miererpeck, he executed the large cuts of the animals and plants for *Matthioli's Commentaries on Dioscorides*, published at Venice in 1548. He is styled by that writer, *Homo Artis pingendi peritissimus*.

LIBERALE DA VERONA. This painter was born at Verona in 1451, and was first a scholar of Vincenzo di Stefano, but was afterwards a disciple, or rather an imitator, of Jacopo Bellini. There appears, in the Descent of the Holy Ghost, which he painted in the dome at Verona, something of the taste of Andrea Mantegna, in the glory of angels, and in the folding of the draperies. His vicinity to Mantua certainly might facilitate his studies after Mantegna, whose style is discernible in several of the Veronese painters of his time. His colouring is excellent, and there is a graceful expression in his heads. For the extraordinary finish and precision which distinguish his works, he was probably indebted to his being much employed in illuminating missals and books with miniatures. He died in 1536.

LIBERI, CAVALIERE PIETRO. According to Zanetti, this painter was born at Padua in 1605. He was a scholar of Alessandro Varotari, called il Paduanino, and is considered one of the ablest designers of the Venetian school. His studies at Rome, after Raffaello and Michael Angelo Buonroti, at Parma, after Coreggio and Parmegiano, and

the most distinguished of the Venetian painters, led him to a style which may be said to partake of every school. Few artists have discovered a greater variety of character in their works than P. Liberi. He was used to say, that when employed for the intelligent, his pencil was frank and expeditious, without the appearance of labour or finish; but when working for the less experienced, his pictures were painted with the utmost minuteness, in which every object, even to each hair, was precisely attended to. In his works for the churches he exhibits a grandeur which is not to be found in his other productions. Such are the Murder of the Innocents, at Venice; Noah leaving the Ark, and the Destruction of Pharaoh's Host, at Vicenza; and the Deluge, and Moses striking the Rock, at Bergamo; in which we find a bold and robust design, an admirable variety of expression in the heads and in the attitudes, with a grand delineation of the naked, resembling the Caracci rather than Buonaroti. He was more employed in subjects of the fable, which he treated with elegance and grace, in the style of Titian; but sometimes with a freedom which procured him the title of Libertino. His colouring is distinguished by tenderness and suavity, though occasionally too red, and his touch is free and masterly. He died in 1687.

LIBERI, MARCO, was the son of the preceding artist, born at Venice about the year 1650, and was educated under his father, whose style he imitated without much success, and with little claim to originality. He copied his father's works almost to illusion, and painted easel pictures of fabulous subjects, some of which are in the Palazzo Ercolani, at Bologna.

LIBRI, GIROLAMO DA. This painter was born at Verona in 1474. He was the son of a miniature painter, and illuminator of books, on which account he acquired the name of dai Libri. He was instructed in the rudiments of design by his father; and Vasari reports, that at the age of sixteen he painted a picture of the taking down from the Cross, for the church of S. Maria in Organo, at Verona, which excited universal surprise and admiration. At a more advanced period he painted, in 1529, a picture of the Virgin and Infant, with two Saints, for the church of S. Giorgio, which was admired for the fine expression of the heads, and a finished style, without diminishing the effect. He died in 1555. [Several works of this excellent, but elsewhere little known artist, are to be met with in Verona. His earlier style inclines decidedly to the manner of Andrea Mantegna. An altar-picture in St. Anastasia, a Madonna enthroned, with Saints and donors, contains, for example, strong reminiscences of Mantegna's altar-picture in S. Zeno. A Nativity, with St. Jerome and St. John the Baptist, likewise in the Palazzo del Consiglio, is severe in general treatment, but of a pleasing mild character, and already exhibits considerable softness in the painting. Some later pictures of Girolamo possess these qualities in a much higher degree, and he approaches much nearer the Bellini school. The last-named gallery possesses several of these later pictures; one, of the year 1530, representing a Madonna enthroned, surrounded by various Saints, with Tobias and the Angel, is particularly deserving of attention. *Dr. Franz Kugler.*]

LICINIO, GIOVANNI ANTONIO, called IL PORDENONE. The family name of this eminent painter was Licinio, which he afterwards changed for that of Regillio; but he is generally called Il Pordenone,

the name of a small town in Friuli, where he was born in 1484. He discovered an early propensity for the art, and was sent to Udina, where he studied the works of Pellegrino di San Daniello. Having arrived at a respectable proficiency, he went to Venice, where he formed an intimacy with Giorgione, of whom he became the friend, rather than the disciple, as has been asserted. With less probability can he be supposed to have been a fellow student with Titian, under Giovanni Bellini, as stated by Conte Rinaldis in his *Pittura Friulana*. The other followers of the style of Giorgione acquired something of his manner; but Pordenone appears to have adopted his mind, and the grandeur of his conceptions; than which it would be difficult to produce any thing more elevated, bold, and original, in the Venetian school. After a residence of some years at Venice, he returned to his native town, where he painted, in 1515, for la Collegiata, his picture of the Holy Family, with St. Christopher; and soon afterwards, for the church of S. Pietro Martyre, at Udina, the Annunciation, an admirable picture, which has since been considerably damaged and retouched. He returned to Venice, where he painted his celebrated work of S. Lorenzo Giustiniani, with S. Agostino and S. Giovanni Batista, one of his finest pictures in oil. The celebrity of this performance, and others, brought his talents into comparison with those of Titian, who is said to have conceived some apprehension at his success, and to have expressed no little indignation at being put in competition with Pordenone. This jealousy was considerably aggravated by his being commissioned by the Convent degli Angeli, at Murano, to paint a picture of the Annunciation, instead of one by Titian, which had been rejected, on account of the exorbitant price demanded for it. These animosities proceeded to such a length, that Pordenone thought it prudent to guard himself against violence; and he is said to have painted his frescoes, in the cloister of S. Stefano, with his sword by his side. This state of open hostility, little congenial with the disposition of Pordenone, occasioned him to quit Venice, and he visited Mantua, where he painted the façade of the Palazzo de Cesarei. From thence he went to Piacenza, where he was employed to paint a picture of St. Augustine, in the tribune of S. Maria di Campagna, and two chapels in fresco, in one of which he represented the History of St. Catherine; and in the other the Nativity, and the Adoration of the Magi. Cremona, Treviso, and Parma, successively occupied his talents. At length he returned to Venice, where he was immediately engaged to paint the Cupola of S. Rocco, one of his most considerable undertakings, where he represented the Four Evangelists, and the Four Doctors of the church. In the great niche over the altar, the Transfiguration, with the Prophets and Apostles. The reputation of Pordenone reached Germany, whither he was invited by Charles V., who employed him to paint the grand saloon at Prague, and some emblematical subjects, representing the Cardinal Virtues. These performances were highly esteemed by the emperor, who remunerated him with great liberality, and conferred on him the honour of knighthood. His last works were his Cartoons, designed for a series of tapestry, for Ercole II., Duke of Ferrara, representing the Labours of Hercules. Pordenone, though unequal to Titian, holds an elevated rank among the painters of his country. Less tender in his tones, and less seductive in his contours, than the head of the

Venetian school, he at least rivals him in the energy of his style, and in the boldness of his execution. His fresco works are preferable to those in oil, though he arrived at great excellence in both. To a grand character of design, he added the rich and glowing colouring of Giorgione. He was more successful in the robust and muscular delineation of men, than in the softness and delicacy of female forms. In every thing he exhibits a daring and vigorous mind, capable of encountering the most arduous difficulties of the art. In his works at Venice he seems to have surpassed himself. The rivalry, or rather the enmity, which existed between him and Titian, appears to have acted as a spur, which contributed to the excellency of both, like the competition between Buonaroti and Raffaele, to which it bears a further similarity, as one is distinguished by energy and force, and the other by elegance and grace. To have contended with Titian for the prize of fame, is no ordinary claim to glory; and it will be considered highly honourable to his reputation, that he is entitled to the second rank in the Venetian school, at a period when it was so fertile in able artists. He died at Mantua in 1540, and was strongly suspected to have been poisoned. [There are paintings by *Pordenone* with the following inscriptions: *Joh. Antonius Corticellis P. 1520.—Lycinius P.—Joh. Antonius Regillus P. 1535.* In the marriage contract of his daughter with Pomponio Amalteo, he is styled *D. (Domino) Jo. Antonio Sacchiense.* See note to Licinio in Zani, *Enciclopedia delle belle Arti.* There are many of his pictures in England, among which are some attributed to Titian.]

LICINIO, BERNARDINO, da PORDENONE, was apparently a relation of the preceding artist; and from the resemblance of their style, discernible in his pictures at the Conventual at Venice, may be presumed to have been his scholar. He was an eminent painter of portraits, which so nearly approach to those of il Pordenone, as to be frequently attributed to that master. [He flourished about 1541; the time of his death is not accurately known.]

LICINIO, GIULIO, da PORDENONE. This artist was the nephew and scholar of Gio. Antonio Licinio, born at Pordenone in 1520. He distinguished himself as an historical painter, particularly in fresco. He resided great part of his life in Germany, where he left many proofs of his ability, especially at Augsburg. He etched some plates from his uncle's designs. [He died about 1561.]

[LIEFRINCK, HANS. See HANS LENCKER.]

LIEMAEKER, NICHOLAS, called ROSE. This painter was born at Ghent in 1575, and was first a scholar of Mark Guerards; but after the death of that master became a disciple of Ottovenius, at the time when Rubens studied under that master. The school of Ottovenius was then the most eminent in the Low Countries, and the emulation that existed among the students contributed to the production of several artists of the greatest celebrity. On leaving that master, he was invited to the court of the Prince of Paderborn, where he met with very liberal encouragement; but the climate not agreeing with his health, he was obliged to return to his native city, where he continued to exercise his talent with great reputation for the remainder of his life. The name of Rose was given him when a boy, and was the appellation he was generally known by. It is reported by Descamps, that Rubens being applied to by the confraternity of St. Michael, at Ghent, to paint them an altar-piece for their chapel, he de-

clined their commission, in the handsomest and most liberal manner, in favour of his friend and fellow student; observing, "that possessing so fine a Rose, they might well dispense with flowers of foreign growth." He was certainly one of the eminent painters of the Flemish school, and he operated with such facility, that a number of his pictures are to be seen in every town of the Low Countries. In the church of St. Nicholas, at Ghent, there are two pictures by this master, one of which is regarded as his most capital work; it represents the Fall of the Rebel Angels; the other is the Merciful Samaritan. In the church of St. James are several pictures by Liemaecker, one of which is a grand composition, representing the Last Judgment. He died at Ghent in 1647.

LIENARD, JOHN BAPTIST, a French engraver, born at Lisle about the year 1750. He was a pupil of James Philip le Bas, and has engraved, in a neat style, several views and landscapes. He executed some of the plates for the *Voyage des Royaumes de Naples et de Sicile*, by the Abbé de St. Non. We have also by him the following:

The Delights of Summer; after *J. B. le Prince.*

A View of some of the principal Monuments at Rome; after Robert.

[LIENDER, PIERRE VAN, born at Utrecht in 1727, painted landscapes and views of cities: many of his subjects are scenes on the borders of the Rhine. He died at Utrecht in 1797.]

LIEVENS, JOHN, an eminent Dutch painter and engraver, born at Leyden in 1607. He was instructed in the first rudiments of design by George van Schooten, and at ten years of age was placed under Peter Lastman, with whom he did not continue longer than two years, and it does not appear that he had any further instruction. When he was only twelve years old, he copied the pictures of Democritus and Heraclitus, by Cornelius van Haerlem, with an exactness which made it difficult to distinguish them from the originals. Before he was eighteen, he had established his reputation as a portrait painter, and is said by Descamps to have visited England in 1630, where he was favourably received, and painted the portraits of Charles I. and his queen, with several of the nobility. He is not, however, mentioned by Lord Orford in the Anecdotes. On leaving England, he established himself at Antwerp, and painted several altar-pieces for the churches of the Low Countries. At Brussels, in the church formerly belonging to the Jesuits, was a picture by him of the Visitation of the Virgin to St. Elisabeth; and in the church of St. James at Antwerp, is a fine picture of the Holy Family. In 1641 he returned to Holland, where he painted his two celebrated pictures of David and Bathsheba; the Sacrifice of Abraham; and the Continece of Scipio, in the Town-house at Leyden, one of his finest works. John Lievens distinguished himself not less as an engraver than a painter. His plates are partly etched, and finished with the graver in a manner resembling that of Rembrandt, and little inferior to the admirable engravings of that master, either in the picturesque style in which they are executed, or the charming effect of the chiaro-scuro. His celebrated print of the Raising of Lazarus, is superior to that by Rembrandt of the same subject, in composition, and is in no respect unequal to it in execution. His prints amount to about sixty, and are usually signed with his name, which is sometimes spelled *Lycyns*, and sometimes with the initials I. L. The following are his most esteemed prints:

PORTRAITS AND HEADS.

Ephraim Bonus, seated in a chair; *Joannes Lyvyns, fecit.*
 Joost Vondel, Dutch poet.
 Daniel Heinsius, Professor of History at Leyden; very fine.
 Jacobus Gouters, musician; very fine.
 The Bust of an old Man, bald, with a long beard.
 Bust of a Man with a furred cap; after Rembrandt; fine.
 Several Busts and Studies of Heads, &c.

VARIOUS SUBJECTS.

The Holy Family, with figures kneeling.
 The Virgin presenting a Pear to the infant Jesus; fine and scarce.
 The Raising of Lazarus; a grand composition; fine and scarce.
 St. John the Evangelist.
 St. Jerome in a Cell, holding a Crucifix.
 St. Francis holding a Skull.
 St. Anthony; one of his early plates; scarce.
 Mercury and Argus.
 An Oriental Figure, with a furred cloak and cap.
 Another Oriental Figure, with a gold chain.
 The half-length of a Man, with long hair over his shoulders; a wooden cut; rare.
 A Landscape, with three trees; a wooden cut; fine and scarce.

[The date of his death is uncertain; Nagler says in 1663.]

LIGARIO, PIETRO. This artist was born at Sondrio, in the Valteline, in 1686, and having learned the first rudiments of the art in his native country, went to Italy, and resided some years at Rome, where he improved his design by frequenting the school of Lazzaro Baldi, and afterwards visited Venice, where he studied the works of the most eminent masters of that distinguished school of colouring. On his return to his native town in 1727, he was employed in painting some historical pictures for the churches and private collections; which are correctly drawn, and very agreeably and harmoniously coloured. He died in 1748. [His names were Giovanni Pietro; some say he died in 1752.]

LIGHTBODY, JOHN, an obscure English engraver, by whom there are a few small etchings of beggars, very indifferently executed.

LIGHTFOOT, WILLIAM, an English painter, engraver, and architect. He excelled in painting landscapes and perspective views; and, as an architect, was employed at the building of the Royal Exchange. In the Sculptura, by Evelyn, he is mentioned as an engraver, in the following terms: "Lightfoot hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierix; and has published two or three Madonnas, with much applause. He died about 1671."

LIGNY, FRANCIS DE, a French engraver of little note. He engraved two landscapes after *Gaspar Poussin*, in a poor, tasteless style.

LIGORIO, PIERO. This painter was born at Naples in 1493. He went early in his life to Rome, where he became a scholar of Giulio Romano. He applied himself more to architecture than painting, and was employed in that capacity by Paul IV. and Pius IV. He executed some fresco works at Rome, of which the principal is the Feast of Herod, in the oratory of the Compagnia della Misericordia. He also painted several friezes and ornaments in the public edifices. He died in 1573. [This is very uncertain; Zani places his death ten years later.]

LIGOZZI, JACOPO, [or GIACOMO.] This painter was born at Verona in 1543, and, according to Baldinucci, was a disciple of Paolo Veronese. His principal residence was at Florence, where he was made painter to the Grand Duke Ferdinand II.,

and superintendent of the Ducal gallery, a distinction honourable to his talents, as it was conferred on him in preference to the many able Florentine painters of the time. His fresco paintings in the cloister of the Ognisanti are particularly admired, in which he displays an abundant invention, an uncommon freedom of hand, an ornamental style, and something more graceful and pleasing than is usual in the Florentine school. His design, originally tolerably correct, was strengthened by Tuscan rigidity, and though his colouring is not equal to that of Paolo Veronese, it is neither wanting in vigour or truth. There are several of his oil pictures in the churches at Florence. In S. Maria Novella, is a grand picture of S. Raimondo resuscitating a Child; but his most celebrated work is his Martyrdom of S. Dorotea, at the Conventuali at Pescia; described by Lanzi as an admirable and impressive performance, in which is recognised a distinguished follower of Paolo Veronese. Some of his works have been engraved by Agostino Caracci, and other artists. He engraved some prints, both on copper and on wood, from his own designs. He died in 1627. [Zani denies that he ever engraved on wood.]

LILIO, ANDREA. See ANCONA.

LIMBURG, HENRY VAN, a Dutch painter, born at Rotterdam about the year 1675 [or 1680.] He was a scholar of Adrian Vanderwerf, and painted small historical subjects and portraits in the polished and highly finished style of that master, though greatly inferior to him. One of his best pictures, representing the Holy Family, is placed in the gallery of the Louvre. [His name was Limborgh, or Limborch; he died in 1758.]

[LIN, HANS VAN, called *Stillheid*, or *de Stille*, flourished from 1667 to 1675, according to dates on his pictures. He painted battles and hunting pieces, and his works were highly esteemed. Zani calls him Giovanni van Lint; this is no doubt a mistake, as all other writers concur in calling him Hans, or Jan, van Lin. His pictures are marked H. V. L.]

LINCK, HANS, or JOHN VON. This artist is mentioned as an engraver by Professor Christ, who says he marked his prints with the monogram **LF**.

His works are not specified.

LINGELBACH, JOHN. This eminent painter was born at Franckfort on the Maine in 1625. It is not mentioned by whom he was instructed; but the ability of the master may be presumed from the talents of the pupil. He went to Amsterdam when very young; and in 1642, when he was seventeen years of age, he visited Paris. A residence of two years in that city, where his works, at that early age, met with admirers, supplied him with the means of prosecuting his original project of visiting Italy. He passed six years at Rome, assiduously employed in designing the most remarkable objects in and near that capital. In 1650 he returned to Amsterdam, with the studies he had accumulated during his residence in Italy, of which he made an ample use in the composition of his pictures. His works frequently represent Italian sea-ports, in which he introduced an infinite number of small figures, habited according to their different nations, touched with great spirit, and of a character as expressive as varied. His pictures are embellished with architecture, and the ruins of ancient monuments and statues, introduced with the happiest effect. He was equally successful in his representation of fairs, Italian markets, and the amusements

of the Carnival, with appropriate figures, ingeniously grouped, of quack doctors, surrounded by a crowd of spectators, and similar assemblages. His animals and cattle are correctly drawn, and painted with a neatness of pencil, which is peculiar to him. The skies and distances are treated with an exact attention to aerial perspective, and his colouring is clear and agreeable. His ability in painting small figures and animals induced several of the landscape painters of his time to have recourse to him to decorate their pictures, particularly Wynants and Ruysdael. We have by John Lingelbach a few slight, but spirited etchings of landscapes, sea-ports, &c., after his own designs. He died in 1687.

LINSCHOOTEN, ADRIAN VAN, a Dutch painter of history, born at Delft in 1590. As soon as he had learned the rudiments of the art, he went to Rome, where he attached himself to the study of the works of Michael Angelo Caravaggio, whose vigorous style he followed with some success. On his return to Holland, he painted some historical subjects with considerable reputation; but being of a very dissipated conduct, his employers could with difficulty get their pictures out of his hands. Two of his most esteemed works were at the Hague, representing St. Peter denying Christ, and the Repentance of that Apostle. He died in 1678.

LINSEN, JOHN, a Flemish painter of little celebrity, who, after learning the elements of the art in his own country, went to Italy, where he resided some years. He painted marines and sea-fights; of which the most remarkable was the representation of an engagement of which he had himself been an eye-witness, and was taken by an African corsair. He is said to have been killed in a quarrel with a gamester.

LINT, PETER VAN. This painter was born at Antwerp in 1609. After being instructed in his native city by an unknown master, until he was seventeen years of age, he went to Italy, and passed several years at Rome. Soon after his arrival, his talents attracted the notice of Cardinal Gevasi, Bishop of Ostia, who employed him in several considerable works for his cathedral, and in the chapel of La Santa Croce, in S. Maria del Popolo, at Rome. After an absence of nine years he returned to Antwerp, and was immediately employed in some altarpieces for the churches, as well as pictures of a smaller size for private collections. Of his large historical works, the principal are the Virgin and Child, with several Saints, in the church of St. James, at Antwerp; and a fine picture in the church of the Carmelites, representing the Virgin presenting to some Monks the Order of their community, painted in the style of Vandyck, and not very inferior to that master. He also painted portraits with great reputation, many of which are highly esteemed in the Low Countries. [He was living in 1675.]

LINT, HENRY VAN, called *STUDIO*, was the son of the preceding artist, who instructed him in the first principles of the art, and sent him when young to Rome, where he passed the greater part of his life. He was unusually assiduous in designing the most picturesque views in the vicinity of that city, from which he formed the subjects of his landscapes, which are painted in a grand style, resembling that of J. F. van Bloemen, called *Orizonti*. He acquired the name of *Studio* from the society of Flemish painters at Rome, from his exemplary application to his studies. He etched a few plates of landscapes, some of which are dated in 1680. [Lanzi complicates this artist with his father. He calls

him *Francesco Wallint*, surnamed *M. Studio*; and says that he painted small landscapes and sea views, ornamented with very beautiful figures, and that he imitated Claude; all of which is true as regards Henry; but Lanzi adds, "Wallint the younger attached himself to the same manner, but did not equal his father." Lanzi is the only writer that mentions Francesco Wallint, all others write Peter and Henry van Lint.]

[**LINTHORST, J**——, an excellent painter of fruit and flowers, was born at Amsterdam in 1755, and died there in 1815. Two fine specimens are in the Museum of his native city; and his works are received in the best collections.]

LINTMEYER, or LINDMEYER, DANIEL. This artist was born at Schaffhausen about the year 1540. He was chiefly known as a painter on glass, in which his works were admired for the ingenuity of his compositions, and the lustre and brilliancy of his colouring.

LIONI, CAVALIERE OTTAVIO. See **LEONI**.

LIOTARD, JOHN STEPHEN, called the *TURK*. This artist was born at Geneva in 1702, and was intended by his father for mercantile pursuits, but having succeeded in copying a miniature by Petitot, he was permitted to follow his inclination for painting. He went to Paris in 1725, and soon got into practice in painting portraits in crayons, miniature, and enamel. In 1733, he accompanied the Marquis de Puisieux to Rome, where he became acquainted with two English noblemen, who engaged him to accompany them to Constantinople. In his journey to the Levant, he put on the Turkish habit, which he wore, with a long beard. At Constantinople he received some civilities from the English ambassador, who persuaded him to come to England, where he continued to wear his Eastern dress, and was called the *Turk*. He met with considerable employment, for which he was probably more indebted to the notoriety of his masquerade, than his talents as a painter. In 1776 he returned to Switzerland. We have a few etchings by this artist; among which are the following:

The Empress Maria Theresa, in a Turkish dress.

The Archduchess Maria Christina; the same.

René Herault, Lieutenant-General of police.

The Portrait of John Stephen Liotard, with a long beard.

The Sick Cat, with some French verses.

LIOTARD, JOHN MICHAEL. This artist was the younger brother of John Stephen Liotard, and learned engraving at Paris, under Benoit Audran. He afterwards went to Venice, where he engraved the following prints:

Five large plates; from the Cartoons; painted in fresco, in the Palace of the Duke of Parma; by *Carlo Cignani*; representing *Venus* in her Chariot.

Apollo rising from the Waves.

Bacchus and Ariadne.

Pan and Syrinx.

The Rape of Europa.

A set of prints of subjects from the Bible; after *Sebastiano Ricci*.

LIPPO, FRA. FILIPPO. According to Baldinucci, this old Florentine painter was born about the year 1400. When a boy, he was received into the monastery of the Carmelites at Florence, and appears to have had no further assistance in the art, than the opportunity of copying and studying the works of Masaccio, of which there are several in the church of that community; which has led Vasari to suppose that he was his disciple. Such was the exactness with which he imitated the style of that master, that he was called the "Spirit of

Masaccio." His success induced him to quit the monastic life when he was seventeen years of age, and to devote himself to painting. Some of his first performances, on leaving the convent, were some small pictures painted for the sacristy of S. Spirito, and a picture of the Virgin and Infant, with a choir of angels, in the church of S. Ambrogio, in which the expression of the heads is more pleasing and graceful than any thing that had preceded him. In a voyage he made by sea to Ancona, he was taken by a Barbary corsair, and carried into captivity, in which situation he had remained eighteen months, when he drew on the wall the portrait of his master, who was so surprised at the performance, that he considered him as something preternatural, and restored him to liberty. In the parochial church of Prato, he painted in fresco the Martyrdom of St. Stephen, and the Decollation of St. John, the figures larger than life, which are considered by Vasari as his most capital works. He is said to have been of an immoral and depraved character, and is supposed to have been poisoned in 1469, whilst painting the Dome at Spoleto, at the instigation of a family which he had dishonoured by seducing one of their relatives from a convent. [The name should be written *Lippi*, not *Lippo*. He was born in 1412. He excelled in invention, drawing, colouring, and chiaroscuro, and, for his time, was certainly a painter of extraordinary merit. He may, even without reference to time, be accounted among the greatest of the Italian painters, from Masaccio to Raphael, both inclusive. It is said that he was poisoned at the instigation of a family which he had dishonoured by seducing one of their relatives from a convent. This may be doubted. Lucrezia Buti, the lady in question, was abducted by him from the convent of Santa Margherita in 1459, and his son Filippino, by her, was in his tenth year when his father died. Lucrezia's relations could do her no service by poisoning a man she evidently loved, and the father of her child, with whom she had lived for nearly eleven years. If it was from a mere spirit of revenge, they were very tardy, and their time was ill-chosen, as he was then in the zenith of his reputation. He was buried in the cathedral of Spoleto, where a marble monument to his memory, executed by his son, was erected by the order and at the expense of Lorenzo de' Medici. A print in Rosini's work, (plate 73,) of the Death and Coronation of the Virgin, exhibits Frà Filippo's style of composition.]

LIPPI, FILIPPINO, was the natural son of Filippo Lippi, born at Florence in 1460, and, according to Vasari, was a disciple of Sandro Boticelli. He excelled in painting grotesque ornaments, trophies, and antiquities, for which he was more celebrated than for the design of the figure. In his picture of S. Bernardo, in the Abbey of that name at Florence; his Adoration of the Magi, in the Florentine gallery; and his two pictures of St. John and St. Philip, in S. Maria Novella; he is more admired for the ornamental accessories by which they are accompanied, than the figures themselves. He was invited to Rome, to paint a chapel in S. Maria della Minerva, where he represented the Assumption, and some subjects from the Life of St. Thomas d'Aquinas, in which he was more successful in his design. He died in 1505.

LIPPI, LORENZO. This artist was born at Florence in 1606. Lorenzo Lippi, like his friend Salween Rosa, divided his attention and his time between painting and poetry. His poem of *Il Malmantile raquistato*, though perhaps less read than

the *Satires* of Salvator, is more elegant, and is one of the most admired productions in the Tuscan language. In choosing a prototype worthy of his imitation in painting, his taste and feeling directed him to Santo di Titi. To the correct design of that master, he added a more vigorous colouring, and in the taste of his draperies, followed the style of Federigo Barocci. The beauty and softness of his pencil, the good taste and harmony which preside in his works, evince an attention to nature and character, superior to his contemporaries. Matteo Roselli, a celebrated painter of his time, on seeing his works, with a liberality which, Lanzi observes, is not often met in the history of the art, openly acknowledged his superiority. His pictures are not very scarce in Florence, though he passed several years at Inspruch, where he was painter to the court. One of his finest pictures, representing the Crucifixion, is in the Florentine gallery. Baldinucci highly applauds his *Triumph of David*, painted for the saloon of Angiolo Galli. He died at Florence in 1664.

[LIPS, JOHANN HEINRICH, a designer and engraver, born at Kloten, near Zurich, in 1758, has distinguished himself by his engravings after the old masters, both Italian and Flemish, and also by numerous portraits and book illustrations, executed in a very masterly manner. He was living in 1817. A list of his principal plates will be found in Nagler.]

[LIPS, JOHANN JAKOB, son of the preceding, was born at Zurich in 1790. He studied at Munich. He was an engraver of ability, and his subjects are various in history, portraits, and after the works of preceding artists. He died about 1835.]

[LIS, JAN VAN, born at Oldenburg, in Germany, in 1569 or 70, was a scholar of Henri Goltzius, but travelled in France and Italy, and became so eminent that he was compared with Rubens and Van Dyck. His compositions are spirited; his drawing fine; and his colouring remarkably pleasing. He died at Venice in 1629.]

LIS, JOHN. See LYS.

LISEBETTEN, or LEYSEBETTEN, PETER VAN, an indifferent Flemish engraver, born at Brussels about the year 1610. In conjunction with John van Troyen, he engraved part of the plates for the gallery of Teniers; they are executed in a coarse, tasteless style, and very incorrectly drawn. Among others are the following:

The Portrait of David Teniers, the elder; *after P. van Mol.*

Jupiter and Danae; *after Titian.*

The Marriage of St. Catherine; *after P. Veronese.*

The Visitation of the Virgin to St. Elisabeth; *after Palma.*

The Virgin, with the infant Jesus and St. John; *after Palma.*

Cupid presenting Fruit to Venus; *after Paris Bordone.*
Diana and Endymion; *after the same.*

LITTRET, CLAUDE ANTHONY, a French engraver, born at Paris in 1735. He engraved several plates of portraits, and other subjects, which are executed with the graver in a neat, clear style, and possess considerable merit. This artist visited England about the year 1763, but not meeting with much encouragement he returned to France, and died at Rouen in 1775. Among others, we have the following prints by him:

PORTRAITS.

Madame de Pompadour; *after Schenau.*

Mademoiselle Clairon, celebrated actress; *after the same.*
J. J. Rousseau; *after la Tour.*

P. L. de Belloy.

M. de la Sartine, Lieutenant-General of police; *after Viger*.

Antoine de Malvin, Archbishop of Lyons; *after Vanloo*.

VARIOUS SUBJECTS.

Venus sleeping; *after St. Quintin*.

Diana reposing; *after the same*.

Love conducted by Fidelity; *after Schenau*.

Love distributing his Gifts; *after the same*.

Two Views of the Rhine; *after Weiröther*.

The Concert of the Grand Sultan; *after C. Vanloo*.

LIVE, ANGE LAURÉNT DE LA, a French amateur engraver, who etched several subjects *after Boucher* and *Greuze*; a set of caricatures, *after Salis*; and several portraits.

LIVENS. See **LIEVENS**.

[**LIVERSEEGE, HENRY**, an English painter of familiar subjects, was born at Manchester in 1803. From his birth he was weak, and deformed in his person, and being neglected by his father, he owed his education to a kind uncle, who watched him with great care and tenderness. It is not said by whom he was instructed in art, but his first attempts were in portraiture: his tetchy sensibility, it is said, prevented success in that line, which requires more than ordinary courtesy as well as talent. Being enamoured of the works of Shakspeare and Walter Scott, he turned from the real to embody the ideal characters in the writings of those great poets: he produced a series of pictures of the dramatic kind, which brought him both money and high reputation. Among these personifications of imaginary characters were Adam Woodcock, from Scott's romance of the Abbot, in which he happily depicted the ridiculous part in that good-humoured worthy; then followed Isabella and the Recluse, from the Black Dwarf; The Inquiry, a scene of quiet humour, representing a simple country lad with a leash of moor-game in his hand, inquiring his way from a burly-looking porter, swollen with his own importance, at the door of a mansion. The Cobbler is of the same stamp; he is reading Cobbett's Register, and spelling his way with a look of pondering sagacity. Percie Shafton and Mysie Happer is another of his happy delineations. As the greater number of his subjects are engraved and well known to the public, it is unnecessary to particularize further; it is sufficient to say that he became a great favourite, and his productions found ready purchasers, and continue to be sought for with avidity. The weakness of his frame sunk under the activity of his imagination; his life was a continued disease, and it was scarcely a surprise to his friends when he expired suddenly on the morning of the 13th of January, in the year 1832. As an artist his power lay in delineation of character; and he has left it doubtful whether he was most successful in the serious or the humorous: he is excellent in both.]

LLORENTE, DON BERNARDO GERMAN, a Spanish painter, born at Seville in 1685. He was the son of an obscure painter, by whom he was instructed in the first principles of design, and, without the advantage of better instruction, arrived at such ability, that when Philip V. visited Seville, he was made choice of to paint the portrait of the infant Don Philip, which gave so much satisfaction, that he became the favourite painter of the court. This flattering and honourable patronage he abandoned, in the prime of life, to pass the remainder of his life in the solitary seclusion of a hermitage. He still, however, continued to exercise his art in

painting pictures of the Virgin represented as a Shepherdess, in the midst of her flocks, which partake of the sweet and simple style of Murillo. He died in 1757.

LOCA, BATISTA. According to Dominici, this painter was a Neapolitan, and flourished about the year 1540. He was first a scholar of Gio. Antonio d'Amato, il Vecchio, but afterwards studied the works of Andrea da Salerno, and became an historical painter of some reputation. In the church of Il Spirito Santo, at Naples, is an admired picture by this master, representing the Conversion of St. Paul, painted in 1543.

LOCATELLI. See **LUCATELLI**.

LOCHOM, MICHAEL VAN, a Dutch engraver, who resided at Paris about the year 1635. According to Basan, he engraved several plates for Crispin de Passe, whose style he attempted to imitate, but with little success. He appears to have been chiefly employed by the booksellers, and worked entirely with the graver, in a poor, stiff style. One of his best prints is a frontispiece to the *Life of Louis XIII.* with a portrait of that monarch on horseback, with several small figures. He engraved several portraits for the *Works of Hippocrates*, published at Paris in 1639; and others, *after Ferdinand Elle*. [He also engraved the plates for "Les Peintures sacrées de la Bible," published, in folio, at Paris, in 1656.]

LOCHOM, or LOCHON, B. V., a Dutch engraver, by whom we have a set of plates of ornaments for goldsmiths, *after Tangen*, engraved conjointly with H. Janssen, in a neat style. He also engraved a set of small plates of Huntings of various kinds, which, from their shape, appear to have been intended for fans.

LOCHON, RENÉ, a French engraver, born at Poisy about the year 1630. He resided at Paris, where he engraved some historical subjects, and several portraits, in which he seems to have imitated the fine style of Nanteuil, though very inferior to him. We have, among others, the following by him:

PORTRAITS.

Charles de Bourbon, Bishop of Soison. 1657.

Eustache de Lesseville, Bishop of Coutances. 1661.

Felix Vialart, Bishop of Chalons.

B. Pheipeaux de la Vrilliere. 1667.

Jerome Bignon.

Louis de Marilla, Doctor of Sorbonne.

Hardouin de Perefiz, Archbishop of Paris; *after Champagne*.

Antoine Arnauld, Priest of the Oratory; *after the same*.

SUBJECTS.

Christ bearing his Cross; *after Caracci*.

The Virgin and Infant, with St. John; *after N. Coypel*.

LOCKLEY, DAVID, an English engraver, who flourished about the year 1719. Among other prints, he engraved a large plate, representing a view of the New Church in the Strand; and his name is affixed to a portrait of Michael Malard.

LODER, a German painter, who, according to Basan, etched several plates after his own compositions. He lived about 1760.

LODGE, WILLIAM. This artist was born at Leeds in 1649. He was the son of a merchant, who left him a handsome patrimony. From school he was sent to Jesus College, Cambridge, and was afterwards a student of law of Lincoln's Inn; but more pleasurable studies sniting his genius, he attended Lord Bellasyse, afterwards Viscount Falconberg, in his embassy to Venice, where meeting with Giacomo Barri's *Viaggio Pittoreesco*, in which

are particularized the principal pictures in Italy, and an account of the celebrated collection of the Canone Settala at Milan; he translated it into English, and published it in 1679, with heads of the most eminent painters, and a Map of Italy, etched by himself. During his travels, he drew various views, which he afterwards etched. On his return to England, he assisted Doctor Lister in drawing rare shells and fossils, which were transmitted to the Royal Society, and are inserted in their Transactions. Mr. Lodge's works, besides those above mentioned, are:

The Pont du Gard, in Languedoc; with cipher **W.**

A View of Gaeta, with the Mole and Plancus's Tomb.
Pozzuolo, Caracalla's Mole, Baia, &c.
Ruins of the Amphitheatre and Aqueduct at Minturnum.
Promontory of Circe, Temple of the Sun, &c.
Lambeth Palace, from the Thames.
Westminster Hall and the Abbey.
The Monument.
Sheriff Hutton Castle.
Clifford's Tower.
View of York.

Leeds, with a View of Kirkstall and Fountain Abbeys.
The Portrait of Oliver Cromwell, and his Page.
The Portrait of Samuel Malnes; *after Claret.*

He died at Leeds in 1689. [According to others, in 1699: the date of his birth is also questioned.]

LODI, CALLISTO PIAZZA DA. See PIAZZA.

LOEMANS, ARNOLD, a Flemish engraver and printseller, who resided at Antwerp about the year 1690. He engraved a few plates after the Flemish masters, and some portraits, among which is that of J. Callot.

[LOFVERS, PETER, born at Groningen in 1710, was a scholar of J. A. Wassenburg, and painted sea views with great ability. His pictures were formerly in great request in England, France, and Hamburg. He died in 1788.]

[LOFVERS, HENRI, son of the preceding, born in 1739, was instructed by his father, and painted marine subjects, fruit, and flowers, which had considerable merit. He died at Groningen in 1805.]

LOGGAN, DAVID. This artist was born at Dantzic about the year 1630. He is said to have received his instruction in engraving from Simon de Passe, in Denmark, and afterwards passing through Holland, he studied under Hondius, and came to England before the Restoration. He was first employed in engraving views of the public buildings of the University of Oxford, [which were published collectively in 1675, in a folio volume, under the title of *Oxonia Illustrata*, and comprised 40 plates. He also engraved and published a similar volume for Cambridge, in 1688, comprising 30 plates.] He executed also a set of eleven plates, entitled, *Habitus Academicorum Oxoniæ à Doctore ad Servientem*, [which form a distinct series from the plates of costumes engraved in the *Oxonia Antiqua*.] We have also a great number of portraits, which are esteemed his best works. They are generally executed with the graver in a neat but formal style: the following are the principal:

Charles I. on horseback; scarce.
Henrietta Maria, his Queen.
Charles II.; four plates.
Catherine, his Queen.
James, Duke of York.
George, Duke of Albemarle; fine.
Sir Edward Coke, Chief Justice.
Edward Hyde, Earl of Clarendon; fine.
James Stanley, Earl of Derby; rare.
Lord-keeper Guilford; fine.
James, Duke of Monmouth; fine.
James, Duke of Ormond.

Crew, Bishop of Durham.
Sancroft, Archbishop of Canterbury.
Sir Henry Pope Blount.
Pearson, Bishop of Chester.
Sir George Wharton.
George, Prince of Denmark.
Mother Louse, of Louse-Hall; one of his earliest prints.

LOIR, NICHOLAS, a French painter, born at Paris in 1624. He was the son of a goldsmith, who, perceiving his inclination for painting, placed him under the tuition of Sebastian Bourdon, with whom he studied until he was twenty-three years of age, when he travelled to Rome. In that city he passed two years, and as his easy circumstances relieved him from the necessity of painting for subsistence, he occupied his time in contemplating, rather than in copying, the works of the principal masters; and he possessed so retentive a memory, that on returning to his apartment, he could trace sketches of the pictures which had most attracted his attention. The works of Niccolo Poussin were the objects of his particular admiration, and his best pictures are those of an easel size, painted in the style of that master. On his return to Paris he met with immediate employment, and was engaged in several considerable works for Louis XIV., in the palace of the Tuilleries and at Versailles. In 1663 he was made a member of the Academy at Paris, and painted for his picture of reception the Progress of Painting and Sculpture. In the church of St. Bartholomew is one of his best public works, representing the Marriage of St. Catherine. Nicholas Loir possessed a ready invention, and an unusual facility of handling. He is accused of negligence in his compositions, of a want of elevation in his conceptions and of dignity in his forms, although he is not without grace in his female figures and children. He died at Paris in 1679. We have by this artist a great number of etchings from his own designs; they are slightly, but spiritedly executed, in the style of a painter. They amount to nearly one hundred and fifty; among which are the following:

Set of Twelve, subjects, Virgin and Holy Families.

The infant Jesus embracing the Cross.

The Judgment of Paris.

Apollo and Daphne.

Cleobis and Biton drawing the Chariot of their Mother to the Temple of Juno.

Two Landscapes.

[See Dumesnil, P. G. Français, tom. iii., for a description of 113 prints by *Nicolas Loir*. He conjectures that the number mentioned in the text is an exaggeration by D'Argenville, who probably included some of the anonymous pieces, which were executed by his brother *Alexis*.]

LOIR, ALEXIS. This artist was the younger brother of Nicholas Loir, born at Paris in 1630. He was brought up to his father's profession of a goldsmith, to which he added that of an engraver, in which he became eminent. His drawing is correct, and he handled the point and the graver with great spirit and facility. The particular style of the master he engraved from is well preserved in his prints, which possess considerable merit. The following are esteemed his best plates:

The Education of Mary de Medicis; *after the picture by Rubens in the Luxembourg gallery.*

Time discovering Truth; *after the same.*

The Fall of the Rebel Angels; *after Le Brun*; fine.

The Massacre of the Innocents; *after the same*; fine.

The Dead Christ in the lap of the Virgin; *after Mignard.*

The Finding of Moses; *after N. Poussin.*

Venus giving the Arms to Æneas; *after the same.*

The Presentation in the Temple; *after Jouvenet.*

The Descent from the Cross; *after Jouvenet*; fine.

The Virgin with the Infant sleeping; *after N. Loir.*

The Holy Family; *after the same.*

Mary Magdalene praying; *after the same*; fine.

He also etched several plates from his brother's designs. [The greater number of writers agree that he was born in 1640, and died in 1713.]

LOISEL, an obscure French engraver, who resided at Paris about the year 1645. He executed part of the plates for the folio volume of Plans and Views published by Beau lieu.

LOISI, or LOISY. This artist was a native of Burgundy, and flourished about the year 1620. He engraved some portraits, among which is that of Bonaventura Comes Abnquois. [This is supposed to be *Jean de Loisi*, born at Besançon about 1603, who engraved "Portraits de S. S. vertus de la Vierge contemplées par feue S. A. M. Isabelle Claire Eugenie, infante d'Espagne," published in 1635. There are three other engravers of the same name, but neither of distinction: their names are, Peter the elder, Peter the younger, and Claude. They all lived in the 17th century.]

LOLI, LORENZO. This painter and engraver was born at Bologna about the year 1612. He is sometimes called Lorenzino del Sig. Guido Reni, from his being a favourite disciple of that master. He painted some pictures for the churches at Bologna, of which the most admired is his S. Antonio di Padoua, in S. Caterina di Strada Maggiore. We have by this artist several etchings after Guido and Sirani, as well as from his own designs. They are executed in a slight, but spirited manner, in imitation of the style of Guido, but very inferior. He sometimes signed his prints with his name, and sometimes L. LL. F. or Lo. F. or *Laur Lol*. The following are his best prints:

The Flight into Egypt; *after Guido*. There is a fine print by *Pouilly* of this subject.

The Holy Family, with St. John, in which St. Joseph is leaning on a Pedestal; *after the same.*

The Holy Family, with St. Elisabeth and St. John; *after Sirani.*

The Virgin with the Infant sleeping; *after Elis. Sirani.*

The Virgin, with the Infant, to whom an Angel presents a Basket of Flowers; *after Sirani.*

The Assumption of the Virgin; *after the same*; fine and scarce.

St. Jerome; *after the same.*

Mary Magdalene, with a Crucifix; *after his own design.*

The Virgin appearing to St. Francis and St. Augustine; *after the same.*

Fame flying over a Globe; *after Sirani.*

Perseus and Andromeda; *after the same.*

Cupid breaking his Bow; *after his own design.*

Infant Bacchanalians; *after the same.*

A similar subject; *after the same.*

LOMAZZO, GIOVANNI PAOLO. This painter and writer on art was born at Milan in 1538, and was a scholar of Giovanni Batista della Cerva. Of his works as a painter little is known; and it is probable he did not paint much, as he became blind when he was thirty-three years old, and was chiefly occupied as an author on various subjects. In 1584 was published at Milan his *Trattato dell arte della Pittura*, &c.; and in 1590 his *Idea del Tempio della Pittura*, &c.

LOMBARD, LAMBERT. Considerable confusion for some time existed respecting this artist, from Sandrart's having erroneously asserted that Lambert Lombard and Lambert Suavius were one and the same artist, although the more respectable authority of Van Mander mentions them as two distinct persons. All doubt on the subject has, however, been removed by M. Heineken, who has proved that Lambert Suavius, an engraver as well as a painter, was a disciple of Lombard, and engraved

several plates after his master's designs, which are inscribed *Lambert Lombard, invent. I. S. fec.* L. Lombard never engraved. He was born at Liege in 1500, and having received some instruction in his native city, he travelled to Italy, where he studied some time at Florence, under Andrea del Sarto. During his residence in Italy, he applied himself as much to the study of architecture as painting; and on his return to Liege, was the means of introducing a better taste in both than had prevailed before him. His academy became the most celebrated of his time in that country, and he has the credit of having been the instructor of some of the most eminent artists of that period. Francis Floris, Hubert Goltzius, William Key, and others, were among his disciples. Several of his works have been engraved by L. Suavius, particularly a Charity, and the Raising of Lazarus, which give a respectable idea of his talents. He died in 1560. [According to the account given by Lampsonius, the intimate friend of Lambert Lombard, he was born in 1506. His parents were poor, and could not afford him much school education. When he grew up they placed him with a painter, not with the expectation of making him an artist, but merely to obtain a livelihood. By some means, it is not said how or when, he became a disciple of Arnold Beer and of Jan Gossart (Mabuse). It was not till he arrived at the age of 32 that he went to Italy, which he did in the suite of Cardinal Pole, at the recommendation of Erard de la Marck, bishop of Liege. With a mind fitted for the reception of knowledge, and a persevering disposition to acquire it, he, no doubt, availed himself of the opportunity to investigate the beauties of Raphael, Andrea Mantegna, and Titian; but as he evinced as strong a predilection for architecture as for painting, he contemplated with equal attention the stupendous works of Michelangiolo and other architects of that period. The stay that he made in Italy was too short to enable him to acquire more than a mind gifted like his could seize almost by inspection; it is doubtful, therefore, whether he did in a strict sense study under any particular master there. The death of his patron Erard de la Marck obliged him to return to Liege, where he continued in favour with three succeeding bishops, but it seems he did not profit by their liberality. His biographer, Lampsonius, describes him as a man possessed of uncommon knowledge in antiquities and literature, self acquired, and as an artist one of the most consummate in design. He had so lofty an opinion of his art, that he would not degrade it for mercenary considerations, nor solicit employment, though he was straitened in his circumstances. He expected his country to require him to perform some great public work, for which he felt himself qualified, but this, without disturbing his equanimity, never occurred. Allowing for the embellishments of a friendly and admiring biographer, Lambert Lombard must have been, in the truest sense, a great man. As a painter, it is said, he was so rapid with his pencil that he could produce in a short time more works, and better finished, than others could by long-continued application; and that he availed himself of this facility to copy promptly the beautiful creations of the best Italian masters. The artists of Italy, always chary in their praise of foreigners, were compelled to acknowledge his ability; *Salviati*, among others, candidly expressed his admiration at the celerity of his performances and the perfection they displayed. Being

thus imbued with a love of Italian art, he made himself master of the style in a manner so astonishing, that several of his pictures passed as the productions of Correggio. Whether the works now ascribed to him be his is doubted by some acute connoisseurs, on account of their manner not corresponding with the statements of Lampsonius. The king of Holland possesses three, which Mr. C. J. Nieuwenhuys has fully described in his excellent catalogue of his Majesty's collection. Remarking on the "Allegorical Vision," he says, that "in attentively examining this work one would be tempted to believe that Lambert Lombard had studied under Bernard van Orley; at least a great resemblance to the manner of painting of the latter may be observed in it." This is saying a great deal in confirmation of Lampsonius. What renders it difficult to decide on the merits attributed to him as a painter is, that Henry Maximilien of Bavaria removed the most beautiful pictures by Lambert Lombard from Liege to ornament his palace at Bonn, where they fell a prey to the flames on the bombardment of that city. There is some uncertainty about the date of his death. It is singular that Lampsonius, who has made us acquainted with so many circumstances of the early part of his life, should not have mentioned any of the concluding part, nor when he died. Perhaps it was from delicacy that he did not record his having taken refuge in the hospital of Mont Cornillon in his latter days, as is related by an historian of Liege. The account written by Lampsonius was printed at Bruges in 1565, by Hubert Goltzius, who had been a pupil of Lombard in the study of Numismatics, and probably well acquainted with the matters related: it, therefore, can hardly be supposed that the date of his death would have been omitted, had he been dead at the time of publication. This strengthens Zani's statement that he was living in 1565. On the other hand, the print of his portrait, engraved by Theodore Galle, bears the following inscription: *Floruit et obiit apud Leodienses, anno 1560*. This, however, is not conclusive, as Theodore Galle flourished about 1600. The date of his birth is stated by Lampsonius, and the portrait prefixed to his account has this inscription; *Lambertus Lombardus pictor eburonensis, anno aet. XLV., MDLI.,* corresponding with that date.]

LOMBARD, or LOMBART, PETER, a French designer and engraver, born at Paris about the year 1612. He is said to have learned the principles of design under Simon Vouet, but it is not known who instructed him in engraving. After acquiring some reputation at Paris he came to England, some time before the Restoration, as he engraved a portrait of the Protector; a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo, in 1658; and Sir Robert Stapleton's portrait for his Juvenal, before 1660. During his stay in this country, he was chiefly employed by the booksellers, for whom he executed a great number of subjects, as well as portraits. They are generally executed with the graver, in a neat, laboured style, but without much taste. His portraits, however, which are the best of his works, possess considerable merit. The following are his principal plates:

PORTRAITS.

A set of twelve plates, half-length, two of the Earl of Arundel and Earl of Pembroke, and ten of Ladies, called the Countesses; *after Vandyck*. Charles I. on horseback; *from the same*. After the death of that monarch, the head of Cromwell was substituted for that of the King.

Oliver Cromwell, with his Page; *after Walker*. Walker, the Painter; *after a picture by himself*; oval. Sir Samuel Morland; *after Lely*. Anne Hyde, Duchess of York; *after the same*. Brian Walton, Bishop of Chester; scarce. Jeremy Taylor, Bishop of Downe. De la Fond, Gazetteer of Holland. 1667; scarce. Samuel Malines. Sir Henry Wootton. Dr. Charlton.

VARIOUS SUBJECTS.

St. Michael vanquishing the Demon; *after Raffaele*. The Virgin and infant Jesus; *after Ann. Caracci*. The Nativity, or Adoration of the Shepherds; *after N. Poussin*. The Last Supper; *after N. Poussin*. The Angel appearing to St. Joseph; *after Ph. de Champagne*. The Crucifixion; *after the same*. The Holy Family; *after C. le Fevre*.

LOMBARDELLI. See MARCA.

LOMBARDI, GIOVANNI DOMENICO. This painter was born at Lucca in 1682, and was a scholar of Pietro Paolini, whose style he followed and improved, by studying the works of the best Venetian colourists, and the great style of design of the Carracci. Lanzi speaks of the talents of this artist in the most favourable terms. His ingenious and tasteful compositions, the grand and resolute character of his design, rank him among the ablest artists of his time. Such are his two laterals in the choir of the Olivetani representing S. Bernardo succouring the persons afflicted with the plague. There are two other pictures by him in S. Romano, painted with such force of colour and relief, that they approach the best style of Guercino. His reputation would have stood higher, if he had always painted with equal care, and had not degraded his talents by painting pictures at all prices. He died in 1752.

LOMMELIN, ADRIAN. This artist was born at Amiens about the year 1636, and was instructed in engraving at Antwerp, where he passed the greater part of his life. It would have been unfortunate for the fame of Rubens, if his ability was to be appreciated by the prints executed by this indifferent burinist, by whom some of his most distinguished works have been engraved; and though it is necessary to notice his prints at some length, it is more on account of the interesting subjects he has selected, than the merit of their execution. The portraits he engraved, *after Vandyck*, however, are not without merit. The following are his principal plates:

PORTRAITS AFTER VANDYCK.

Charles I. Ferdinand of Austria, Governor of the Low Countries. Jacob le Roi, Seigneur of Herbaix. J. C. de la Faille, Jesuit. Alex. de la Faille, Senator of Antwerp. Zegher van Houtsum, Canon of Antwerp. Adrian Stevens, Ecclesiastic. J. Malderus, Bishop of Antwerp. John de Wael, painter of Antwerp. John Baptist de Bisthoven, Jesuit; one of his best prints.

SUBJECTS AFTER RUBENS.

Abigail appeasing David with her presents. The Adoration of the Magi. The Circumcision. The Baptism of Christ. Christ washing the Feet of his Apostles. Christ appearing to Magdalcene. The Triumph of Charity. Time discovering Truth. The Assumption of the Virgin. St. Cecilia. The Judgment of Paris.

Christ taken in the Garden; *after Vandyck.*

The Virgin and Infant, with the four Doctors of the Church; *after Diepenbeck.*

LOMI, AURELIO. This painter was born at Pisa in 1556, and was first a disciple of Bronzino, but afterwards studied under Lodovico Cardi, called Cigoli, and is considered as the head of the Pisanese school. His fresco works in the Dome at Pisa partake of the style of both those masters, though, compared with that of Cigoli, he appears more minute, and less harmonious. His object appears to have been to surprise by a splendour of colour, and an ostentatious display of ornaments and drapery, attractive to the multitude, and, with these pretensions to celebrity, acquired many admirers at Rome, Florence, and, above all, at Genoa; where his works were preferred to those of Pietro Sorri, though previously held in the highest estimation. Of his numerous works in that city, the most worthy of notice are, his picture of S. Antonio di Padoua, at the Franciscans; and his Last Judgment, in the church of S. Maria di Carignano; the former distinguished by grace, and the modest tranquillity of its tones; the latter, by a robust and daring design, and the most vigorous colouring. Less strikingly effective, but esteemed by the Pisanese as his chef d'œuvre, is his S. Girolamo, in the church of il Santo Campo at Pisa, which is marked with his initials, and the date 1595. [He died in 1622.]

LOMI, ORAZIO. See GENTILESCHI.

LONDERSELL, [or LONDERSEEL,] AHASUERUS VAN. This artist is supposed to have been a native of Germany. He was an engraver on wood, and flourished from the year 1576 till 1599. He executed several small wooden cuts in a very neat style, resembling that of Virgilius Solis. We have some Bible cuts by this artist, and some small prints for an *Herbal*, by *Matthias de Lobel*. He also executed the cuts for *The Travels of Nicolas de Nicolay into Turkey*, published at Antwerp in 1576. He usually marked his prints with one of these monograms **XL. AV.** [He was born at Amsterdam in 1548, and was living in 1594.]

LONDERSELL, [or LONDERSEEL,] JOHN VAN, a Flemish engraver, born at Bruges about the year 1590. We have by this artist several plates of landscapes, and other subjects, engraved in a stiff, formal style, resembling that of Nicholas de Bruyn, of whom he is supposed to have been a pupil. His prints are executed with the graver, and some of them possess considerable merit. He usually signed them with his name abbreviated, *J. Lond.* or *J. Londer, fec.* Among others we have the following by him:

Faith, Hope, and Charity; represented by allegorical figures; *from his own designs.*

The Five Senses, emblematically represented; *the same.*

A set of Landscapes, with figures; *after J. Savary.*

Four Landscapes, with biblical subjects; *after G. Hondcooter.*

Four Landscapes, with the same; *after G. Coninzloo.*

Nine Landscapes, with the same; *after D. Vinckenbooms.*

A View of the interior of St. John of Lateran; *after Hendrick Arts.*

[He was born at Bruges in 1582: the date of his death is not recorded.]

LONDONIO, FRANCESCO, an Italian painter and engraver, born at Milan in 1723. He at first attempted historical painting, but abandoned that branch for landscapes, with animals, in which he was much more successful. His pastoral subjects are highly esteemed at Milan, Genoa, and Naples, where

they are found in the best collections. F. Londonio etched about seventy plates of landscapes, with figures and cattle, from his own designs. They are executed in a spirited and agreeable style. He died in 1783. [Nagler enumerates 94 pieces by him. Some years ago a great number of his studies in oil, on paper, were brought to England; they were chiefly of goats and horned cattle.]

LONGEUIL, JOSEPH DE, a modern French engraver, born at Lisle in 1736. He engraved in a neat style several vignettes for the *Henriade*, by Voltaire, and the *Contes de la Fontaine*. His talents were not confined to book-plates; he executed some subjects after various masters, which are not without merit; among which are the following:

Two Allegorical Subjects; *after Cochin.*

Heroic Fidelity; *after Moreau.*

Two Rural Subjects; *after Lepicé and Aubrey.*

A pair of Dutch Merry-makings; *after Ostade.*

The Fishermen; *after Vernet.*

A View of the Environs of Naples; *after Mettai.*

A Sea-storm; *after the same.*

LONGHI, ALESSANDRO, a modern Venetian painter and engraver, born at Venice in 1733, and was a scholar of Giuseppe Nogari. He is chiefly known as a portrait painter. In 1763 he published a volume of the *Lives of the modern Venetian Artists*, with portraits etched by himself. He etched several other plates of various subjects. Among others, we have the following prints by him:

PORTRAITS OF PAINTERS.

Giacomo Amiconi.

Antonio Balestra.

Sebastiano Ricci.

Gio. Batista Piazzetta.

Gio. Batista Tiepolo.

SUBJECTS.

A Venetian Masquerade.

A Gondolier dancing with a Lady.

A Quack Doctor on his stage.

A Moor beating a Drum.

The Philosopher Pythagoras.

[He died in 1813.]

[LONGHI, GIUSEPPE, an Italian painter, and one of the most distinguished engravers of the 19th century, was born at Monza in 1766. His father was a silk mercer, and intended his son for the church, but, through his own determination, Giuseppe was finally placed with the Florentine, Vincenzo Vangelisti, professor in the Brera at Milan, under whom he learnt engraving. He studied afterwards, for some time, in Rome, where he became acquainted with Raphael Morghen. Longhi soon obtained a reputation himself by his print from the Genius of Music, a picture by Guido, in the Chigi Palace. After his return to Milan, he was chiefly employed in miniature painting, until he was ordered by Napoleon to make an engraving of Gros's portrait of him; and he was appointed about the same time (1798) to succeed Vangelisti, deceased, as Professor of Engraving in the Academy of the Brera, to which, during Longhi's professorship, many distinguished engravers of the present time in Italy owe their education. It was one of Longhi's first principles to make the means subservient to the end, and not the end to the means: he always deprecated cleverness of line as a principal object, and in his own works, manual dexterity is invariably subordinate to conformity of style. His first object was to give, as nearly as possible, the general character, colour, and texture of the original, and the etching needle was accordingly his chief instrument. He excelled in light and shade. Among his principal

works are, the Vision of Ezekiel, the Spozalizio, or Marriage of the Virgin, and a Holy Family, all *after Raphael*; the Entombment, *after D. Crespi*; the Magdalene, *after Correggio*; the Madonna del Lago, *after L. da Vinci*; Galatea, *after Albano*; and many heads, *after Rembrandt*. It would occupy more space than the limits of this work will permit, to enumerate all the productions of Longhi's graver worthy of being specified. In the fine series of portraits published at Milan, under the title "Vite e Ritratti di Illustri Italiani," he engraved the portraits of Napoleon, with the iron crown on his head, as king of Italy; Michelangiolo Buonarroti; and Dandolo, Doge of Venice: all superb in execution. But his "Fasti di Napoleone il grande" must not be omitted. This beautiful work, after the designs of Appiani, was executed in part by Longhi, and the whole of it, as far as it exists, under his direction. Six of the plates were engraved entirely by him; in what the Italians call the *semibbero* manner; five of them represent the Battle of Marengo; the sixth, Time with the Fates: the rest are by Michele Bisi, Giuseppe Benaglia, and the two brothers, Rosaspina; all worthy disciples of this great master. This work is especially deserving of notice, as being done at the expense of the Emperor Napoleon. It is said, that not being completed at the time of his abdication, its further progress was forbidden, and the plates destroyed. By whose soever order this destruction was committed, it deserves execration. Works of genius belong to the world; heroic actions are entitled to preservation, historically and artistically, for the glory of the nation by which they are performed; and he that would sacrilegiously destroy them, shows that he is governed by a baseness of soul which renders him incapable of performing deeds worthy of record, or of appreciating the talent of the poet, or the painter, who immortalizes them by the efforts of his genius. He commenced in 1827 the engraving of the Last Judgment, *after Michael Angelo*, from a drawing by Minardi, but died without finishing it; it was, however, considerably advanced, and will probably be completed by one of his distinguished scholars. The Madonna del Velo, *after Raphael*, he also left unfinished, but it was completed in 1834 by his pupil the Cavaliere Toschi, whose name deserves to be remembered with gratitude by the latest posterity, for rescuing from oblivion some of the finest works of Antonio Allegri, (Correggio,) and adorning them with all the graces of his matchless graver. Longhi died of apoplexy in 1831.]

LONGHI, LUCA. This painter was born at Ravenna, and flourished about the year 1580. There are several of his historical works in the churches of Ravenna, Ferrara, and Mantua. In the church of S. Benedetto at Ferrara, is an admired picture by him representing the Circumcision; but his principal works are in the churches of S. Vitale, S. Agata, and S. Domenico, at Ravenna. His compositions are generally confined to a few figures, but his pictures are highly finished, and very agreeably coloured. He also distinguished himself as a portrait painter. [Zani places his birth in 1517, and his death in 1590. Oretti says that he painted in 1531; it is certain he painted in 1580. Kügler says he inclined to the old manner of Francia's school; but instead of the deep feeling of that master, we find in his pictures only an expression of an affected devotion.]

LONGHI, FRANCESCO, was the son and scholar

of the preceding artist, and painted history and portraits in the style of his father, though greatly inferior to him. One of his best pictures is in the church of the Carmelites at Ravenna.

LONGRAFF, a Dutch engraver, who flourished about the year 1698. He engraved a set of ornamental subjects for goldsmiths. They are executed with the graver in a very neat style.

LONI, or LOMI, ALESSANDRO. This painter was born at Florence in 1655, and was a scholar and imitator of Carlo Dolci. He was chiefly employed in copying the pictures of his master, which he did with a precision and a finish that render it difficult to distinguish them from the originals. He died in 1702.

LONS, D. E., [DIRCK EVERSEN,] an obscure engraver, by whom there is an etching of the Holy Family, with St. Elisabeth and St. John; *after A. van Neulandt*. It is spiritedly executed, but the drawing is very incorrect. It is dated 1612. [He was living in 1622. There are four landscapes by him, each having a large wind-mill, with the titles, *Seem Moolen, Got Moolen, Meel Moolen, Meel Moolen.*]

[LONSDALE, JAMES, an English portrait painter, was a native of Lancashire, but came to London at an early period of his life. It is not said where or from whom he received his artistic education; but he was one of the founders and chief supporters of the Society of British Artists. He was a man of independent mind and manners, and perhaps his neglect of the *suaviter in modo*, was the reason that his practice was chiefly confined to male sitters. He had a masculine style of painting, and showed great discrimination of character in the likenesses; and, as he painted some of the really great men of his time, his pictures are likely to be appreciated long after the works of more fashionable portrait painters are forgotten, especially of those who painted mere rank without the adjunct of greatness. He died at London in 1839, it is said at the age of 62. It should be added, that his independence was not exhibited in moroseness of manner; for, on the contrary, his manners were cheerful and bland in the highest degree; and his conversation was replete with sagacity, rich in anecdote, and always impressive from justness of thought, clearness of judgment, and undeviating veracity. He was not a member of the Royal Academy.]

[LONSING, FRANÇOIS JOSEPH, was born at Brussels in 1743. He was intended for the military profession, and entered as a cadet in one of the Belgian regiments in the service of Austria, called the Walloons. Being in garrison at the citadel of Antwerp he showed a love of art, and under the patronage of Prince Charles de Lorraine, governor of the Low Countries, he frequented the academy which that prince had organized; and in 1759 obtained the principal prize, a chain of gold and a medal bearing the effigy of the Prince, with the inscription, '*Artis delineatoricæ præmium.*' After this he entered the school of Martin J. Geeraerts, a distinguished painter of bas-reliefs, who had been a scholar of Theobald Michau. In this school, Lonsing made such progress that Prince Charles and Count de Cobentzel sent him to Italy, with a pension, to perfect his studies. At Rome he entered the school of Raphael Mengs, and there made acquaintance with Sir W. Hamilton, for whom, in 1772, he engraved several of the prints for the *Scholæ Italicæ Picturæ*. He is afterwards found pursuing his art at Paris, Lyons, and Bourdeaux: at the last-named city he died in 1799, while engaged in painting the mansion

of a rich merchant there. His pictures are chiefly portraits, some of which have been engraved; his easel pictures are rare and much sought after; the major part of his works are at Bourdeaux. His general style is a mixture of the Italian and Flemish, which gives his pictures a peculiar air, differing from every other master, yet reminding the observer of the works of older date. He designed and composed with facility, disposing his groups with much intelligence, and was a good colourist. Balkema has committed an oversight in his account of this painter, in saying that he profited by the conversations held by *Michau* with the scholars of Geeraerts, his former pupil, whom he delighted to instruct in the principles of the Flemish school, although in his ninetieth year, and blind. Michau died in 1755, at the age of 79, as stated by Balkema himself, and by every writer of credit; Lonsing was then only 12 years old, and did not enter the school of Geeraerts till after 1759, consequently knew nothing of Michau personally.]

[**LOO, PETER VAN**, born at Haerlem in 1731, painted landscapes, fruit, and flowers. He commenced by painting for the florists of his native city the choicest specimens, to exhibit as signs of their periodical return, by which he acquired great truth in the representation. He died in 1784.]

[**LOOFF, PETER**, a Dutch engraver, who flourished about the year 1630. He engraved some portraits, among which is one of A. Vanden Bromen. He also executed a print of Frederick Henry, Prince of Orange, drawn in a triumphal car.]

[**LOON, PETER VAN**, a painter of architecture and perspective, was born at Antwerp, and flourished in 1600; his pictures are very carefully finished. The year of his death is not recorded.]

[**LOON, THEODORE VAN**. This painter was born at Brussels in 1629. It is not said by whom he was instructed in his native country, but he went to Italy when he was young, and at Rome became acquainted with Carlo Maratti, whose style he particularly admired, and with whom he lived in habits of friendship. On his return to Brussels he painted a fine picture of the Nativity for the Abbey of Dillinghem, near that city, which gained him great reputation. In the church of St. Gery, at Brussels, there is a series of pictures of the Life and Passion of our Saviour, which are much admired; but his most esteemed performances are seven pictures of the History of the Virgin, at Aerschot, near Mechlin, which appear rather productions of the Roman than the Flemish school, and are entirely in the style of Carlo Maratti. His design is correct, and the characters of his heads noble and dignified; his colouring is excellent, though he is occasionally rather sombre and heavy in his shadows.]

[**LOON, H. VAN**, a Flemish engraver, who was probably a relation of the preceding artist. He chiefly resided at Paris, where he engraved some plates for a work entitled *Les Forces de l'Europe*, published at Paris in 1695. They consist of fortifications, plans of towns, &c., and are neatly executed.]

[**LOON, _____ VAN**, a painter of Amsterdam, whose subjects are birds, fruit, and flowers. He died in 1787, at the age of 60.]

[**LOPEZ, JOSEF**, a painter of Seville, and disciple of Murillo; he followed the style of that distinguished master, but confined himself chiefly to painting representations of the Virgin, by which he obtained great credit.]

[**LOPEZ, PEDRO**, a Spanish painter, scholar of el Greco, painted the magnificent picture of the

Adoration of Kings, in the convent of the Trinitarians at Toledo, which bears his name, and the date 1608. He painted many others, but his reputation rests on that.]

LORCH. See **LORICH**.

LORENZETTI, AMBROGIO. This old painter was born at Siena in 1257, and has been incorrectly styled to have been a disciple of Giotto, from whose style he differs in design, colour, and drapery. His principal work is described by Lanzi to be a large picture in the public palace at Siena, representing an emblematical subject of the effects of a good and vicious government, and is spoken of as an ingenious production for that early period. There is a greater variety in the characters of the heads, and a superior arrangement in the disposition of the figures, than appear in the contemporary productions of the art. He died in 1340. [Ambrogio Lorenzetti was an excellent painter for the time in which he lived. Lanzi says, "had there been a greater variety in the countenances of his figures, and a superior arrangement in the composition, his picture would have been little inferior to the finest in the Campo Santo of Pisa." His brother *Pietro*, whom Vasari mistakingly calls *Pietro Laurati*, painted in conjunction with him, and was no less excellent. On a picture painted by them conjointly was inscribed, *Hoc opus fecit Petrus Laurentii et Ambrosius ejus frater*, 1335; and on one painted by Pietro alone, *Petrus Laurentii de Senis me pinxit anno 1342*. There were a great number of artists of the name Lorenzetti, natives of Siena, who flourished in the fifteenth century.]

LORENZINI, FRA ANTONIO, [GIANANTONIO,] a Bolognese painter and engraver, born in 1665, and was a scholar of Lorenzo Pasinelli. He is little known as a painter, as he devoted himself in the early part of his life entirely to engraving. In 1699 he was employed at Florence, in conjunction with Theodore Ver Cruys, Mogalli, and others, to engrave the pictures in the gallery of the Grand Duke. [These are sometimes found collected in a single volume under the title of "Gallery of the Grand Duke of Tuscany," of which a set containing 147 subjects, engraved on 167 plates, is described in Bohn's Guinea Catalogue, page 66, as *extremely rare*.] His plates are almost entirely etched, of which the following are the principal:

St. Anthony of Padua working a Miracle; *after Pasinelli*.

The Martyrdom of St. Ursula; *after the same*.

St. John preaching in the Wilderness; *after the same*.

The Ascension; *after L. Caracci*.

The Virgin and Child; *after Ag. Caracci*.

St. Dominick taken up into Heaven; *after Guido*.

St. Philip Neri kneeling before the Virgin; *after C. Maratti*.

St. John, surrounded with Angels; *after Coreggio*.

The Annunciation; *after P. Veronese*.

The Baptism of Christ; *after the same*.

The Raising of Lazarus; *after the same*.

Noah building the Ark; *after Giac. Bassano*.

St. Augustine, with a glory of angels; *after Tintoretto*.

Joseph sold by his Brethren; *after Andrea del Sarto*.

Joseph governing Egypt; *after the same*.

David with the Head of Goliath; *after Guercino*.

Christ, with the Disciples at Emmaus; *after the same*.

St. Peter delivered from Prison; *after the same*.

The Holy Women at the Sepulchre; *after P. da Cortona*.

Venus and Cupid; *after Carlo Cignani*.

[Nagler gives a list of 76 engravings by him. He died in 1740.]

LORENZINI, LORENZO, a modern Italian engraver, who flourished about the year 1759. He

engraved part of the plates from the pictures in the cabinet of the Marquis Gerini.

LORICH, or LORCH, MELCHIOR, a German engraver on wood and on copper, born at Flensburg, in the duchy of Sleswic, in 1527. His wooden cuts are executed in a bold, free style; and his copper-plates are engraved with great neatness and delicacy. His drawing of the figures is tolerably correct. He sometimes signed his prints with his name, and sometimes marked them with the monogram **ML**, with the date. We have the following by him :

COPPER-PLATES.

- The Portrait of Martin Luther; inscribed, *Faciebat Flensburg*. 1548.
 The Portrait of Albert Durer. 1550; scarce.
 Aristoteles Stagiritis Philosophus; with the cipher. 1561.
 St. Jerome at prayer. 1546.
 A Woman's Head. 1551.
 Two Portraits of the Grand Signior and his favourite Sultana; very scarce.

WOODEN CUTS.

- A Set of Prints of the Habits, Customs, &c. of the Turks; dated from 1570 to 1581.
 A Sibyl. 1571.
 A Woman standing, pressing her breasts, with a variety of animals below, with an inscription at the top, *Ops Saturni conjux que Mater Deorum*; dated 1565.
 A Lady in full dress. 1551.
 The Deluge; a large print, in two sheets.

[Zani says "*Non ha mai inciso in Legno.*" He places his death in 1586.]

LORIONE. This name is affixed to a slight etching of ruins in a landscape, with several figures. It appears to be the work of a painter.

[LORME, or DE L'ORME, A. DE, a painter of interiors of churches and other public edifices. His pictures are remarkable for the delicacy of the pencilling, and the peculiar manner in which the lights are introduced and distributed. Terburg painted the figures of some of them. It is surprising that he is not better known. Zani censures, in very strong terms, an *Antonio Delorme*, a French designer and engraver of free subjects, who was born in 1653, and died in 1723. This artist ended his days miserably in prison. The painter was probably a native of Holland, or, at all events, a resident there; as his pictures are representations of the interiors of churches of that country, and the figures in them by known Dutch painters. He flourished about 1660.]

LORRAINE, CLAUDE GELÉE, called. This celebrated landscape painter was born at the village of Chamagne, in Lorraine, in 1600. His parents, who were very poor, put him as an apprentice to a pastry-cook. When his time was expired, he was engaged by some young artists, who were going to Italy, to accompany them in the capacity of a valet, with whom he travelled to Rome; and soon after his arrival entered the service of Agostino Tassi, a landscape painter, who had studied under Paul Brill. His occupation was to cook for his employer, and to prepare his colours. In that servile situation he had lived some time, when he was emboldened to attempt some humble efforts in design, by imitating the works of his master, in which he did not evince much natural disposition, and his progress was difficult and slow. By dint of industry and perseverance, he at length acquired sufficient ability to enable him to subsist on the produce of his labour. The love of independence redoubled his

emulation, and his prosecution of his studies was indefatigable. As he was more indebted to an obstinate application than to any marked indication of natural genius, he never operated with facility, and he frequently painted his pictures several times over, before he could finish them to his satisfaction. The simple pupil of nature, he had no other instructor, and could derive no assistance from the resources of literature, as he was so ignorant as scarcely to be able to read or write. By his astonishing success, he has proved that a determined resolution to excel, will generally vanquish every obstacle which circumstances may have placed in the way, although there will always exist a limit, beyond which human intellect cannot extend without peculiar natural endowments. Thus, if Claude had attempted historical painting, or even portrait, it is almost certain his utmost assiduity would have been ineffectual, as he never could arrive at a tolerable design of the figure, although he was constant and exemplary in his attendance at the academy, to draw from the model; and so sensible was he of this deficiency, that, when the figures in his pictures were painted by himself, he was accustomed to observe, that "he sold the landscape, and gave away the figures." They are frequently introduced by Filippo Lauri or Courtois. His studies were made on the banks of the Tiber, or from the splendid prospects of the Campagna. From morning till night he was seen in the fields, contemplating, with an attentive eye, the effects produced by the sun at the different hours of the day, and the vapoury veil which air and distance throw over the various objects as they recede from the sight. These were stamped so precisely on his remembrance, that he could from memory trace them on his canvass, with a fidelity that is unexampled. His scenery is not, however, always rigidly copied from nature, it is more frequently the ideal produce of his creation, or composed from the most picturesque materials, put together with consummate art, and the most polished taste. His landscapes do not, like those of the Dutch painters, exhibit the cold portraiture of a prescribed portion of a country; he soars above the servile representation of ordinary nature, and transports his spectators into the regions of poetry and enchantment. In this point of view, Claude will ever be regarded as the first of landscape painters; and it will not be disputed, that his compositions are the richest and most studied of all those who have excelled in that branch of art. The landscapes of Gaspar Poussin, or Salvator Rosa, engage little of our time and contemplation, to run over the scanty confines of their scenery, compared with the august and boundless expanses of Claude. He presents to the beholder such an infinity of objects, and conveys him over such a "variety of hill and dale, and misty mountains," that the eye may be said to be constrained, as it wanders, to repose itself on the way. The superb temples, the lofty architecture, with which he embellished his compositions; his ample lakes, peopled with aquatic birds; the glittering lustre of his skies; the diversity of his foliage, strictly suited to each plant or tree; every object is stamped with the genuine feature of selected nature. In his pictures of morning, the rising sun dissipates the dews, and the fields and verdure brighten at the approach of day; his evening skies expand a glowing splendour over the horizon; vegetation, oppressed by a sultry aridity, sinks under the burning heat of the sun. It is thus that Claude, with an unexampled felicity, represents

the vicissitudes of air and atmosphere, in which he may be said to dispute the veracity with nature herself. His marines, and magnificent sea-ports, contend for the superiority with his inimitable landscapes, in the purity and freshness of the air, and the gently undulating swell of the water, sparkling with the lucid reflection of a clear and brilliant sunshine. England has long possessed many of his most accomplished works, and since the acquisition of his celebrated pictures, formerly in the Altieri palace at Rome, and in the collection of the Duke de Bouillon at Paris, it may be confidently asserted, that we possess more of his capital works than the rest of Europe. He was accustomed to preserve in a book the drawings of the different subjects he painted, for the purpose of ascertaining the pictures he had painted for those by whom he was commissioned, and of detecting the impositions of his contemporaries, by whom his works were copied or imitated. Of these registers, which he called his *Libri di Verità*, six remained at his death. One of them, containing two hundred drawings, is in the possession of the Duke of Devonshire. They have been admirably engraved in the style of the originals, by Mr. Earlom. Some of his principal pictures have been engraved by Woollet, Vivares, &c. We have several etchings of landscapes and sea-ports by Claude, amounting to about twenty-eight. They are spiritedly, though not dexterously, executed, with great intelligence of the chiaro-scuro, and of an admirable effect. He died in 1682.

[The following account of the Life of *Claude Gellée*, called *Lorraine*, with some observations on his works, prefixed to the list of his pictures in *Smith's Catalogue raisonné*, will present the reader with more satisfactory details than are contained in the foregoing; and it is hoped will correct the absurd traditional error respecting Claude having been brought up a pastry-cook, and other inaccuracies.]

"Upwards of two centuries have elapsed since the birth of this enchanting painter, and during this long period, no successful rival has appeared to compete for the wreath of fame, he therefore stands alone pre-eminent in excellence, the admired of all beholders. A reputation so based, and so universal, can receive no augmentation from the encomiums of writers, and all that their pen can offer in the cause of such high merit, is a faithful record of the works which have so raised the artist, and thereby render still more durable his well-deserved fame.

"This illustrious painter was born in the obscure town of Chamagne, situate in the diocese of Toul in Lorraine, in the year 1600. His parents, Giovanni Gellée and Anna Podosa, had several children, of whom, according to Baldinucci, Claude was the third of five sons. Of the nature of their occupation and situation in life, no mention is made; but from the events which attended their decease, it is reasonable to conclude, that their circumstances were narrow and humble. Claude, who had only just attained his twelfth year when this calamity occurred, was under the necessity of exerting himself for his own support. Driven at this early age from his natal abode, he travelled alone and on foot to Fribourg, in order to seek the protection of his eldest brother, who was a carver or engraver in wood. Here he found a refuge, and here he first became acquainted with the pencil; it was here also that, while tracing the forms of arabesque and other ornaments, preparatory to initiation to his brother's business, the latent seeds of genius began to ger-

minate, and he soon evinced the most decided proofs of taste for a pursuit, which he afterwards carried to such high perfection. How long he remained under the limited instruction of his brother is uncertain, perhaps not many months; but his continuance there was broken off by the arrival of a relation, a dealer in lace, and then on his journey through Fribourg to Rome. Possibly this person had some knowledge of art, and was consequently induced, by the promising productions of the young artist, to take charge of him, with a view of placing him under a suitable master, in the capital to which he was going. He, however, no sooner arrived at Rome with his charge, than some unforeseen event compelled him to quit with such haste, that he had no time to make any provision for his young relative; and the youth was again thrown on his own resources, with little money in his pocket, and neither a friend or a guide to direct him, in a strange city, and far from all his relations. In this forlorn situation, his courage never forsook him; but stimulated by a growing attachment to his profession, he applied himself with unremitting diligence, until, by dint of studying and copying such works as he could obtain, he acquired a considerable knowledge of the rudiments of the art. While thus engaged, he accidentally saw, at one of the periodical fairs, some pictures of architectural views by Godfrey Waal, which had been sent from Naples for sale: these so won his admiration, that he at once determined, if possible, to place himself under the tuition of that master, for he had hitherto seen nothing in art which so well accorded with his taste. Thus resolved, he waited with anxious impatience for the promised remittance from his relation; but, instead of the expected help, a letter arrived which gave him the mortifying intelligence, that, in consequence of heavy losses, sustained by the conquests and pillages of the Swedish armies, it was not in his power to afford him any further assistance. Notwithstanding this untoward event, Claude departed for Naples, animated with zeal, and fully determined to triumph over every difficulty. On this occasion fortune favoured him, for, on making himself known to Waal, (perhaps by the relation of a simple, unaffected tale, expressive of his attachment to the art, and admiration of his style, accompanied by an earnest look of entreaty,) he won the good will of the painter, who kindly acquiesced in his request, and instantly received him into his academy. With this master he is supposed to have remained about two years, during which time, by a close application to his studies, he became proficient in architectural painting, and the science of perspective, which he subsequently used to such advantage in his beautiful landscape scenery. His urbane and obliging behaviour gained him the esteem and respect of his instructor, who, in return, took every occasion to promote the advancement of his pupil.

"Claude now felt that this class of art, however well performed, was only a part, or adjunct to the lovely scenery around him, whose wide expanse and various beauties daily attracted his admiration; he now sighed for the power to represent in painting that which gave such intense pleasure to his eye. In order to accomplish these enlarged conceptions, he became sensible that some instruction in landscape painting would shorten the path to its attainment. Having accidentally learnt that Agostino Tassi had just arrived at Rome, he became instantly desirous of placing himself under that master, and lost no time in communicating his wishes on the

subject to Waal. The favourable impression which Claude first made on his master, had, by his subsequent conduct, ripened into friendship; and it was, therefore, with regret, that Waal learnt the intention of his pupil, and with reluctance that he suffered him to depart. Although not stated by biographers, it is more than probable that he was furnished with letters of introduction to Tassi, as, on his arrival at Rome, he was most kindly received by the painter, and readily admitted into his studio. There was evidently something in the character and manners of Claude, which recommended him to the friendship and esteem of those with whom he became acquainted, and, in the present instance, Tassi soon added to the benefit of instruction, the generous offer of board and lodging in his house, and he henceforward became his familiar companion. Under such a master, combined with other advantages, the zeal and assiduity of the scholar were proportionately incited to exertion; the result was, that he successfully imbibed the style and principles inculcated, and therefore his early productions, both in composition, execution, and effect, bear a close affinity to those by Tassi.

"The happy change which he had for some time past experienced in his affairs, together with his success in his profession, made a deep impression on his mind, and under the influence of a grateful feeling for these benefits, he quitted Rome about the year 1625, in order to perform a pilgrimage to the Holy Virgin of Loretto, where he remained some days engaged in devotional meditation. From thence he departed on a tour through Italy, traversing Romagna, Lombardy, and on to Venice: here he is supposed to have remained some time, engaged in the pursuit of his profession; for there were then living at Venice many wealthy individuals of taste, who encouraged extensively the arts; there was also a school of painting to engage his leisure hours; and, lastly, the numerous beautiful palaces that might have occasionally occupied his pencil. About this period some occurrence induced him to change his original intention of returning to Rome, and, on quitting Venice, he bent his course towards his native country, taking a circuitous route, by the way of Germany, in order to see and study the beautiful scenery of the Tyrol, and other places of picturesque interest, in that direction. This journey was, however, far from being propitious, as, in addition to his being taken ill on the road, he was robbed of the little property he had, while confined to his bed; and after much delay he arrived, wearied and discouraged, at Lorraine, where he remained but a short time, and then went on to Nantes. During his residence in the latter city, he received a visit from a relation, who was also an artist, and at that time extensively engaged for the Duke de Lorraine. This person no sooner learnt that Claude was also a painter, and saw some of his productions, than he invited him to his house, and made him advantageous offers, to induce him to assist in a work he had undertaken. Claude, with some difficulty, and under certain conditions,* accepted his propositions,

* "Baldinucci gives rather a different version to this statement; for he says that 'Claude's relation introduced him to one Carlo Derwent, painter to the Duc de Lorraine, and Knight of Portugal: with this person he entered into an engagement, the conditions of which were that he should be employed to paint the figures in the several pictures, as he was anxious to improve himself in that department of the art; but long before the year was elapsed, he was compelled to paint the architectural portions of the decorations.'"

and remained with him above a year, working conjointly with his relation on several pictures, most of which were of a colossal size, and done expressly to decorate the church of the Carmelites. The architectural and landscape portions of these works were by Claude.

"Claude at length grew weary of this most unprofitable employment, and resolved to seize the first opportunity to put an end to an engagement which offered so little scope to his genius, and became increasingly humiliating to his feelings. He recollected with pleasure the beautiful scenes he had quitted, and sighed to return to the soil so sacred and genial to art. His relation in vain endeavoured to dissuade him from these intentions, both by entreaty and tempting offers, but his mind was fixed on going, and each day's delay served only to augment his impatience. This resolution was somewhat hastened by an event which was near being attended with fatal consequences. Claude, while closely engaged with his relation on a scaffold, completing some work preparatory to his leaving, the erection suddenly gave way, and precipitated them both to the ground; and although they escaped any serious injury, yet the effect from fright acted so strongly on his nerves that he fainted, and on recovering, the impression on his mind of its being an evil omen was so strong, that from that moment he abandoned his work, his relation, and his country.

"He chose the route of Italy, by the way of Lyons, where, during a delay of a few days, he formed an acquaintance with some brother artists, who accompanied him to Marseilles: here his progress was impeded by a severe and dangerous fever, which, for some time, threatened his life. While thus suffering, some villain stole his box, containing the little money he had provided for his journey. This loss, like the former robbery, was so greatly counterbalanced by returning health, that the only regret he expressed was, the delay it would occasion in his return to Italy. Such, indeed, was the buoyancy of his spirits on the occasion, that he jestingly held up to his friends the only piece of money he had left, and good-humouredly observed, "this also shall go," and the same evening spent it gaily amongst his companions. This act of defiance to fortune has been practised by many, who, like Claude, were confident of their powers; and under this conviction, he rose early the following morning, and having learnt that there resided at Marseilles a wealthy merchant, who had the reputation of being a patron of the arts, he waited on him, and had the good fortune to obtain a commission to paint two pictures. These, when finished, gave so much pleasure to the amateur, that he instantly gave him an order for two more; this favour the artist civilly declined, alleging his anxious wish to depart for Italy. He accordingly embarked in the first vessel sailing for an Italian port. Here again he was doomed to experience the inconstancy of fortune, for during the voyage they were overtaken by a violent tempest, and every one on board, for some time, despaired of life; the ship, however, weathered the storm, and, after much delay, reached in safety her destination.

"Claude arrived at Rome on the day of the Feast of St. Luke, 1627, after an absence of upwards of two years. His first object was to establish himself in a suitable residence, and to prepare every thing necessary in furtherance of his profession. The news of his return rapidly spread among his friends and the amateurs of the art, and as he had pre-

viously left a favourable impression of his talents, he very soon had abundant employment for his pencil. One of his earliest patrons was the Cardinal Bentivoglio, for whom he painted two pictures; these so delighted his Eminence, that he showed them to the pope,* who commended them exceedingly, and desired to see the artist. The interview was highly flattering to Claude, and ended with an order to paint four pictures, representing the following scenes: a View of the Port of Marinella, on the coast of Tirreno; a Sea-port, embellished with noble edifices and numerous vessels; a Pastoral Scene; and an Arcadian Landscape, with Nymphs and Satyrs dancing. The production of these pictures established the reputation of the artist; for although he was little more than thirty years of age, yet they exhibited all the skill and science of an experienced master, and his works after this period rose exceedingly in public estimation. About this time he was employed by the Cardinal Crescenzi to decorate the rotunda of his palace: he was, also, similarly engaged in the Muti of the Holy Apostles, and of the Medici alla Trinità de' Monti. These were succeeded by the following engagements: the Duke of Bracciano, the Duke de Bouillon, and the Prince de Leancour, for each a picture; the Signor de Bourlemont and the Cardinal Mellini, for each five pictures; for the Cardinal Giori, seven; the Constable of Colonna, eight; for Prince Paul Falconieri he painted four; and a like number for Count Valdestain and the Prince Pamphili. He also painted, by order of Pope Alexander, for the Ghigi family, several excellent pictures, two of which are distinguished by the Rape of Europa, and a Battle on a Bridge. The fame of Claude now extended into every quarter of Europe, and commissions from the most distinguished persons, and also amateurs, poured in, much beyond his abilities to supply them. A reference to the *Liber Veritatis* shows that his orders were not confined to Milan, Parma, Lombardy, and Venice, but extended also to Paris, Lyons, Marseilles, Montpellier, Avignon, and Madrid. He painted eight pictures for the king of Spain, embellished with subjects taken from the Old and New Testament. He also executed two pictures for an amateur at Antwerp, and a like number for a gentleman at Amsterdam.

"Among the many pictures which emanated from his pencil, Pascoli mentions one in particular, representing a woody scene, which he painted with extraordinary care, from the choicest groups of trees in the neighbourhood of the Madama Villa and Mount Marius. This he constantly placed near his easel, as a model to work from. This beautiful study so delighted the pope, that he repeatedly offered to cover it twice over with gold, if the artist would part with it; but such was its value and importance to the painter, that he respectfully declined to do so on any terms, alleging that such a picture was not only indispensably necessary as a model to govern his own eye, but would be still more needful should he leave behind him any unfinished works. This apprehension was not without reason, for towards the middle of his life he was troubled with symptoms of the gout; as he advanced in years this painful disorder increased in violence, and at times rendered him incapable of pursuing his profession. Notwithstanding these severe visitations, his patience and good humour never forsook him, and at intervals of relief from

pain, if unable to paint, his greatest pleasure was in conversing on the subject of his profession, and freely communicating his opinions on the principles and practical department of painting. On such occasions he would illustrate his observations by apposite allusions to certain of his productions, one of which was generally the woody scene above noticed; and another was Queen Esther, with her maidens, approaching the palace of Ahasuerus. When surrounded by his particular friends, he took great delight in recounting the events of his youth, the struggles and privations endured in his boyhood, and the difficulties and dangers he had experienced in his maturer years; he would dilate on the tricks which had been imposed on him, and the insidious snares he had escaped. Some, who had pretended to be his friends, would often visit him while painting, with a view of borrowing his ideas and compositions; they would afterwards imitate his works, and then sell them secretly under his name: thus they deceived the amateur, and robbed him of his reputation.

"In order to prevent a practice so injurious to himself and others, he determined in future to make drawings of every picture he painted, and to record on them the names of the persons for whom they were done, and the places to which they were sent.† This precaution was still further rendered necessary by the frequent applications from persons possessing spurious pictures, which they continually sent him to be identified, having purchased them as his productions. The enemies of his fame and prosperity, being thus checked, and their designs frustrated, spread a report that he now rarely wrought with his own hands, but employed a clever youth of the name of Giovanni Domenico, a cripple, whom he had compassionately taken into his service to grind his colours, and attend upon him while painting. His enemies, at length, carried their malice so far as to suborn this servant, who, instead of requiring a kind master with gratitude, lent himself to their machinations, assumed an air of importance, and demanded payment of a suitable salary for the thirty years he had been with him, not as a servant, but in the capacity of an assistant.

"Claude, who had throughout a long life scrupulously avoided every kind of litigation, and patiently submitted to many provocations, determined, in the present instance, in order to avoid the trouble and vexation of a process at law, to comply with the unjust claim of the ungrateful domestic, and he therefore paid him his demand. This event, together with others of a trivial nature, tended greatly to disturb the calm and peaceful disposition of the artist, and embittered many hours of his latter days: the gout also, which had been an occasional visitor for nearly forty years, now increased in virulence, and, although at intervals he continued to paint, even to a very late period of his life,‡ he at length

† "This curious compilation, known under the appellation of the *Liber Veritatis*, consists of two hundred drawings, done in bistre, occasionally heightened with white. After the decease of the artist, they became the property of his heirs, and were sold by one of his nephews, for two hundred scudi, to a Frenchman, who took them to Paris, and offered them to the king; the purchase being declined, they were shortly after bought by the late Duke of Devonshire, and they now adorn the magnificent mansion of his Grace at Chatsworth. Richard Earlom has most admirably imitated them in mezzotinto."

‡ "The dates on pictures show that, notwithstanding his infirmity, he painted a great number between the years 1670 and 1680."

* Urban VIII.

sunk under a severe attack of this disease, attended with acute fever, and died on the 21st of November, 1682.

"Claude added to a kind and amiable disposition, an unimpeachable moral character, and this feeling he extended even to the subjects which embellish his pictures.

"He was a well-proportioned person, about five feet eight inches high, with a strongly-featured countenance, a prominent nose, a high forehead, black eyes and hair, with whiskers of a similar colour. His expression was grave, tending to severity.

"It might be supposed, from the liberal encouragement he experienced in his profession, that he would have left considerable wealth to his successors: this, however, was not the case, for the sum total of his property did not exceed 10,000 scudi; and this, together with the whole of his effects, he bequeathed equally to three of his nephews, for whom, as well as other relations, he had ever shown a warm regard. To this feeling of affection towards his necessitous relations may be attributed the smallness of the residue of his property.

"A very brief knowledge of the works of Claude Lorraine must convince the amateur, that the superlative beauty and excellence which most of them exhibit, could only have been the result of the most indefatigable study, governed by great taste and genius; for, however admirably they represent nature, it is a question whether any picture by his hand was a faithful transcript of the scene from whence it was taken. His works may therefore be considered combinations of beautiful objects, borrowed from the inexhaustible source of nature, and exhibited under the most lovely forms and alluring medium.* If the scene represents the early morning, when 'Aurora with her rosy fingers unbars the gates of day,' the hemisphere is suffused with light and heat, and all nature visibly feels their influence; the mists are seen dispersing, and the cooling freshness of the dawn of day is yielding to the absorbing rays of the rising luminary; the soft zephyrs appear to agitate in gentle ripples the surface of the lucid streams, and to breathe in whispers among the foliage of the surrounding groves. Either the shepherd is there seen leading his flocks and herds to pasture, or the goddess Diana, with her attendants, sallying forth to the chace. Every period of the day, with all its elemental vicissitudes, has been successfully embodied by his magic pencil, and even the gorgeous splendour of a summer's evening, with all its dazzling brightness, was not beyond the reach of his master-hand.

"Architecture appears to have been, from an early period of his life, a favourite branch of the art; for this, he evidently possessed a refined taste and a ready invention, and he lost few opportunities of showing his predilection for such objects whenever his scenes permitted it. Palaces, temples, and other noble edifices, or the ruined remains of such structures of Greek or Roman origin, are appropriately introduced, whether the picture exhibit sea-ports or inland scenes, and these are composed with so much skill and apparent propriety, that it is easy to imagine they once had an existence at some glorious era of the Greek or Roman states. This illusion is still further heightened by the representation of

some event from sacred or profane history, poetry, or romance, which accords (with some few exceptions) with the style of the buildings and the nature of the scenes depicted.

"Claude is reported to have taken much pains, by frequenting the academy, in order to acquire a correct knowledge of the drawing of the human figure; but although he succeeded sufficiently well not to offend the eye, even of the critic, he was so sensible of his defect, that he would sometimes jocosely say, that he sold the landscapes and gave his figures into the bargain. His deficiency in this department was sometimes supplied by Filippo Lauri, Courtois, or Jan Miel.

"The pictures by Claude bear visible evidence that they are the result of much thought, deliberation, and cultivated taste. In their execution, both patience and elaborate care are equally manifest. His best works are painted throughout with a full body of colour, and a liberal use of ultra-marine. He appears to have commenced his operations entirely in grey, in which that valuable colour is freely used; so that when the super colours in the completion of the work are applied, the silvery hues beneath contribute greatly to the atmospheric effect, which constitutes one of the chief charms in his pictures. It is also worthy of notice, that the same careful attention to the details is as observable in the half tones, shadows, and distances, as in the more prominent and luminous parts. Above all, the high quality of his genius is best discovered, in the selecting of objects of the most pleasing forms, tastefully grouping them together, so as to produce, by the various combinations, a scene replete with the most enchanting beauties. Such are the productions of this inimitable artist."

[In Smith's Catalogue raisonné, part viii., will be found a descriptive account of upwards of 400 of Claude's landscapes; their sizes; the prices at which they have sold in various sales; the names of those who formerly had them in their collections, and of the present possessors.—These and many other particulars relating to the works of this *Prince of Landscape Painters*, there recorded, will be found the best history the amateur can have recourse to for information on the subject.]

LORRAINE, JOHN BAPTISTA, a French engraver, mentioned by Basan, who lived about the year 1760, and engraved some plates of portraits, and other subjects.

LORRAINE, LOUIS JOSEPH DE, a French painter and engraver, born at Paris in 1715. He was a scholar of Dumont. He went to Petersburg, where he chiefly distinguished himself as a painter of theatrical decorations. He engraved some prints from his own designs, and the following *after J. F. de Troy*.

The Judgment of Solomon.
Solomon sacrificing to the Idols.
Esther before Ahasuerus.
The Death of Cleopatra.

LOTEN, JOHN. This artist was a native of Holland, but he came to England in the reign of Charles II., where he resided several years, and died in London about the year 1680. He painted landscapes, and particularly excelled in representing dark oaken groves and glades, land-storms, and waterfalls. He was generally very cold in his colouring, and his landscapes are for the most part too dark. But he was well acquainted with the principles of the chiaro-scuro; and there is a gloomy grandeur in his pictures, which interests the specta-

* "Sir Joshua Reynolds, in his Discourses, observes, that Claude Lorraine 'was convinced, that taking nature as he found it seldom produced beauty. His pictures are a composition of the various drafts which he had previously made from various beautiful scenes and prospects.'"

tor. They are usually of a large size, and are painted in a free, bold style. [It is uncertain whether he was a native of Holland or Switzerland, or whether he was baptized *John* or *Jacob*: in England he has always been called John. His style of painting is correctly described in the text. He is quite original; his scenery is English, and his pictures would be entitled to a high rank, if it were not for the faults above noticed. Time has increased the bad effect. It is generally believed that he died in 1681.]

LOTTI, or LOTH, GIOVANNI CARLO. This painter was born at Munich in 1632. Zanetti states him to have been a scholar of Michael Angelo Caravaggio, who died before he was born. He appears, however, to have formed his style by studying the works of that master, to which they bear a similar character, of a vigorous colour, and a striking contrast of light and shadow. He studied some time at Venice, under Cavaliere Pietro Liberi; but instead of following the cheerful and agreeable style of that painter, he aimed at the robust and effective manner of Guercino. He was invited to Vienna, where he painted several historical subjects for the imperial collection. He painted some altar-pieces for the churches at Venice, of which one of the most admired is the Death of St. Joseph, in the church of St. Chrysostom, a grand composition, and finely coloured, though rather dark in the shadows. Lanzi mentions his picture of the Death of Abel, in the Florentine gallery, as one of his best performances. He died in 1698. [Balkema places his birth in 1611; in which he is not supported by any writer of authority.]

LOTTO, LORENZO. This painter was born at Bergamo about the year 1490, and, according to Tassi, was instructed in the rudiments of the art by Andrea Previtali at Bergamo, and afterwards studied at Venice, under Giovanni Bellini. On leaving the school of that master, the grander principles of Giorgione, and the harmony of his colouring, attracted his admiration, and he became the professed imitator of his style. Less resolute in his touch, and less glowing in his tones, he equals him in the truth of his carnations, the copious cast of his drapery, and perhaps surpasses him in the choice and elegance of his forms, and in the beauty and expression of his heads. His principal works are at Bergamo, Venice, and Recanati. Ridolfi particularly applauds his celebrated picture in the church of St. Bartholomew at Bergamo, which he distinguishes by the title of *Maravigliosa*. It represents the Virgin and Infant, with St. Stephen, St. Sebastian, and St. Dominick. In S. Spirito is another admired picture by Lorenzo Lotto, representing the Madonna and Bambino, with St. John embracing a Lamb, designed with such simplicity and grace, that, Lanzi observes, would not have been greatly surpassed by Raffaello or Coreggio. He died old at Loretto in 1560. [Lorenzo Lotto varied his manner according to the master under whom he studied, or whose works he admired. "These different influences appear in the different pictures of the artist. Thus one in the Museum at Naples, inscribed with his name, is in the style of Bellini's school; another in the Pitti palace inclines to the Milanese, (L. da Vinci,) and others to the Venetian manner."—*Küglcr*.]

[LOTYN, JEAN, a native of Brussels, was a flower painter employed a long time by Queen Mary of England, after whose death he returned to his native city, where he died.]

LOUTHERBOURG, PHILIP JAMES DE. This ingenious artist was born at Strasburg about the year 1734. He was the son of a miniature painter, who afterwards established himself at Paris, where his son was placed under the tuition of Francesco Casanova, and on leaving the school of that master became a very popular painter of battles, huntings, sea-pieces, and landscapes, with figures and cattle, in which last he at that time appears to have imitated the charming style of Nicholas Berghem. His works were universally admired, and in 1763 he was made a member of the Academy of Painting at Paris. Though he met with very flattering encouragement, he soon afterwards quitted France, and settled in London, where he passed the remainder of his life. Soon after his arrival in England he was employed to make the designs for the scenes and decorations of Drury Lane Theatre, and in that province of the art he discovered extraordinary ability for several years.

Besides a great variety of easel pictures, which were generally esteemed, Mr. de Louthembourg occasionally employed his talents on a larger scale, in commemoration of the most remarkable events of the time, and of the achievements of British valour. Among these, perhaps the most popular were his pictures of the Review of Warley Camp, now in the King's collection, Lord Howe's Victory of the First of June, and the Siege of Valenciennes.

When Mr. Macklin projected his publication of the Bible, Mr. de Louthembourg was engaged to exercise his powers as an historical painter; on which occasion he painted two pictures, representing the Angel destroying the Assyrian Host, and the Universal Deluge; the latter was considered as his best performance in that department.

As an artist, Mr. de Louthembourg exhibits an uncommon example of the possession of faculties directly opposed to each other. In his landscapes, and indeed in his performances in general, he is not less remarkable for the most admirable dexterity of hand, and the most captivating facility of pencil, than for a seductive, though a meretricious gaudiness in his colouring, which is too frequently in opposition to the chaste and sober tinting of nature. The readiness with which he composed and executed his pictures could scarcely fail of betraying him into the foibles of a mannerist. Individual parts of his pictures are frequently uncommonly fine; but, either from an inattention to or an ignorance of the best principles of the chiaroscuro, there is often a want of generality in the effect, which is frequently scattered and fluttering, and we look in vain for that tempered harmony in the whole, which distinguishes the most admired productions of the art.

Mr. de Louthembourg was a member of the Royal Academy of London, and resided the latter part of his life at Chiswick, where he died, in 1812.

[With regard to the year of Louthembourg's birth the reader will have ample room for choice. Five different writers have given five different dates; they are as follow: 1728, 1730, 1734, 1740, 1741. As Louthembourg, like his friend Cosway, was a believer in Judicial Astrology, he may have varied the date of his birth from time to time to suit his whimsical speculations. His works are generally known by the gaudiness of their tints; but some of his sea-coast scenes are excellent. It may be of service to amateurs to inform them that there are many of his subjects multiplied by a body of artists, who associated some years back for the purpose of im-

posing on the public a spurious article called *Polygraphic Painting*. These pictures, with a little assistance from other knaves, pass with the ignorant for originals. He also published some aquatinted etchings of soldiers, marine subjects, and landscapes; among the last, *The Four Times of the Day*, the paintings of which were also *Polygraphed*.]

LOUUMENT, FRANCIS DE, a French engraver, who flourished about the year 1680. He is said by Florent le Comte to have resided some time in Italy, at the time when Francis de Poilly studied at Naples. He engraved several plates after the Italian masters; among which are the following:

The Stoning of Stephen; *after P. da Cortona*.

St. Francis Xavier interceding for the Persons afflicted with the Plague; *after Ciro Ferrri*.

He also engraved from *Lanfranco, Solimenei*, and others.

LOUYS, or LOYS, JOHN, a Flemish engraver, born at Antwerp about the year 1600. He was a pupil of Peter Soutman, at the time when Suyderhoef studied under that master. His style resembles that of his instructor, and is chiefly dotted in the carnations. The following are his principal prints:

PORTRAITS.

Philip the Good, Duke of Burgundy.

Louis XIII., King of France; *after Rubens*.

Anne of Austria, his Queen; *after the same*.

Philip IV., King of Spain; *after the same*.

Elizabeth of Bourbon, his Queen; *after the same*.

Francis Thomas of Savoy, Prince of Carignan; *after Vandych*.

SUBJECTS AFTER VARIOUS MASTERS.

The Resurrection of Lazarus; a fine copy, from the print by *J. Lievens*.

Diana and her Nymphs reposing after the Chace; *after Rubens*.

The Interior of a Dutch Kitchen; *after Ostade*.

Peasants amusing themselves; *after A. Both*.

A Dutch Kitchen; *after W. Kalf*.

[LOWRY, WILSON, a very eminent English engraver, so excellent in the department he pursued, that the mechanical perfection to which he carried the art excited general admiration. He was an apprentice to John Browne the landscape engraver, and first began in that line, though few of the plates bear his name, having been executed for other artists, whose fame they contributed to exalt. He engraved most of the plates on mechanical subjects in Rees's Cyclopædia, Crabbe's Technological Dictionary, the Philosophical Magazine, and other works of a like kind. His mathematical knowledge of drawing, his deep researches in the laws of mechanics, his extensive acquaintance with physics and the general properties of matter and form, combined with the correctness of an eye that never erred, and a hand that could not deviate, highly qualified him for such works. Some of the finest specimens of his abilities, as an architectural engraver, are to be found in the plates of Murphy's *Batalha*, Nicholson's *Architecture*, the print of the House of Commons at Dublin, and Gandon's designs. This estimable man died in 1824, leaving a son and daughter, inheritors of his talents, whose highest praise will be, when their names are recorded in some future Dictionary, that they sustained the honour devolved on them from such a father.]

LOYER, ———. This artist was a native of France, and flourished about the year 1760. Among other prints, he engraved some plates of architectural subjects from the designs of *Dumont*; [also after *Marieschi, Bernini*, and others.]

LUBIENETSKI, THEODORE, a Polish painter

and engraver, born at Cracow in 1653. He was instructed in design by Jurian Stur, a painter of Hamburg; from thence he went to Amsterdam, where he became a scholar of Gerard Lairese. On leaving that master he went to Italy, and resided some time at Florence, where he was particularly patronized by the Grand Duke. On his return to Germany he was invited to the court of Berlin, and was made painter to the Elector of Brandenburg, and director of the Academy. He painted history and landscapes in the style of Lairese. He etched a set of six grand landscapes and figures, inscribed *Th. de Lubienetzki, fecit*. 1698. He died in 1716. [Zani says he died in 1720.]

LUBIENETSKI, CHRISTOPHER, was the younger brother of the preceding artist, born at Stettin in 1559. After receiving some instruction in design, with his brother, from J. Stur, he accompanied Theodore to Amsterdam, where he entered the school of Adrian de Backer, and followed the style of that master, both in history and portraits. In 1706, he returned to Poland, where he died about the year 1719. [Füssli says he died in 1729; Zani, in 1731.]

LUBIN, JAMES, [OR JACQUES,] a French engraver, born at Paris in 1637. From the resemblance his style bears to that of Gerard Edelinck, he is supposed to have been a pupil of that able artist. Though very inferior to his instructor, his prints possess considerable merit. We have, among others, the following by him:

PORTRAITS.

Armand John du Plessis, Cardinal de Richlieu.

John Peter Camus, Bishop of Belley.

John Papire Masson, celebrated advocate.

Vincent Voiture, of the French Academy.

Peter Corneille, Dramatic Poet.

Olivier Patru, of the French Academy.

Robert Arnauld D'Andilly.

John Baptist Colbert, Minister of State.

[And many others; particularly 38 portraits in Perrault's "Hommes illustres de France,"]

SUBJECT.

The Entombing of Christ; *after Le Sueur*.

[The exact time of his death is not known, but he was living in 1694.]

LUCAS, OF LEYDEN. See LEYDEN.

LUCAS, a French engraver, who flourished about the year 1700. He engraved, in a very neat style, several plates of architecture, for the collection of *Views of Versailles*, published by P. Menant. He had a son who engraved, but his prints are not specified.

[LUCASZ, PIERRE FRANÇOIS, born at Malines in 1606, was a scholar of Gerard Seghers; he painted landscapes ornamented with small figures, which he designed and touched with great superiority. He was patronized by the Arch-duke Leopold, for whom he painted a great number of pictures. He died in 1654. The portrait of Phidippe, a Flemish sculptor, in the Museum at Brussels, is by him.]

LUCATELI, or LOCATELLI, PIETRO. This painter was a native of Rome, and was a disciple of Pietro da Cortona. He painted history, and, according to Orlandi, was employed for some of the public edifices at Rome, particularly the church of St. Agostino, and the Collegio Fuccioli. He flourished about the year 1690, in which he was received into the Academy of St. Luke. [He was born in 1660, and died in 1741.]

[LUCATELLI, or LOCATELLI, ANDREA, a Roman landscape painter, whose pictures are analogous to those of Orrizonte, flourished at the same

period as that artist, and occasionally worked in conjunction with him, and with Marco Ricci, and Paolo Pannini. This circumstance is mentioned in consequence of the confused accounts that are given by different writers respecting the dates of his birth and death. Both are confounded with those of *Pietro Lucatelli*. The date of his birth, 1696, as given by Zani, appears to be too late, as it is certain he painted with the above-named artists, and that of 1660 would be the likely period if it were not assigned to Pietro; and also the time of his death, 1741, which is given to that artist also. It is, however, likely that Pietro and Andrea mean one and the same painter. Lanzi says, "Andrea Lucatelli, a Roman, whose talents are highly celebrated in every inferior branch of the art. In the archbishop's gallery at Milan are a number of his pictures, historical, architectural, and landscapes. In these he often appears original in composition, and in the disposition of the masses; he is varied in his touch, delicate in his colouring, and elegant in his figures, which he was also accustomed to paint in the Flemish style, separate from his landscapes." He then mentions other painters of that period (1686—1690) then at Rome; among them Peter van Bloemen, the brother of Orrizonte, who painted battles and what are called *Bambocciate*; and says, "in Rome, and throughout the ecclesiastical state, we find many pictures of this sort by that Lucatelli who has been mentioned among the landscape painters. The connoisseurs attribute to him two different manners; the first good, the second still better, and exhibiting great taste, both in colouring and invention." Many of his landscapes are in England; they are considered of the decorative class, blending the manners of Francesco Mola, occasionally, with that of Van Bloemen, called *Orrizonte*; with less of depth than the former, and more of freedom than the latter. They represent Arcadian scenes, and are, sometimes, very beautiful. They do not obtain high prices in commerce, but they deserve to be better appreciated, especially those on which he has bestowed care in the finishing.]

LUCHESE, IL. See RICCHI.

[LUCENA, D. DIEGO DE, of an illustrious family of Andalusia, was a scholar of Velasquez, and imitated that master in his portraits, both large and small; he acquired great credit for that of the poet Pantaleón, who repaid him with a sonnet. He died young in 1650.]

LUCENSIS, or LUCHESE, MICHAEL, an Italian engraver and printseller, who resided at Rome about the year 1550. He engraved some prints, after *Michael Angelo*, *Raffaelle*, and *Polidoro di Caravaggio*, which he usually marked with the monogram **MF**.

LUCESINO. See TESTA.

LUCINI, ANTONIO FRANCESCO, a Florentine engraver, who flourished about the year 1646. He was a contemporary of Stephen della Bella, and engraved some plates in the style of that master, and copied some of his prints. He usually marked his plates with the cipher **FLF**. We have by him, among others, a copy of della Bella's print of the Festival on the Arno.

LUGRENCELSIS. This name is affixed to a bold, spirited etching of a Bacchanalian subject, in the style of Benedetto Castiglione. It is inscribed, *Lugrenceles inc. et scul.*

LUIKEN. See LUYKEN.

LUINI, or LOVINI, BERNARDINO. The name of this painter, as signed by himself on his pictures, is Lovini. He was born at Luino, a small town in the Milanese, on the Lago Maggiore, about the year 1480, and is generally considered as a scholar of Lionardo da Vinci, of whose style he was the most celebrated imitator. The Padre Resta, in his *Galleria Portatile*, asserts, that Luini did not visit Milan until after the departure of Lionardo in 1500; and that he was a student under Stefano Scotto. This is however contradicted by the Abate Bianconi, in his *Guida di Milano*, a better authority, by whom he is numbered among the disciples of Lionardo. It is impossible for one artist to approach nearer to the style of another, than Luini does to that of da Vinci; the same taste in his composition and design, the same peculiarity of colour and extraordinary relief; and it requires an intimate acquaintance with the works of Lionardo, to discriminate between them. His two pictures, of Mary Magdalene, and St. John embracing his Lamb, in the Ambrosiana at Milan, can hardly be called inferior to the works of Lionardo, in the suavity and beauty of his pencil, and the piety and feeling of his expression. To form a just idea of the powers of Luini, it would be necessary to contemplate his series of pictures of the Life of the Virgin, at Saronno, in which our Lady is represented with a beauty, dignity, and modesty which resemble the works of Raffaello. Of his fresco paintings, in which he was not less distinguished, the principal are, the Saviour crowned with Thorns in the Collegio del S. Sepolero; and the choir of the Monistero Maggiore at Milan. He was living in 1530. [It is probable that Luini was born at an earlier period than that above mentioned, as in a picture with the date 1525 he has introduced his portrait as that of an old man. Neither is the year of his death accurately ascertained. The picture in the English National Gallery representing Christ disputing with the Doctors, attributed to Lionardo da Vinci, is, in the opinion of very competent judges, a work of Luini; much of its original beauty is destroyed by unfortunate repairs. There is no positive proof that he was a scholar of Lionardo, though it is obvious that he made him his model. His fame would have been greater in foreign countries had his works less resembled those of that celebrated master. Every possessor of a picture by Luini readily attributes it to Lionardo da Vinci, because the name regulates the estimation. Several of his best pictures have been engraved by eminent modern Italian engravers, which will diffuse a better knowledge of him than formerly prevailed. In Luigi Bossi's "Guida di Milano," there is an account of many pictures, in fresco and in oil, painted by B. Luini, in the churches of that city.]

LUINI, AURELIO, was the son of Bernardino Luini, born in 1530. When Lomazzo published his *Trattato dell' Arte* in 1584, Aurelio Luini was considered one of the most eminent artists at Milan. His best performance is his picture of the Baptism of Christ by St. John, in the church of S. Lorenzo. It is painted in the style of Bernardino, but is greatly inferior in the expression of the heads, and in the design and relief of the figures. He died in 1593.

LUINI, TOMMASO. This painter was born at Rome about the year 1597. He was of Venetian parentage, and, according to Baglioni, painted history with some reputation during the pontificate of Urban VIII. He attached himself to the style of M. Angelo Caravaggio, and his pictures are distin-

guished by a bold and striking contrast of light and shadow, so much in the manner of that master, that he acquired the name of il Caravaggino. His best works at Rome are, his picture of S. Filippo Benizi working a Miracle, in the church of S. Maria in Via; and a Flight into Egypt, in S. Giuseppe. He died at Rome, at the age of 35.

LUMLEY, GEORGE. We have several portraits, &c. engraved in mezzotinto by this gentleman, who was not an engraver by profession, but an attorney, and resided at York, about the year 1720; where he lived in habits of intimacy with Francis Place.

LUNARDUS, ———, an old engraver on wood, who flourished about the year 1520. He executed some cuts of frontispieces and book ornaments in a spirited and masterly style, which appear to be from his own designs.

[**LUNDENS, GERRIT, or GERARD,** a Dutch painter of interiors and conversations in humble life. There are no particulars of his life recorded; but from the style of his pictures, which resembles that of several Dutch artists who flourished from 1650 to 1670, and painted interiors, with boors merry-making, it may be conjectured that he lived about that period. His pictures were for a long time confined to Holland, and were admitted into good collections; of late years several have been imported by English dealers, and rank with the productions of Jan Molenaer, and others of that class.]

LUNGHI, ANTONIO. This painter was born at Bologna, about the year 1685, and was a scholar of Gio. Gioseffo dal Sole. He painted historical subjects with some reputation, of which the principal are in the churches at Bologna. In S. Maria Madalena, is a picture of Christ appearing to Magdalene; and in S. Bartolomeo, an altar-piece representing S. Rita. He died in 1757. [Zani says he was born about 1677, and he marks him BB.]

LUTI, CAVALIERE BENEDETTO. This painter was born at Florence in 1666, and was for some time a scholar of Ant^o. Domenico Gabbiani. On leaving that master, he was favoured with the patronage of the Grand Duke; and expressing a strong desire to visit Rome, his protector promoted his wishes by supplying him with the means, and accommodated him with apartments in his palace in the Campo Marzio. He was desirous of studying under Ciro Ferri, but on his arrival at Rome, he had the affliction of being informed of the death of that master. He did not have recourse to any other instructor, but applied himself diligently to study the works of the different masters, and formed to himself a style, which without exactly resembling that of any other master, was distinguished by elegance of design and suavity of colour, together with an intelligent conduct of the chiaro-scuro. We have to regret that this able artist should have occupied so much of his time in crayon painting, so transient in its nature, as he possessed powers formed for nobler exertions. One of his earliest works at Rome was his picture of the Death of Abel, which was publicly exhibited on the festival of St. Bartholomew, when it excited universal admiration, by the sublimity of the composition, and the characteristic expression in the head of the murderer. He was commissioned by Clement XI. to paint his fine picture of the Prophet Isaiah in St. John of Lateran, and other works, who conferred on him the order of the Cross. Among his most admired works at Rome may be noticed his St. Anthony of Padua, in the church of the Apostles, and his Magdalene,

in S. Caterina da Siena, at Monte Magna Napoli. The portrait of Benedetto Luti, by himself, is in the gallery at Florence, where he is regarded as the last painter of the Florentine school. He died in 1724. We have two etchings by this artist, which are become scarce:

The Crucifixion, with St. John and Magdalene at the Foot of the Cross.

A Landscape; after Guercino.

[**LUTMA, ABRAHAM.** There is an engraved portrait of Rubens, after Van Dyck, by this artist, but there is no account of him.]

LUTMA, JANUS or JOHN, a Dutch engraver and goldsmith, born at Amsterdam about the year 1629. We have by this artist a set of four portraits represented as antique busts, which are executed in a peculiar manner, with a punch or chisel, and a mallet, which he calls *opus mallei*. Fine impressions of these plates are extremely scarce. They are as follow:

The Portrait of his Father; *Janus Lutma, Posteri fuit; opus mallei per Janum, fec.*

His own Portrait; *Janus Lutma Batavus, per se opere Mallei.* 1681.

J. Vondebus. Olor Batavus. Opus mallei, per J. Lutma.

P. C. Hoofi. Alter Tacitus. Opus mallei, per J. Lutma.

We have also by him two portraits, engraved in the style of Rembrandt, which are scarce, and highly esteemed, viz.

Joannes Lutma Aurifex. It is the portrait of his father in a furred robe, holding a port-crayon in one hand, and his spectacles in the other; signed *Joannes Lutma Junior, fecit Ao.* 1656.

Joannes Lutma Junior. He is seated at a table drawing, with a large hat, which throws a shadow over the face; this portrait is extremely scarce.

He also engraved some views of ruins, &c. in a style executed with the point, and assisted with the mezzotinto tool, one of which represents a Fountain, with Statues, and the Trajan Column; dated 1656.

LUTMA, JAMES. This artist was of the same family as the preceding engraver. He etched and finished with the graver a set of plates of ornamental shields and foliage; they are executed in a neat style, from the designs of John Lutma the elder. He also engraved a plate of three portraits in a frame, inscribed, *Jan Lutma d'Oude, inv. Jac. Lutma, fecit aqua forti, et exc.*

LUTTEREL, HENRY, was born in Dublin about the year 1650. He came early in his life to London, and was bred to the law, in New Inn; but having a disposition for the arts, he abandoned the profession, and applied himself to painting portraits in crayons. He possessed an inventive mind, and observing the admiration excited by the new art of engraving in mezzotinto, he was desirous of discovering the process, and contrived the means of laying the grounds with a roller, which succeeded to a certain degree, but not to his satisfaction. At this time, the mezzotintos of Blooteling were in great repute, and Lutterell persuaded his friend Lloyd, a printseller, to bribe a person of the name of du Blois, who used to lay the grounds for Blooteling, and who was then returning to Holland, to discover the mystery. He afterwards connected himself with Isaac Becket, and they became the earliest English engravers in mezzotinto. The best of his portraits, which were his principal works, was that of Le Piper the painter. We have also the following by him:

The Duchess of Cleveland; *after Lely*.
 Arthur, Earl of Essex; *after the same*.
 Anthony, Earl of Shaftesbury; *after Greenhill*.
 William, Viscount Stafford; *after his own design*.
 Ben Hamet.
 Robert Cony, M. D.

[LÜTZELBURGER, or LEUTZELBURGER, HANS, called also HANS FRANK, an early Swiss wood engraver, of Basle, about whom much has been written, but as yet little is known. He lived in the early part of the 16th century, and is supposed by some to have cut the blocks of the celebrated "Dance of Death," attributed to Hans Holbein. This supposition is founded on the facts of his being contemporary with Holbein, and of one of the cuts being marked H. L. This is maintained by some writers, and combated by others, especially by Zani, in his "Enciclopedia metodica delle belle Arti," and Rumohr, in his work entitled "Hans Holbein der Jüngere in seinem Verhältniss zum Deutschen Formschneitwesen" (Hans Holbein the younger, in his relation to German wood engraving). There are many other celebrated old cuts, singly and in sets, some from drawings by Holbein, which are attributed to Lützelburger, and which are described at length in the "Kunstblatt," and in the works of Bartsch, Heller, Massman, and other writers on wood engraving. The views of all parties are stated with considerable detail in Dr. Nagler's "Neues Allgemeines Künstler-Lexicon."]

LUYKEN, JOHN. This artist was born at Amsterdam in 1649. He was a scholar of Martin Zaagmoelen, and for some time applied himself to painting, but not succeeding to his expectation, he turned his thoughts to engraving, in which he became a very eminent artist. He usually engraved after his own designs, and discovers a fertility of invention, and a facility of execution, which procured him the title of the Callot of Holland. This honourable appellation he has, however, not so much merited by the neatness and spirit of his point, as from his crowding his compositions with an infinite number of figures. His prints, notwithstanding, possess considerable merit. His principal work is the set of plates he engraved for the Bible published by Mortier, in two volumes. [Only a few of the plates of the so called "Mortier's Bible" are by Luyken, but there is another series published by Mortier and Covens, consisting of 62 very elaborate engravings of important occurrences recorded in Bible history, the whole of which are by him, and exhibit uncommon powers of invention and freedom of execution. There is an article in Bohn's new Catalogue mentioning upwards of 900 engravings, all bearing the name of this most ingenious and indefatigable artist.] We have also the following by him:

A set of ten plates of the Commandments.
 Seventeen plates for the History of Finland.
 Seventeen plates for the *Voyages orientaux de M. Thevenot*.
 One hundred and five plates for the History of the Martyrs.
 The Prophet Jonas preaching to the Ninevites.
 The Assassination of Henry IV. of France.
 The Massacre of St. Bartholomew; in two sheets.
 A great variety of emblematical subjects, fairs, public ceremonies, book ornaments, &c.

[He died in 1712.]

LUYKEN, GASPAR, was the son and pupil of the preceding artist, born at Amsterdam about the year 1670. His prints are very inferior to those of his father, and consist chiefly of book-plates, in which he was almost entirely employed. Among others, we have the following by him:

Twelve plates of the Months of the Year.
 Four, of the Seasons.
 St. Francis Xavier preaching before the Emperor of Japan.
 The Miracle of the Loaves.

LUZZO, PIETRO, DA FELTRO. See MORTO DA FELTRO.

[LYS, or LIS, JAN VANDER, born at Breda in 1600, was a scholar of Cornelius Poelemburg, whose manner he imitated so successfully that many of his pictures are attributed to that master; the connoisseur, however, can discriminate them. He painted historical subjects, landscapes, and conversations; some of which he engraved. He is supposed to be the same as *Gio. Lutz*, after whom *Mogalli* engraved the subject of Abraham about to sacrifice his son Isaac. He died in 1657.]

M

MAAN, or MAN, CORNELIUS DE. This artist was born at Delft in 1621. He was instructed in the rudiments of the art by an obscure painter, and having a strong inclination for travel, he went to Paris when he was very young, where he met with sufficient encouragement to supply him with the means of extending his journey to Italy, which was the ultimate object of his wishes. He travelled through Lyons to Lombardy, and made a stay of two years at Florence, where he executed some considerable works for a nobleman, who was desirous of retaining him longer, had not his anxious wish to visit Rome prevailed over the flattering offers which were made to him. Arrived in the metropolis of art, he was indefatigable in his studies, and by the most assiduous application, during a residence of three years, he became an able and correct designer. He afterwards went to Venice, where the works of Titian, particularly his portraits, were the chief objects of his attention. He at length returned to Holland, after an absence of nine years, and established himself in his native city, where he distinguished himself as a painter of history and portraits, in the latter of which he particularly excelled. One of the most admired paintings at Delft, is a large picture, by C. Maan, of the portraits of the most eminent medical characters of his time, painted for the hall of the surgeons, which has more of the attributes of the Venetian than the Dutch school. He died in 1706. [Brulliot, who erroneously calls this artist *Charles*, says he engraved several portraits approaching the manner of Jean Morin, which are marked with the same cipher, but always accompanied with the syllable *an*.]

MAAS, or MAES, ARNOLD, was born at Gouda in 1620, and was a scholar of David Teniers the younger. He painted, with considerable success, similar subjects to those of his instructor. Village festivals, wakes, and merry-makings, are the subjects of his pictures, which are ingeniously composed, and touched with neatness and spirit, though infinitely inferior to those of his charming model. Aspiring to a higher department of the art, he visited Italy, for the purpose of studying the works of the great historical painters. After residing a few years at Rome, he returned to Holland, and died soon after his arrival. M. Descamps asserts, that he etched some plates, and was instructed in engraving by Renier Persyn; but I have never met with any of his prints, nor is he mentioned as an engraver by any other authority. [He is mentioned as an engraver by Zani. Balkema says he died in 1664.]

MAAS, or MAES, DIRK, or THEODORE. This painter was born at Haerlem in 1656. After studying some time under Henry Mommers, he became a scholar of Nicholas Berghem, whose works were in the highest estimation; but by a singular capriciousness of disposition, was induced to leave that admirable painter, to place himself under John van Huchtenburg, the battle-painter, whose style he afterwards followed with considerable reputation. He studied, with great attention, the design and anatomy of the horse, and drew that animal in all its various attitudes with surprising correctness. He painted battles, skirmishes, huntings, and horse-fairs; and his pictures were ingeniously composed, and touched with an intelligent and spirited pencil. He visited England in the reign of King William, where he met with some encouragement, and, among other works, painted the Battle of the Boyne, for the Earl of Portland, of which there was a print engraved in two sheets. We have a few very spirited etchings by this artist: among which is a Cavalier on Horseback; fine, and scarce. [He died in 1715.]

MAAS, or MAES, P. By this artist, who was probably a relative of Dirk Maas, there is an etching, in a slight but spirited style, of the Virgin and Child, with two angels, which appears to be the work of a painter. It is inscribed, *P. Maas, fecit, in aqua forti.* [*Peter Maes* flourished about the year 1578. There are prints by him, copied after Henry Goltzius, with his name in full, *Pierre Maes*. Bruliot also gives his monogram with the dates 1577 and 1578, one of which is on a portrait of Mary Queen of Scots. Zani must have seen some of his prints, as he quotes him operating in 1577.]

MAAS, or MAES, NICHOLAS, was born at Dort in 1632, and after being instructed in the rudiments of design by an obscure artist in his native city, he went to Amsterdam, where he entered the school of Rembrandt. Under that master he became an excellent colourist, and on leaving his academy, distinguished himself as a painter of historical subjects of a small size, which, in richness of tone and harmony of effect, approached the admired works of Rembrandt; but finding portrait painting a more profitable pursuit, and possessing a surprising facility, he adopted that branch, in which he became one of the most successful artists of his time. He died in 1693. [*Nicholas Maes* in some of his larger portraits approximates to Rembrandt, but still there are great characteristic differences. The handling of Rembrandt is peculiar to himself; Maes in many respects shares with others. The vigour of his portraits and the brilliant effect of the colour, make them very attractive; they are, however, to be distinguished from those by Rembrandt, by his manner of bringing out the principal features of his subjects by means of broad masses of shadow, in which a blackish tone generally predominates, and which he managed with considerable skill, without any appearance of heaviness. There are some of his finest cabinet pictures in England, among which may be mentioned two in the National Gallery, *The Idle Servant*, bequeathed by the late Richard Simmons, Esq.; and *a Girl seated by a Cradle*, in which there is a Child asleep: *The Milk-Maid*, in the possession of Charles Brind, Esq.; two in the collection of the Duke of Wellington; and one in the Royal Collection; and others of great excellence in the possession of Ralph Bernal, Esq., Mr. Wells of Redleaf, Mr. Robarts, and other gentlemen. As his compositions are not numerous, (Mr. Smith, with

all his research, specifies only 45 in the Catalogue raisonné and Supplement,) and are chiefly in public collections, or in the cabinets of opulent persons, they now obtain large prices whenever they appear in sales, and fine specimens are really deserving of it. He signed his name N. MAES, not MAAS.]

MAAS, or MAES, GODFREY, an eminent painter of the Flemish school, born at Antwerp in 1660. He was the son of an indifferent painter, by whom he was taught the elements of design; and it does not appear that he had the advantage of superior instruction. He was, however, envired by the chefs-d'œuvre of Rubens, Vandyck, and the other distinguished artists of his country; and by an assiduous study of them, aided by a decided disposition for the art, he became one of the most celebrated historical painters of his time. The churches in the different cities of the Netherlands bear ample testimony of his ability; but it is at Antwerp that he is seen to the greatest advantage; though surrounded with the works of the many able painters who had preceded him. In the cathedral of that city is a fine picture by this master of the Death of St. Lucia; and in the church of St. George, is his celebrated altar-piece, representing the Martyrdom of that saint. In the church of the hospital is a picture of the Assumption of the Virgin, composed and painted in the great style of Rubens. In 1682, he became a member of the Academy at Antwerp, on which occasion his picture of reception was an emblematical subject of the liberal arts, which is one of the admired pictures of their hall. His compositions are ingenious and copious, his design more correct than is usual in the works of the Flemish painters, and, like the generality of his countrymen, he was an excellent colourist. [It is supposed that he died about 1722. There were many other artists of the name of *Maes*, but the foregoing are the principal. There are several now flourishing in Holland whose names will do credit to some future Dictionary.]

MABUSE, or MALBEUGIUS, JOHN DE. This extraordinary artist was born at Maubeuge, a small town in Hainault, according to Harms, in the Chronological Tables, in 1492, M. Descamps says, in 1499. Both these dates are, however, erroneous, as he was in England in the reign of Henry VII., whose portrait he painted, with that of Prince Arthur, who died in 1502. He was a contemporary, and nearly of the same age, with Albert Durer, who was born in 1470. It is no where mentioned by whom he was instructed, but he had the advantage of studying in Italy, and was one of the first artists of his country who attempted to reform the dry, stiff style that prevailed before him. His works were of sufficient merit to excite the curiosity and to obtain the applause of Albert Durer, and Lucas of Leyden, both of whom visited him, and expressed the most marked admiration of his works. To appreciate the extraordinary merit of John de Mabuse, it is necessary to have seen his genuine pictures, instead of the wretched remnants of Gothicity which are frequently ascribed to him. His colouring is fresh and clear, his design as correct as that of Albert Durer, and much in the style of that master; and his pictures are of a finish so precious and polished that they are not surpassed by the surprising productions of Mieris and Gerard Douw. One of his admired works was a picture of the Descent from the Cross, painted for a church at Middleburg, which was considered one of the most surprising productions of the age. His most capital

and distinguished performance was a picture painted for the altar-piece of the church of the Abbey at Grammont; it represents the Wise Men's Offering, a composition of several figures, admirably grouped, with a fine expression in the heads; and the draperies, and ornamental accessories, coloured and finished in the most beautiful manner. It appears by the register of the Abbey, that this admirable production occupied the painter seven years, and that he was paid two thousand golden pistoles for his labour. When Albert and Isabella were governors of the Netherlands, they purchased it of the monks, and placed it in the private chapel of their palace. After the death of Prince Charles of Lorraine, it was sold, with the rest of his pictures, and was afterwards brought to this country. It is now in the possession of the Earl of Carlisle. We are informed by Karel van Mander, that John de Mabuse visited England, which is proved by the various portraits which remain by him in this country of the royal family and the nobility. Among others, there is at Windsor a picture of Arthur, Prince of Wales, with Prince Henry, and the Princess Margaret, which is engraved by Virtue. It appears that he died in 1532, from an inscription on a print of his portrait, published by Galle, *Pvnt Hanno patriâ Malbodensis; obiit Antwerpiae anno 1532*. His death is dated by M. Descamps in 1562. [The family name of *Jan de Mabuse* was GOSSAERT, or GOSSARD. By the general concurrence of all writers of authority he was born between 1496 and 1500; but even allowing the chronological tables to be correct, it is quite improbable that he should have painted the portraits of Henry VII. of England and his family in 1495, the date which one of the portraits bears. Indeed there is no authentic account of his ever having been in England; Fiorillo emphatically denies it. He was the boon companion of Lucas van Leyden, who was born in 1494; and his name is affixed to a picture with the date 1516, the earliest that is known with his signature. Some of his best pictures are dated about 1521, and 1527 is the latest discovered. As he led a life of dissipation, it probably was a short one; the date on the print is therefore likely to be correct, that he died in 1532. He signed two of his pictures thus: JOHANNES MELBOGIUS PINGEBAT, 1516; JOAES MALBOGIUS PINGEBAT, 1521. He is entitled to all the praise bestowed on his genuine works; and, if what is recorded of his course of life be true, to the severest censure for his general depravity.

Pictures by, and attributed to, Jan de Mabuse.

1. Neptune and Amphitrite. This picture is signed *Johannes Malbodius pingebat*, 1516. In the Royal Museum at Berlin.
2. Danaë receiving the Shower of Gold. This picture is signed *Joannes Malbodius pingebat*, 1527. In the Pinacothek.
3. Justice, drawing of the figure of a Female in a circle. In the collection of the Archduke Charles, at Vienna.
4. Lucretia, a picture mentioned by Karel van Mander.
5. Adam and Eve, formerly in Charles I.'s collection, and now, or lately, at Kensington Palace.
6. Adam and Eve, mentioned by K. van Mander, formerly at Amsterdam.
7. Adam and Eve, near the Tree of Knowledge. In the Musée at Berlin.

8. Noah drunk and asleep. The figures are imitations of the fresco of Michelangiolo in the Sistine chapel.
9. Abimelech offering Presents to Abraham; a drawing in the collection of the Archduke Charles, at Vienna.
10. The Visitation, right wing only, at Althorp.
11. Adoration of the Shepherds, in the royal chateau at Wurzburg.
12. Adoration of the Magi, a rich composition, with about thirty principal figures. This is one of the most important works of Jan de Mabuse. It was formerly in the Orleans gallery, and is now at Castle Howard.
13. Adoration of the Magi, (probably by Mabuse,) in the gallery at Dresden.
14. The Holy Family. Mary and Anne are seated on a throne, surrounded by their relations of both sexes. In the Pinacothek.
15. The Virgin and Child, on a Throne, St. Joseph, St. Catherine, and another Saint, who is offering a Pear to the Virgin. At Corsham House, if it has not been sold recently.
16. The Virgin, Child, and St. Joseph. In the chapel St. Maurice, at Nuremberg. Another of the same subject, formerly in the Boisserée collection, in which Christ extends his hand to take an apple. This has been lithographed by Heindel.
17. Holy Family. In the Pinacothek.
18. The Virgin. A picture mentioned by Karel van Mander.
19. The Virgin and Infant under a Gothic Canopy, surrounded by six angels. In the collection of Sir Thomas Baring.
20. The Virgin holding the Child on her Knees, who has his hands full of Cherries; after a composition of L. da Vinci. At Berlin.
21. The Virgin offering a Grape to the Child. At Berlin.
22. Mary holding the sleeping Child to her Breast. In the style of Mabuse. At Berlin.
23. Mary holding the Child on a Cornice. In the chapel St. Maurice, at Nuremberg.
24. Mary holding the Child on a Cornice, on which she is seated; the picture is signed *Johannes Malbodius pingebat*, 1527. In the Pinacothek.
25. The Virgin seated in a Niche, holding the Infant on her Knees. At Vienna.
26. The Virgin on a Throne. In the ducal palace at Genoa.
27. Mary, with the Child seated on a Throne, in the form of a shell, with two Saints and a third person. The Archduke Charles, at Vienna.
28. Mary, with the Child asleep on her Knees. Engraved by G. Wyna.
29. Mary seated, the Infant standing. An engraving with the date 1589.
30. Jesus with the Rich Young Man. In the palace at Kensington.
31. Christ led out from before Pilate. *A grisaille*, in the collection of the councillor Kirschbaum, at Munich.
32. The Crucifixion, a picture containing a great number of figures. In the lower part, in a separate compartment, is seen the flagellation, and the crowning with thorns. In the Pinacothek.
33. Descent from the Cross. Formerly at Middelbourg, but destroyed by fire. Vasari mentions it: "*di sua mano in Silando è una gran tribuna nella badia di Middelborgo.*"

34. Descent from the Cross, mentioned by Karel van Mander.
35. Descent from the Cross; on the wings are St. John the Baptist and St. Peter, in the middle of rich architecture. This picture formerly ornamented the church of St. Donat at Bruges, and was afterwards in the possession of Mr. Edward Solly, of London; it is signed *Joas Malbogi pingebat, anno 1521*.
36. Christ at the house of Simon the Pharisee; the middle part of a triptique. In the Museum at Brussels.
37. The Resurrection of Lazarus; the left wing of the preceding. In the Museum at Brussels.
38. Resurrection of the Magdalene; right wing of the same. In the Museum at Brussels.
39. The Dead Body of Christ, surrounded by three men and two women; a drawing in the collection of the Archduke Charles.
40. Mary seated at the foot of the Cross, with the body of Christ extended on the ground and supported by her knees; in the distance is the city of Jerusalem. An engraving which bears the following inscriptions: *Joan. Mabustus inventor. Hieronymus Wierinx (Wierix?) sculpsit; Gerardus de Jode excudit.*
41. Christ in Glory, with the symbols of the four Evangelists. In the Pinacothek.
42. Twelve subjects from the Life of St. Augustine. Collection of the king of Holland. These form one picture, the subjects being separated by ornaments.
43. The Pope reading the Mass, surrounded by Cardinals and Priests. In the church of St. James at Lubeck.
44. Jesus appearing on the Altar, while a Priest is consecrating the Host. A very rare engraving; in the possession of the Chevalier Van Eersel.
45. Bust of St. Jerome; middle of an altar-piece. At Althorp.
46. The Decollation of St. James, *en grisaille*. Formerly at Amsterdam, according to Van Mander.
47. St. John the Baptist; one of the wings of a folding picture, formerly in the church of St. Donat, at Bruges, and afterwards in the collection of Mr. Edward Solly, at London.
48. The Archangel Michael. In the Pinacothek. Lithographed by Strixner in 1821.
49. The Apostle St. Peter, formerly in the church of St. Donat, at Bruges, afterwards in the collection of Mr. Edward Solly.
50. The legendary Tale of Albanacht presenting his three daughters naked to King Alfred; a drawing in the collection of the Archduke Charles, at Vienna.
51. Portrait of the Mother of Henry VIII.; at Corsham. Waagen believes it to be of the time of Holbein.
52. Marriage of Henry VII. with Elizabeth of York; attributed to Mabuse.
53. The Three Children of Henry VII.; at Hampton Court; attributed to Mabuse.
54. A repetition of the same; at Kensington.
55. A copy of the same; at Corsham House.
56. Francis and Maximilian Sforza, dukes of Milan; left wing of a *triptique*; at Althorp.
57. Portraits; formerly in the gallery at Whitehall.
58. At Lee Priory there were formerly some pictures attributed to Mabuse.
59. A small painting in one of the armouries, in the library of the Vatican.

Many others have been cited by writers, but in such general terms that it is impossible to specify them; nor would it be safe to affirm the authenticity of all above quoted: the reader, however, has as good a list as can be obtained.]

MACCHI, FLORIO. According to Malvasia, this painter was a native of Bologna, and a worthy disciple of Lodovico Caracci. He flourished about the year 1620, and painted several pictures for the churches at Bologna. In S. Andrea del Mercato, is a picture by him of the Crucifixion, with two laterals; and in la Morte, the Raising of Lazarus. But his most admired work is his fine fresco of the Annunciation, in the church of Il Spirito Santo, which has been frequently mistaken for a work of Lodovico. Florio Macchi is mentioned by Orlandi, in the *Abecedario*, as an engraver, but his prints are no where specified.

MACCHIETTI, GIROLAMO, called **DEL CROCISSAJO.** This painter was born at Florence in 1535. He was called del Crocifissajo, from his father being a carver of crucifixes. After studying some time under Michele Ridolfo del Ghirlandajo, he became a scholar of Giorgio Vasari, whom he assisted for six years in the works he executed in the ducal palace at Florence. He afterwards visited Rome, where he studied two years. On his return to Florence, he acquired considerable reputation by his two pictures of the Adoration of the Magi, in S. Lorenzo, and the Martyrdom of S. Lawrence, in the church of S. Maria Novella. His best works are at Naples, Pisa, and Benevento. Lanzi asserts that he resided some time in Spain.

MACÉ, or MASSÉ, CHARLES, a French designer and engraver, born at Paris about the year 1631. He was employed by M. Jabach to make designs from his celebrated collection of drawings, and to etch them. The set consists of two hundred and eighty prints, engraved by this artist, in conjunction with the two brothers Corneille, Rousseau, and Pesne. M. Huber attributes to Macé a set of twelve etchings from landscapes, with biblical subjects, *after Benedetto Castiglione*. They are executed in a bold and free style. [It is not certain that his name was *Charles*; the prints engraved by him in the Jabach collection are marked *Massé* only; some of the etchings after Castiglione have *C. Macé sculp.* in the margin. For an account of 123 prints by him, see Dumesnil, tom. vi.]

MACERATA, GIUSEPPINO DA. This painter was born at Macerata about the year 1600, and is said to have been a disciple of Agostino Caracci. His style exhibits the principles of that school, as is evident in his works in the two colleges at Fabriano; of the Annunciation, painted in oil, at S. Niccolo; and his frescoes, in S. Venanzio, representing some of the miracles of the Apostles; which are distinguished by the fine expression of the heads, and the grand style of their composition. In the church of the Carmelites at Macerata, is a picture by him of the Virgin and Infant, with a glory of angels, and S. S. Nicola and Girolamo; and at the Cappuccini, Christ giving the Keys to St. Peter; both of which are stamped with the character of the school of the Caracci. The latter is so nearly the composition of Guido's picture of the same subject, in the church of the Filippini at Fano, that it may almost be considered as a copy. It is signed, *Jos. Ma. fariabat. 1630.*

[MACHÈREN, PHILIP VAN, a marine painter, who lived at Middelbourg towards the end of the 17th century. In 1672 he entered one of the vessels

of war of the republic, for the express purpose of seeing a naval combat, a subject which he delighted to represent. He also made several voyages in Danish and Swedish vessels for the same purpose. His works are rarely seen with his name, nor are there any further particulars recorded of him, except that Balkema says he died at Amsterdam, and Immerzeel, at Rotterdam.]

[MACHUCA, PEDRO, a Spanish painter, sculptor, and architect, who is spoken of in high terms by several writers, but whose works as a painter are but little known. It is said that he lived at Grenada, and that he executed several grand works in that city both as an architect and painter, and that the latter were in the manner of Raphael, whose works he had studied in Italy. It is certain that he had been to Italy; for he is named among *the Eagles*, that is to say, the most illustrious artists of the time, by François de Hollande, who knew him there, and whose book respecting ancient painting was finished in 1548. Zani says he operated between 1527 and 1548; probably to a much later period. Pachecho, Lazaro Diaz del Valle, and Palomino, all speak of Machuca having been in Italy. His fame now rests on his works of sculpture and architecture in the Alhambra.]

MACOURT, C. According to Lord Orford, this artist was a native of Germany. He resided in London several years, where he practised portrait painting, both in oil colours and miniature, and was a member of the Chartered Society of Artists, with whom he exhibited, from the year 1761 till 1767. In the Addenda to the Anecdotes, he is said to have died in January, 1768. He is also stated to have engraved some plates in mezzotinto.

MACRET, CHARLES FRANCIS ADRIAN, a modern French engraver, born at Abbeville in 1752, and died at Paris in 1783. He was a pupil of N. G. Dupuis, and engraved a few plates in a neat, pleasing style. Among others, we have the following by him :

Christ and the Woman of Samaria; *after Vanderwerf.*

The Arrival of Rousseau in the Elysian Fields; *after Moreau.*

The Reception of Voltaire in the Elysian Fields; *after Flauvel.*

The Sacrifice to Cupid; *after Greuze.*

The First Fruits of Self-love; *after Gonzalez.*

MADDERSTEG, MICHAEL. This painter was born at Amsterdam in 1659, and is called by Houbraken the ablest scholar of L. Backhuysen. His sea-pieces and storms approach so near to the pictures of that master, in the forms of his vessels, the movement of the waves, and the lightness of the skies, that they are sometimes mistaken for those of Backhuysen. He was invited to the court of Berlin, where he passed the greater part of his life. He died in 1709.

MAENNL, JACOB. See MANNL.

MAES. See MAAS.

MAFFEI, FRANCESCO. This painter was a native of Vicenza, and a scholar of Santo Peranda, though he afterwards became a follower of the style of Paolo Veronese. He flourished about the year 1640, and painted history with considerable reputation. He is accused by Boschini of extravagance and manner, and is styled by that author "a painter of giants;" but there appears in his works an originality of design, accompanied by a grace, which acquit him of the accusation of being a mannerist. His picture of S. Anna, in the church

of S. Michele at Vicenza, and other works by him in the public palace, exhibit a poetical fancy, and are coloured in the best style of the Venetian school. It is to be regretted that he adopted a hasty and slight mode of finishing his pictures, little calculated to preserve his reputation to posterity, as many of them have already become nearly obliterated. Of his large picture of Paradise, in the church of S. Francesco at Padua, scarcely a trace remains.

MAGANZA, GIOVANNI BATISTA, the ELDER, was born at Vicenza in 1509, and was the head of a family of artists, who did credit to their country. He was brought up in the school of Titian, whose style he followed with some success. He was more distinguished as a painter of portraits than historical subjects; but in the few he has left, he evinced a chaste and refined taste. He was one of the reputable poets of the day, and published several works under the name of *Magagno*. He died in 1589.

MAGANZA, ALESSANDRO, was the son of the preceding artist, born at Vicenza in 1556. After receiving some instruction from his father, he became a scholar of Giovanni Antonio Fasolo, and studied the works of Paolo Veronese and Zelotti. His principal works are the Adoration of the Magi, in the church of S. Domenico; and the Martyrdom of S. Giustina, in S. Pietro; at Vicenza. He died in 1630, aged 74. [According to Füssli and Zani he died in 1640, which would make him 84.]

MAGANZA, GIOVANNI BATISTA, the YOUNGER. This artist was the son and scholar of Alessandro Maganza, born at Vicenza in 1577. He painted history in the style of his father; to whom he showed himself little inferior in his picture of S. Benedetto, in the church of S. Giustina at Padua. He assisted Alessandro in many of his principal works at Vicenza, where he died of the plague in 1617.

MAGGI, GIOVANNI. This artist was a native of Rome, and flourished about the year 1600. He painted landscapes and architectural views, but is more known as an engraver than a painter. In 1618 he published a set of plates of the principal fountains in Rome, engraved in conjunction with Domenico Parasachi. He had undertaken to engrave the plan of Rome, on a very large scale, with all the principal buildings; but from the want of encouragement he was not able to carry his object into execution. We have by him the following prints :

A Landscape with Ruins and a Waterfall, with figures; *J. Maius, in. et fec.* 1595.

Figura della Vita humana; *Joh. Maius, fec.* 1600.

The Portrait of a Cardinal; as large as life.

[The time of his death is uncertain. Brulliot says he was born in 1566, and Füssli that he died in his fiftieth year. One must be incorrect; for if born in 1566 he would have been 52 in 1618.]

MAGISTRIS, SIMONE DE. This artist was a native of Caldarola, in the ecclesiastical state, and flourished about the year 1585. He distinguished himself as a painter and sculptor. His picture in the dome at Orsino, representing St. Philip and St. James, painted in 1585, evinces a better style of composition than dexterity in the execution. The works he produced at Ascoli, at a more advanced period of his life, particularly his Madonna del Rosario, in S. Domenico, are highly applauded by Orsino in his *Guida d'Ascoli*.

MAGLIAR, ANDREA, an Italian engraver, born at Naples about the year 1692. He engraved some plates *after Francesco Solimene*.

MAGLIAR, GIOSEFFO, was the son of the pre-

ceding artist, by whom he was instructed in engraving, and gave unusual promise of ability, but died very young. He engraved a plate representing Christ appearing to S. Guglielmo; *after Solimene*.

MAGNANI, CRISTOFANO. This painter was born at Pizzichitone, a castle in the vicinity of Cremona, and was a scholar of Bernardino Campi. He flourished about the year 1580, and painted history and portraits with no little reputation. He is said to have possessed so retentive a memory, that he could draw the likeness of any person he had once seen, of a most correct resemblance. He painted some considerable works in fresco, in conjunction with Cavaliere Malosso and Mainardi.

MAGNASCO, ALESSANDRO, called LISSANDRINO, was born at Genoa in 1681, the son of Stefano Magnasco, an obscure painter, who had been a scholar of Valerio Castelli. He studied at Milan, under Filippo Abbiati, and though he painted on a smaller scale, and different subjects from those of his instructor, he acquired the boldness and spirit of his touch. He painted public processions, military exercises, and subjects called by the Italians *Bambocciate*, and is styled by Lanzi the *M. A. delle Battaglie* of the Genoese school. There are several of his pictures in the Palazzo Pitti at Florence, where he resided some time, and was particularly patronized by the Grand Duke Gio. Guastone. He died in 1747.

[MAHUE, GUILLAUME, born at Brussels in 1517, and died at the same city in 1569, was a portrait painter of great reputation in his time; his pictures are rare, and we have no particulars of his life.]

MAILLET, JOSEPH. This artist was a native of France, and flourished at Paris about the year 1775. He engraved several plates of landscapes, which are executed in a neat style.

MAINARDI, ANDREA, called IL CHIAVEGHINO. This painter was a native of Cremona, and flourished from the year 1590 till 1613. He was brought up in the school of Bernardino Campi, and was one of his ablest disciples. In conjunction with his nephew Marc Antonio Mainardi, he executed several considerable works at Cremona. One of his best pictures is the Marriage of S. Anna, in the church of the Eremitani; a performance which would do honour to any school, in the beauty of the forms, the splendour of the vestments, and the pleasing and harmonious tones of its colouring; a more intelligent conduct of the chiaro-scuro would have left little to be wished for. Unfortunately for his fame, he did not always bestow upon his works equal care and attention; and some of them appear to have been the production of negligence and haste.

MAINERO, GIOVANNI BATISTA, was born at Genoa about the year 1610, and was a disciple of Luciano Borzone, under whom he made a rapid improvement, and at an early age distinguished himself by the production of some historical subjects, of a small size, which were greatly admired. Notwithstanding this encouraging success, he abandoned historical painting, and applied himself to portraiture, in which he was employed by the principal persons of his time. He died of the plague in 1657.

MAJOLI, or MAJOLA, CLEMENTE, was born at Ferrara about the year 1640, and studied at Rome under Pietro da Cortona. He was a reputable painter of history, and some of his pictures in the churches at Ferrara, and in the Rotundo at Rome, are mentioned in very favourable terms. In the church of S. Paolo, at Ferrara, is a picture of S. Maria Maddalena dé Pazzi; and in S. Giuseppe, S. Niccolo da Tolentino, supported by an angel.

MAJOR, ISAAC, a German painter and engraver, born at Frankfort about the year 1576. Early in his life he went to Prague, where he became a scholar of Roland Savery, at that time painter to Rodolphus II. He was instructed in engraving by Giles Sadeler, in whose style he engraved several plates, though very inferior to that artist. In the execution of his prints he united the point with the graver. We have by this artist the following:

A set of six Landscapes, Views in Bohemia; *after P. Stephani*.

A set of nine romantic Views, numbered; *Isaac Major, fec.*

A very large Landscape, with the figure of St. Jerome; *after Roland Savery. Isaac Major, scul. Vienna. 1622.*

The Emperor in a Triumphal Car, with Swans and Eagles; inscribed *Itē Triumphalis felices, &c.*

MAJOR, THOMAS, an eminent English engraver, born about the year 1715. He resided some years of the early part of his life at Paris, where he engraved several plates after Berghem, Wouwerman, &c. On his return to England, he distinguished himself by a variety of plates of portraits, landscapes, and other subjects, executed in a neat, firm style. In 1768, he published a set of twenty-four prints, entitled *The Ruins of Pestum, otherwise Posidonia, in Magna Græcia*, after the designs of *J. B. Borra*. The following are his principal plates:

PORTRAITS.

John Carteret, Earl of Granville. 1757.
Cardinal Pole.

VARIOUS SUBJECTS.

The Departure of Jacob; *after F. Lauri*.

The Good Shepherd; *after Murillo*.

Two Landscapes; *after Gaspar Poussin*.

A Landscape, with a Man driving Sheep; *after Rubens*.

Two Flemish Festivals; *after Teniers*.

The Manege; *after Wouwermans*.

The Travellers; *after N. Berghem*.

Two Landscapes; Morning and Evening; *after the same*.

The Four Seasons; *after Ferg*.

A View near Haerlem; *after Vander Neer*.

A Sea-port; *after Claude*.

A View of Ponte Mole, near Rome; *after the same*.

[On some of his prints after Berchem, and Arnold Maas, he has put his name in an anagram, *Jorma, or Jor, sculp.*]

MAIR, an old German engraver, who flourished about the year 1499. From the resemblance of the style of his engraving to that of Martin Schoen, it has been conjectured that he was his disciple. His design is equally Gothic; but he is very inferior in every respect to that master. He is said to have been the inventor of that species of engraving called chiaro-scuro. Among others, we have the following prints by him, which are generally signed with his name, and dated about the year 1499:

Samson carrying the Gates of Gaza.

The Wise Men's Offering.

The Martyrdom of St. Sebastian.

A Man talking to a Woman, seen through the door of a house, with a Dog snarling at a Monkey.

The Virgin and Infant, with St. Anne.

The Virgin and Infant, with St. Joseph holding a Candle; in chiaro-scuro.

[Bartsch mentions only 12 prints by this engraver,

and one doubtful: among them are but two of the foregoing list.]

MAIR, ALEXANDER, a German engraver on wood and on copper, who flourished about the year 1660, and chiefly resided at Augsburg. We have by this artist some book-plates and frontispieces, executed with the graver in so masterly a style, that it is to be regretted an engraver of such talents should not have been employed on more important subjects. He engraved the Frontispiece to *Vesler's Dissertation on the Antiquities of Augsburg*, published in 1596, and that of the *Uranometria*, by *John Bayer*, dated 1603. He usually marked his plates with the cipher **A.**

[**MAIR, ——— LA**, a painter of serpents, lizards, and other reptiles, in the manner of *Otho Masseur*, or *Marcellis*, as he is frequently named. He particularly excelled in the representation of butterflies; and his works are generally attributed to *Massens*, but they are painted on a lighter ground. Neither the year of his birth or death is known, but he lived at Nimeguen in the eighteenth century.]

MAISON-NEUVE, a modern French engraver, mentioned by *Basan*. He engraved the French *Parnassus*, from a bronze, and several portraits; among which is that of *Jacques Theodore Klein*.

MATRE, ROUX. See *Rosso*.

MALAGAVAZZO, CORIOLANO. This painter was born at Cremona about the year 1555, and was a disciple of *Bernardino Campi*, whom he assisted in some of his great works in the church of *S. Gismondo*. He is more known as the coadjutor of that eminent artist than by any original productions of his own. His principal work is his picture in the church of *S. Silvestro*, at Cremona, representing the Virgin and Infant, with *St. Francis* and *St. Ignatius*, which, according to *Lanzi*, is supposed to have been designed by *Bernardino*.

MALEUVRE, PETER, a French engraver, born at Paris in 1740. He was a pupil of *Beauvarlet*, and visited London, where he was for some time under *Sir Robert Strange*. On his return to Paris he engraved some portraits, and other subjects, in a neat style. We have, among others, the following by him:

PORTRAITS.

Gustavus Adolphus, King of Sweden.
Count d'Aranda.
M. d'Alembert.
M. de Lalande.

SUBJECTS.

The Dozer; *after Craesbeck*.
 The Satyr and the Peasant; *after Dietrichy*.
 The Spoiled Child; *after Greuze*.
 A Sea-storm; *after Backhuysen*.
 Boors regaling; *after Brouwer*.
 The Bath of Diana; *after Marillier*.

MALINCONICO, ANDREA. This painter was born at Naples about the year 1600, and was one of the ablest scholars of *Cavaliere Massimo Stanzioni*. Of his fresco works little is known, but, according to *Dominici*, the churches at Naples abound with his oil paintings, particularly in that of *de Miracoli*, of which the most esteemed are the *Four Evangelists*, and the *Doctors of the church*. These are, however, very superior to the generality of his works, which are not unfrequently slight and negligent.

MALLERY, CHARLES DE, a Flemish designer and engraver, born at Antwerp about the year 1576. From the neatness of his style, it is probable that he

formed his manner from the prints of the *Wierixes*, or that he was instructed by them. He worked entirely with the graver in a highly finished style, though his drawing is not very correct. He must have been extremely laborious, as his prints are very numerous, and all of them executed with the greatest delicacy. The *Abbé de Marolles* possessed three hundred and forty-two prints by him. *Vandyck* painted his portrait among the celebrated artists of his time, which is engraved by *Lucas Vorsterman*. The following are his principal prints:

The infant Jesus, with two Angels, in a landscape; *C. de Mallery, fec.*

The Adoration of the Magi.

The Holy Family, with *Mary Magdalene*.

St. Francis.

Several Heads of Christ, the Virgin, Saints, the Apostles, and other devotional subjects; *from his own designs*, and *after Anthony Salaert*, and other masters.

Part of the plates of the great *Huntings*; *after Stradan*: engraved in conjunction with the *Collaerts*, the *Galles*, and others.

The History of the Silkworm; in six plates; *after Stradan*.

A set of plates of Horses, for a book, entitled *La Cavalerie Française*. 1602.

Four plates of the Miller, his Son, and the Ass; *after Ambrose Franck*; scarce.

MALLERY, PHILIP DE. According to *Professor Christ*, this artist was a native of Antorf, in Germany. He engraved several small historical subjects on copper, which were well executed, and were published about the year 1650.

MALO, VINCENT, was born at Cambray about the year 1625, and was first a disciple of *Rubens*. After the death of that celebrated master he became a scholar of *David Teniers the elder*, who had been brought up in the same academy. He afterwards went to Italy, where he passed the remainder of his life, and distinguished himself as a painter of battles and landscapes; and also painted some altar-pieces for the churches at Genoa. He died at Rome about the year 1670.

MALOMBRA, PIETRO. This painter was born at Venice in 1556, and was a scholar of *Giuseppe Porta*, called *Salviati*. Although an imitator of the works of *Palma*, he avoided the feebleness of a mannerist. His compositions and design are more studied and correct than is usual in the works of the Venetian painters. Such are his pictures of the miracles wrought by *St. Francis of Paula*, in the church dedicated to that Saint, at Venice. He is still more admired in his historical subjects of an easel size, and painted with great success architectural views of the principal places in Venice, enriched with groups of numerous figures, ingeniously composed, and designed with elegance and grace. He was also a distinguished portrait painter. He died in 1618.

MALOSSO. See *Trotti*.

MALTESE, an indifferent painter of fruit, flowers, and still-life, whose works have little more to recommend them than a spirited touch and a forcible effect. [He was called *Francesco Maltese* from the place of his birth, Malta. He was by no means an indifferent painter. His pictures represent the objects faithfully; his handling is large and vigorous, his colouring bold and striking; he excelled in painting carpets and musical instruments. Two of his pictures are in the gallery at Munich; and there are

some in England. He lived about 1670, or later, but there are no particulars of his life recorded.]

[MALTON, THOMAS, an English designer and engraver, was born in 1748. His "Treatise on Perspective in Theory and Practice," and his "Picturesque Tour through London," are well known. He published also aquatinted plates of many of the public buildings of the metropolis, among which are, The (old) Royal Exchange, The Bank, Royal Academy, Banqueting House, Guildhall, Mansion House, the church of St. Paul, Covent Garden, Old and New Palace Yard, and other places, the memory of which would be lost through the recent alterations and improvements, were it not for his accurate representations of them as they appeared in his time. The date of his decease is not correctly ascertained.]

MAN, CORNELIUS. See MAAN.

MANAIGO, SILVESTRO. This painter was born at Venice about the year 1680, and was a scholar of Gregorio Lazzarini. He possessed a fertile invention, and his compositions evince both genius and taste; but the love of gain seduced him into a rapidity and negligence of operation, and he fell into the tameness and repetition of a mannerist. His most creditable work is his picture of Christ driving the Money-changers from the Temple, in the church of S. Felice, at Venice.

MANASAR, DANIEL, a German engraver, who resided at Augsburg about the year 1626. He engraved chiefly plates of architecture, plans of buildings, &c., which are executed entirely with the graver, in a neat but stiff style. Conjointly with Wolfgang Kilian, he engraved the plates for a work entitled *Basilicæ S. S. Udalrici et æfræ Augustæ Vindelicorum Historiæ*, published at Augsburg in 1626. His prints are usually marked with the initials of his name, with an F. for fecit, D. M. F.

MANCHETTI, MICHELE. According to Dominici, this painter was born at Genoa about the year 1550, and studied at Naples, under Marco di Pino, where he acquired some reputation as an historical painter. One of his best works was a picture in the church of S. Agnello at Naples, representing the Virgin and Infant, with St. John, Mary Magdalene, and St. Lucia; painted in 1586.

MANDER, KARL VAN. See VANMANDER.

MANDYN, JOHN. This artist was born at Haerlem in 1450. He painted drolleries and incantations, in the manner of Jerome Bos. His chief residence was at Antwerp, where he died. [*Mandyn, Mandin, Madyn, Madin*, (for so his name is written by different authors,) *Jan*, was born at Haerlem, and painted grotesque subjects, in the manner of Jerome Bos, conflagrations, and landscapes of rocky and wild appearance. Balkema says he was born in 1450, and died in 1568, thus making him 118 years old. Immerzeel says he was born in 1568, and that he instructed Bartholomew Spranger. Spranger was born in 1546, so that is not likely to be correct. Füssli places his birth in 1450, and says that he died at Antwerp, but does not mention in what year. He says nothing about Spranger on this occasion, but in his account of that artist he states that he was instructed by Johann Mandyn. Let those who can, reconcile these discrepancies of writers of credit. Jerome Bos, it should be noted, was born in 1470, and died about 1530, so that Jan Mandyn, though his senior by twenty years, may have imitated his subjects from a similarity of taste; or it may be that Bos made Mandyn his prototype, and went beyond him in devilry. Zani says that Mandyn died in 1500; others say in 1510.]

MANENTI, VINCENZIO. This painter was born at Canimorto, in the province of Sabina, in 1600. He was the son of Ascanio Manenti, an obscure artist, by whom he was instructed in the first principles of design. He afterwards studied at Rome, under Giuseppe Cesari and Domenichino. There are several of his pictures in the churches of his province; and Lanzi speaks favourably of his S. Stefano, in the dome at Tivoli, and his S. Saverio, in the church of Il Gesu. He died in 1674.

MANETTI, RUTILIO. This painter was born at Siena in 1576, and was a scholar of Francesco Vanni. He did not, however, attach himself to the graceful style of that master, but sought the vigorous colouring and robust character of M. A. Caravaggio. His pictures at Siena are remarkable for a tenebrosity which destroys the just equilibrium of light and shadow, by which illusion is essentially supported. This deficiency is the more to be regretted, as he possessed a correct design, and his ideas are neither mean nor ignoble. He was well versed in architecture; and in some of his best works reminds us of Guercino. There are several of his pictures at the Certosa at Florence, and in the churches at Pisa, among which is particularly admired a *Riposo* of the Holy Family, in S. Pietro di Castelvecchio. He died in 1637, aged 66. [According to Zani, Manetti was born in 1571, and died in 1639, which would make him 68 years old; Füssli says he died in 1639, at the age of 69; it is quite clear that Bryan was either wrong in his dates, or out in his arithmetic, as from his *data* the age would be 61.]

MANETTI, DOMENICO, was probably a relation of the preceding artist. He chiefly distinguished himself in painting historical subjects of an easel size, of which there are many in the private collections at Siena, one of which is particularly mentioned by Lanzi, in the Casa Magnoni, representing the Baptism of Constantine.

MANFREDI, BARTOLOMEO. This painter was born at Mantua in 1574. Although Manfredi was a scholar of Cristofano Roncalli, called dalle Pomerance, he might be styled another Michael Angelo Caravaggio, if his works were not distinguished by a superior choice of forms, and a more dignified taste of design. He painted few pictures for the churches; the subjects he made choice of were usually banditti, assemblies of gamesters and armed soldiers, which he represented with an appropriate ferocity of character, and an extraordinary effect of light and shadow. The works of Manfredi are rarely to be met with, as he died young; and of the few pictures he painted, some are attributed to M. Angelo Caravaggio, or to Valentin. [Zani places his birth in 1580, and his death in 1617.]

MANGLARD, ADRIAN, a French painter and engraver, born at Paris in 1688. At an early period of his life he went to Rome, where he met with considerable encouragement, and painted several landscapes and sea-pieces for the Villa Albani, and for the Palazzi Colonna and Rospigliosi. Joseph Vernet was his scholar, who surpassed him. He died at Rome in 1761. We have several pleasing etchings by this artist, of landscapes and marines, from his own designs. [Dumesnil describes forty-four pieces by him; he says that Manglard was born in 1696.]

MANINI, GAETANO. This artist was born at Milan about the year 1730. He painted history in the gaudy and frivolous style of the modern Italian school, and came to England a little before 1775, in which year he was an exhibiter with the Chartered

Society of Artists. He died between the years 1780 and 1790.

[MANNINI, or MANINI, GIACOMO ANTONIO, a painter and engraver of perspective and architectural ornaments, was born at Bologna in 1646, and died in the same city in 1732. He was a disciple of André Monticelli and Domenico Santi, and became very eminent in his profession. There is a series of sixteen perspective views by him, etched with a light point and full of taste, of which Bartsch has given a detailed account (P. Gr. tom. xix. p. 322).]

MANNL, or MAENNL, JACOB, a German engraver in mezzotinto, born at Vienna about the year 1695. In 1720, Christopher Lauch, the inspector of the Imperial Gallery, which had been augmented by the Collection of the Archduke Leopold, undertook to have the whole of the pictures engraved, and Jacob Mannl was employed for that purpose. The death of the undertaker and of the artist prevented the completion of the project, and only thirty-one plates were finished. These prints are now become extremely rare. M. Heineken, in his idea of a complete collection of prints, gives a particular description of them from those in the possession of Mariette. They are as follow :

The Portrait of the Emperor Charles VI.

The dead Christ, supported by an Angel; *after Palma.*

The Virgin, with the infant Christ, who is caressing St. John; *after Vanduyck.*

Mary Magdalene penitent, accompanied by an Angel; *after Coreggio.*

St. Francis praying; *after Bassano.*

St. Clara kneeling; *after the same.*

The Repentance of St. Peter; *after Spagnoletto.*

The Martyrdom of St. Bartholomew; *after L. Giordano.*

Christ praying in the Garden; *after M. A. Caravaggio.*

Venus, with Cupid holding a mirror; *after Titian.*

Judith leaving the Tent of Holofernes; *after P. Veronese.*

Christ disputing with the Doctors; *after Spagnoletto.*

Samson delivered to the Philistines; *after Vanduyck.*

The Ecce Homo; half-length; *after Titian.*

The Virgin, or Mater Dolorosa; *after the same.*

A Philosopher meditating on a Skull; *after L. Giordano.*

A Geometrician; *after the same.*

St. Margaret treading on the Dragon; *after Raffaella.*

Tobit restoring Sight to his Father; *after M. A. Caravaggio.*

Christ taken in the Garden; *after B. Manfredi.*

Susanna at the Bath; *after Tintoretto.*

Susanna and the Elders; *after Ann. Caracci.*

Jupiter and Mercury, with Baucis and Philemon; *after Carlo Loti.*

Diana and her Nymphs; *after Willeborts Boschart, and John Eyt.*

The Virgin and Infant; *after Titian.*

A Warrior giving his Hand to a Man; *after Giorgione.*

A dying Magdalene; *after the younger Palma.*

Christ bearing his Cross; *after Bassano.*

Judith with the Head of Holofernes; *after A. Varotari.*

Judith; *after Carlo Veneziano.*

A Child holding a Dog; *after P. Veronese.*

MANNOZZI, GIOVANNI, called DA SAN GIOVANNI. This painter was born at San Giovanni, in the Florentine state, in 1590. He was a scholar of Matteo Roselli, whose correct and finished style was no way congenial with the vivacity of his invention, and the prompt facility of his execution. The capricious flight of his imagination occasionally led him into the most absurd extravagance; but when he chose to restrain this impetuosity, and to reflect on his subjects, he discovers both judgment and taste. Such are his works in the churches at Florence, and in the tribune of the S. S. Quattro, at Rome. Lanzi observes, that although he did not begin to study the art until he was eighteen years of age, and died in his forty-eighth year, the number of his works at Rome, in the pontifical states, and at Florence, appears almost incredible. He died in 1648, and left a son, Giovanni Garzia Mannozi, who painted some frescoes at Pistoja, in a respectable style. [Mannozi died in 1636, at the age of 46.]

[MANRIQUE, MIGUEL, a native of Flanders, but who practised painting in Spain about 1650. It is said that he had been a scholar of Rubens, but obtaining a commission as captain of a troop in the Spanish service, he went to that country, and settled at Malaga, where several of his pictures are to be seen. He was a good colourist, and his pictures have the characteristics of the school in which it is said he first studied.]

[MANS, F. H., (Franz Herman ?) a Dutch painter, who has left numerous pictures, views of towns, villages, and coast scenes, with figures. His winter-pieces are in the manner of Klaas Molenaer, but somewhat superior, and are painted with great truth. They are generally of small dimensions, and signed with his name, and some are dated as late as 1677.]

MANSFELD, JOHN ERNEST, a modern German engraver, born at Prague in 1738. When he was sixteen years of age he visited Vienna, where he learned design in the Imperial Academy, and was instructed in the art of engraving. His best plates are small portraits, with accessorial ornaments, of eminent personages of Vienna, and others, neatly executed with the graver. The following are his principal prints :

PORTRAITS.

The Empress Maria Theresa; *J. E. Mansfeld, sc.*

The Emperor Joseph II.; *the same.*

Pope Pius V.; *Hagenauer, pinx. 1782.*

Wenceslaus, Prince Kaunitz; *after Vimazer.*

Francis Anthony, Count Kollowrat; *after the same.*

Maurice, Count Lacy; *after Kollonitz. 1776.*

Frederick, Baron Trenck; *J. E. Mansfeld, fec.*

Joseph Haydn; *the same.*

Anthony Stoerk; *the same. 1773.*

Sir Robert Murray Keith; *after Graff.*


SUBJECTS.

A Waterfall on the Danube; *after Wenzely.*

The Coronation of the Emperor Leopold; *after Schutz.*

MANTEGNA, ANDREA. This distinguished painter and engraver was born at a village near Padua in 1431, as appears from the date of his first public picture in the church of S. Sofia at Padua, painted in 1448, when he was seventeen years of age. He was the son of a herdsman, and his first occupation was watching cattle, which his passion for drawing sometimes occasioned him to neglect. This decided disposition for the art induced Fran-

cresco Squarcione to take him under his tuition, and such was his extraordinary progress under that master, that he adopted him as his son. At an age when others usually commence the study of the art, he was fixed on to paint an altar-piece for the church of S. Sofia, at Padua, which he inscribed *Andreas Mantinea Patavinus annos VII. et X. natus sua manu pinxit 1448*. He soon after painted the Four Evangelists, for the same church. The celebrity he acquired by these and other performances induced Jacopo Bellini, a painter then in great reputation, to bestow on him his daughter in marriage. This union was by no means agreeable to Squarcione, the enemy of Bellini, who in consequence became as inveterate in his detraction of the works of Mantegna, as he had before been strenuous in his praise of them. F. Squarcione had collected, in a journey through Greece, a rich assemblage of statues and bas-reliefs, which were the models of study in his numerous school; but by none were they so profoundly contemplated as by Mantegna, by which he acquired a pure and correct design, a select choice of forms, and a simplicity of composition superior to his contemporaries. His devout adherence to the antique had however seduced him into a neglect of nature, and of that animated expression of character which she alone affords. For this deficiency, he was severely satirized by Squarcione, particularly for his picture of the Martyrdom of St. James, in the church of the Eremitani, which is designed in a dry, formal style. This rebuke occasioned him to change his manner; and in a picture he painted soon after, for the church of S. Giustina, of St. Mark writing his Gospel, he represented the head of the Evangelist with an admirable expression of the most fervid devotion. He was invited to Rome by Innocent VIII., for whom he painted a chapel in the Vatican, and other considerable works, in which his style was improved by his study of the remains of antiquity in that metropolis. His chief residence was at Mantua, where he was particularly patronized by the Marchese Lodovico Gonzaga, for whom he painted some of his finest works, both in oil and in fresco. His most celebrated performance in oil is his picture called della Vittoria, painted in 1495, for a chapel of the Marchese Francesco Gonzaga, in the church of the Filippini, in commemoration of a victory gained by that prince over Charles VIII. of France at the battle of Formoni. It represents the Marquis in armour, kneeling before the Virgin and Infant seated on a throne, surrounded by several saints, and near her St. Elisabeth, which is the portrait of the Marchioness, with the young St. John. In this extraordinary production, the surprising delicacy of the carnations, the elegant cast of the draperies, the glittering lucidity of the armour, and the tasteful accessories by which it is accompanied, equally surprise and charm us. Each head is a model worthy of study for the grace and vivacity of expression, and the truth of character; and the design, both in the naked and in the vestments, completely contradicts the commonly received opinion, that the Gothic style and that of Mantegna are the same. This interesting picture, which was long the admiration of every visitor of Mantua, was carried off by the French, with their other plunder, and is now one of the ill-acquired ornaments of their Museum. Mantua appears to have been destined to be stripped of the best productions of this estimable artist by the spoils of war; as the fine series of pictures of the Triumph of Julius Cæsar, formerly in the

Palazzo di S. Sebastiano, and now in his Majesty's collection, which Vasari considers as his most distinguished works, and for which he was knighted by the Marquis of Mantua, became the plunder of the Germans at the sacking of the city. As an engraver, Andrea Mantegna claims our veneration as one of the earliest practisers of the art, and as having contributed more than all his contemporaries to its perfection, by his superior knowledge of design. Coeval with Antonio Pollajuoli, he resembles him in the style of his engraving, but he greatly surpasses him in the drawing of his figures, particularly in the naked. His plates are generally executed by single strokes from one corner of the plate to the other, in a manner resembling drawings made with a pen, without hatchings, or cross lines. Several of his prints are engraved from his own designs, which are distinguished by a simplicity and correctness of outline unusual at the early period in which he lived. He sometimes marked his plates with a monogram similar to one afterwards made use of by Marc Antonio Raimondi, **MR**. and sometimes with a tablet, also made use of by that celebrated engraver, . The following are his principal plates :

The Virgin seated, with the infant Jesus in her arms.

The Scourging of Christ.

The Entombing of Christ, inscribed, *Humani generis Redemptori*.

Christ descending into Hell.

Christ holding the Standard of the Cross between two Saints.

Judith with the Head of Holofernes.

A Battle of Sea Monsters, with the figures of two armed Warriors.

A Battle of Sea Gods, with the figure of Neptune.

Hercules between Virtue and Vice. This print is sometimes attributed to Marc Antonio.

Hercules strangling Anteus, inscribed, *Divo Herculi victo*.

Four Female Figures dancing.

Bacchus, supported by Fauns and Satyrs.

The Triumph of Julius Cæsar; in nine plates; after his pictures now in the King's collection.

It is difficult to meet with a complete set of these plates. They have been copied in chiaro-scuro by Andrea Andreani.

[In addition to the 23 prints described by Bartsch, there is in the British Museum one representing *St. George and the Dragon*, of large dimensions, which cost £60 sterling; also *The Chalice*, (of which Hollar engraved a copy,) measuring 17½ inches *H.* by 8¼ *W.*]

Andrea Mantegna died at Mantua in 1505, where a monument was erected to his memory by his sons, in the church of S. Andrea, in 1517, which has occasioned Vasari, with his usual inaccuracy, to date his death in that year. [Andrea Mantegna, according to Pungileoni, died the 13th of August, 1506; Zani says the 15th of September in the same year. It is better to say nothing than to say little concerning this great artist; and, as it would fill a volume to dissertate on the controverted points, it may be more convenient to refer the inquirer to the pages of Zani and Pungileoni for satisfaction. Even after consulting those two great authorities, there will remain matter for further investigation.]

MANTEGNA, FRANCESCO. Among the best

scholars of Andrea Mantegna, were Francesco, and another of his sons, who finished the frescoes left imperfect by their father in the Camera degli Sposi, in the castle at Mantua, and painted the ceilings, so much admired for the infantine and playful beauty of the angels. Francesco also painted two laterals for an altar-piece in S. Andrea, a work of his father's.

MANTOUANO, RINALDO. This painter was born at Mantua, and was one of the most distinguished scholars of Giulio Romano. Vasari regrets the premature death of this promising artist, who was regarded as one of the ablest painters of his time. In the church of S. Agnese at Mantua, is a fine picture by him of the Virgin and Infant, with S. Agostino and S. Girolamo, composed and designed with a grandeur so much beyond his age, that it gave rise to a suspicion that it was painted from a design of his instructor. He died in the flower of his life.

MANTOUANO. See **ANDREANI** and **GHISI**.

MANTOUANO. See **VENUSTI**.

MANTOUANO, TEODORO. See **GHIGI**.

MANUEL, NICHOLAS and **RODOFL.** See **DEUTSCH**.

MANWAIRING, ———. This artist, who flourished about the year 1760, is mentioned by Mr. Strutt as the engraver of a portrait of the Reverend Mr. Madan.

MANZUOLI, MASO, called **MASO DI S. FRIANO.** This painter was born at Florence in 1536. He was first a disciple of Pierfrancesco di Jacopo, and afterwards of Carlo Portelli. Vasari does not hesitate to place this artist on an equal rank with Battista Naldini and Alessandro Allori. This honourable testimony will not appear unmerited to those who have seen his picture of the Visitation of the Virgin to St. Elisabeth, formerly in the church of S. Pietro Maggiore at Florence; afterwards taken to Rome, and placed in the gallery of the Vatican. This graceful and impressive picture was painted when he was thirty years of age, and is not only the most admired of his works, but is regarded as the ablest production of the Florentine school at the period in which he lived. There are other works by him in the church of the S. Trinità, and in the Florentine gallery. He died in 1575.

MARACCI, GIOVANNI. See **MARRACCI**.

MARATTI, CARLO. This eminent painter was born at Camurano, in the Marquisate of Ancona, in 1625. At twelve years of age he showed so strong a propensity for design, that his parents sent him to Rome, where he entered the school of Andrea Sacchi, under whom he studied several years, and was his most favoured disciple. By the recommendation of his instructor, he made the great works of Raffaële the chief objects of his contemplation; he studied them with the most exemplary assiduity, and became a correct and elegant designer. He was much employed in painting Holy Families, pictures of the Virgin, and female saints, on which account the contemporary artists, particularly Salvator Rosa, supposing him incapable of higher or more arduous exertions, satirically styled him *Carluccio delle Madonne*. To counteract the efforts of his enemies, Andrea Sacchi procured him the commission to paint a picture for the Battisterio of St. John of Lateran, where he represented Constantine destroying the idols, a performance which stifled the voice of calumny, and was esteemed one of the ablest productions of the time. It procured him the patronage of Alexander VII., under whose protection, and that of his successors, he became the most popular and most employed artist at Rome. His most

admired works are those he painted in the style of Andrea Sacchi, of which the following are the most worthy of notice. The Death of St. Francis Xavier, in the church of Il Gesu, which is engraved by J. Frey; the Visitation, in la Pace; and the Conception, in S. Isidore: but his most celebrated work is the Martyrdom of S. Biagio at Genoa, which, Lanzi observes, is worthy of the ablest emulator of the style of Sacchi. Carlo Maratti was a correct designer, but his forms discover little acquaintance with the beauties of the antique. His compositions are rich, and even magnificent, but they bear the character of coldness and languor, and appear rather the productions of labour, than the inspirations of genius. The expression of his heads is sweet and amiable, though not distinguished by peculiar dignity or grace. He prided himself on the copious casting of his draperies, but in these he was governed by manner and practice, and the confused multiplicity of his folds exhibits little of the beauty of the figure. His colouring in general is silvery and pleasing; but towards the latter part of his life it was occasionally chalky and cold. He seems to have been more indebted for what is approved in his works to the great models he consulted, than the originality of his invention; and though his pictures will always be thought worthy of our esteem, they possess neither the fire nor the sentiment that excites our admiration. We have by this painter several etchings, executed in a free, spirited style, though neater and more finished than those of painters usually are. Some of them are from his own designs, and others after the celebrated Italian masters. The following are by him:

A set of ten plates of the Life of the Virgin; *from his own compositions.*

Several Holy Families, and subjects of the Virgin; *after the same.*

Heliodorus driven from the Temple; in two sheets; *after Raffaële.*

Christ, with the Woman of Samaria; *after An. Caracci.*

The Flagellation of St. Andrew; *after Domenichino.*

Joseph discovering himself to his Brethren; *after Mola.*

St. Charles Borromeo interceding for the Persons afflicted with the Plague; *after Cavaliere Peruginio.*

[Bartsch describes only 14 etchings by him. Those of Christ with the Woman of Samaria, and Joseph and his Brethren, he considers to be by *P. F. Mola.*] Carlo Maratti died at Rome in 1713.

MARC, ESTEVAN, [OR **MARCH, ESTÉBAN.**] According to Palomino, this Spanish artist was a native of Valencia, and a scholar of Pedro Orrente, under whom he became an eminent painter of battles. He also painted historical subjects, though less distinguished in that branch than the former. In the church of San Juan de Mercado, at Valencia, is an altar-piece of the Last Supper, highly commended by his biographer. For the Bueno Retiro he painted a large picture of the Marriage at Cana, where there is also one of his most capital battle-pieces. He died at Valencia in 1660, at an advanced age. [Estéban March adopted the Venetian style of painting, from his master, Orrente, who was a great imitator of the Bassans. He was an enthusiast, a kind of Quixote in his art; in order to rouse his imagination he would arm himself cap-à-pié, place lance in rest, and to the sound of drums

and trumpets make a furious attack on the walls of his *atelier*. Having finished this preliminary exercise, he would commence painting the inspirations of his exalted imagination. He also attempted history, but did not succeed; it required more sobriety. His battle-pieces, however, were much esteemed by the amateurs; they exhibited vigour in the action, freshness in colour, facility of handling, and a density in the atmosphere of that part where the affair appeared to be most serious. His works are chiefly at Valencia and Madrid.]

MARC, [or MARCH,] MIGUEL, was the son and scholar of Estevan Marc, born at Valencia in 1633. He painted history and battles in the style of his father, though greatly inferior to him. One of his best performances is the Death of St. Francis, in the church of the Franciscans at Valencia. He died at Valencia in 1670.

MARC, ANTONIO. See RAIMONDI.

MARCA, GIOVANNI BATISTA LOMBARDELLI, called DELLA. This painter was born at Montenuovo in 1532. He was first a scholar of Marco Marchetti da Faenza, and, according to Baglioni, visited Rome in the pontificate of Gregory XIII., where he attached himself to an imitation of the works of Raffaellino da Reggio, of whom he became an assistant and coadjutor in some fresco paintings in the Vatican. In the church of S. Pietro Montorio he painted a series of pictures of the Life of St. Francis; and in S. Maria de Monti, the Resurrection. There are several of his works in the churches at Montenuovo. He died in 1587. [Zani says he was born at Perugia, and that he was living in 1592: he is also called *il Montano*.]

MARCEL, N. This artist was born at Frankfurt in 1628, and was a scholar of George Vlugels, an indifferent painter of still-life. Marcel greatly surpassed his master, and his pictures of flowers, fruit, shells, &c., are very highly finished and delicately coloured. They are held in considerable estimation in Germany. He died at Frankfurt in 1683.

MARCELLIS, ΟTHO, a Dutch painter, born at Amsterdam in 1613. It is not known by whom he was instructed, but he acquired considerable celebrity by his excellence in a very singular branch of the art. He painted reptiles, insects, and curious plants, which he designed with surprising fidelity, and finished with extraordinary care. The admiration of these exotic productions was not confined to his own country. He resided some time at Paris, where he was greatly encouraged by the Queen-mother, by whom he was munificently rewarded. He afterwards visited Florence, where his talents were equally distinguished by the Grand Duke. His works were not less admired at Naples and Rome, where he passed several years. He painted every thing from nature, for which purpose he is said to have kept a kind of museum of serpents, vipers, rare insects, and other curiosities, which he copied with unexampled precision, and a singular beauty of pencil. His pictures are found in the choicest collections in Holland. He died at Amsterdam in 1673. [Füssli says his name was *Smuffelaer*; he signed many of his pictures *O. Masseus*, but no writer mentions the circumstance.]

MARCENAY, ANTHONY DE GHUY, a modern French engraver, who flourished about the year 1760. He was one of the most successful imitators of the style of Rembrandt, and has engraved several plates of portraits and other subjects, in which the dry point is used with great dexterity. Among others, we have the following prints by him:

PORTRAITS.

Henry IV. of France; *after Janet*.
The Duke of Sully; *after Porbus*.
The Chevalier Bayard.
The Maid of Orleans.
Viscount Turenne; *after Champagne*.
Prince Eugene; *after Kupetzki*.
Marshal Villers; *after Rigaud*.
General Paoli.
Stanislaus Augustus, King of Poland; *after Baccierelli*.
Marshal Saxe; *after Liotard*.
The Portrait of Tintoretto; *after a picture by himself*.
A half-length of Rembrandt, with a palette.

SUBJECTS.

Sun-set; *after Vernet*.
A View of the Sea-coast, with Fishermen; *after the same*.
A Land-storm; *after Vanuden*.
A Skirmish of Cavalry; *after Parrocel*.
The Testament of Eudamidas; *after N. Poussin*.
Tobit recovering his Sight; *after Rembrandt*.
[The Lady with the Pearl, an oval, with the date 1768; *after Rembrandt*.
The (lady) Gardener; *after G. Dou*, with the date 1766; and others to the number of 66.]

[He was born in 1722, and died in 1811.]

MARCHAND, or MARCHANT, PETER. Florent le Comte mentions an old artist of this name, who lived about the year 1577, and engraved both on wood and on copper; but he does not specify any of his works. Professor Christ attributes to this engraver a monogram composed of a P. and an M.

PM. with the above date.

MARCHANT, J. There is a portrait of Mrs. Cibber engraved by this artist, *after Hudson*, in 1749.

MARCHANT, PETRUS. The name of an engraver affixed to a book of goldsmith's ornaments, executed with the graver in a neat, free style. It is signed, *Petrus Marchant, fecit*. -1623.

MARCHESI, GIROLAMO. See COTIGNOLA.

MARCHESI, GIUSEPPE, called IL SANSONE. This painter was born at Bologna in 1699, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Aureliano Milani. To the vigorous colour and the bold fore-shortening of his first instructor, he united the correct design of Milani, and distinguished himself by many admired works in the churches of Bologna. In S. Pietro is a fine picture of St. Ambrose refusing the Emperor Theodosius the Entrance to the Temple. His picture of the Birth of the Virgin, in la Madonna di Galeria, and that of the Resurrection in S. Croce, are painted in the great style of Franceschini. One of his most esteemed works is the Martyrdom of S. Prisca, in the dome of Rimini, in which he appears to have had in view the St. Agnes of Domenichino. Lanzi ranks his picture of the Four Seasons among the happiest productions of the modern Bolognese school. [Died in 1771.]

MARCHESINI, ALESSANDRO. According to Orlandi, this painter was born at Verona in 1664, and received his first instruction in the art from Biagio Falcieri. At the age of sixteen he was sent to Bologna, and placed under the tuition of Carlo Cignani. Under that master he became a reputable painter of history, and on his return to Verona was

employed in several works for the churches of S. Biagio, la Madonna della Scala, and other public edifices. He resided some time at Venice, where he was chiefly occupied in painting easel pictures of historical and fabulous subjects, which were more remarkable for facility of execution than correctness and study. He died in 1738.

MARCHETTI, MARCO, called DA FAENZA. This painter is called by Baglione Marco da Faenza. He flourished at Rome in the pontificate of Gregory XIII., who employed him in ornamenting the loggia of the Vatican with grotesque and arabesque subjects, in which he particularly excelled. His talents were not however confined to that branch of the art. He painted historical subjects, which were correctly and elegantly designed, with a more than usual acquaintance with the nude. Such is his picture of the Murder of the Innocents in the Vatican. In the church of the Trinità de Monti, he painted a series of pictures of the Life of St. Francis di Paola. Cosmo I. employed him sometimes in the Palazzo Vecchio, at Florence. He died in 1588.

MARCHI, GIUSEPPE, was a native of Rome, and was brought to England by Sir Joshua Reynolds, when he returned from Italy, by whom he was much employed in painting draperies, and in forwarding his pictures. He engraved several plates in mezzotint, from portraits by Sir Joshua, among which are the following:

Lady Mulgrave, when Miss Cholmondeley.
Mrs. Crewe and Mrs. Bouverie.
Miss Oliver.
Doctor Goldsmith.
Mrs. Hartley, with her child.

[He assisted Sir Joshua in preparing his palette, and in painting his draperies; and made several successful copies of heads by that master. He died in 1808.]

MARCHIS, ALESSIO DE. This artist was a Neapolitan, and flourished about the year 1710. He painted landscapes, sea-ports, and towns on fire; in which he followed the great style of Salvator Rosa. His principal works are at Perugia and Urbino, where they are held in high estimation. Lanzi reports of this painter, that in order to imitate nature more exactly in his conflagrations, he set fire to a barn, for the purpose of study; the fact being discovered, he was sent to the galleys for some years, but was released from his punishment in the pontificate of Clement XI., who employed him in his palace at Urbino, which he decorated with several of his best works. One of his most celebrated pictures is the Burning of Troy, in the Palazzo Sempioni. [He died about 1742.]

MARCILLA, or MARSIGLIA, GUGLIELMO DA. This painter was born at Marseilles in 1475. Vasari reports, that having been concerned when he was young in an unfortunate quarrel, in which one of the parties was killed, to avoid the rigour of justice, he took refuge in a cloister, and became a monk. He afterwards fled from his monastery, and travelled to Arezzo, and on his arrival in Italy was secularized. At Arezzo he distinguished himself by some very extraordinary paintings on glass, the fame of which reached Rome, whither he was invited by Julius II. For that pontiff he executed some considerable works on glass, as well as several paintings in fresco. In the dome at Arezzo he painted the Evangelists, designed in the great style of M. A. Buonaroti, and like the frescoes of that sublime master, are coloured in a low and subdued tone. His glass-paintings, on the contrary, have all the rich-

ness and glow that colour can give, and when assisted by the brightness of the sun, are of undescrivable brilliancy. He died in 1537. [Lanciolotti calls him *Magolze*, or *Magollo*, FRANCESCO, i. e. a Frenchman: it is also said by some that he was born in 1462, and died in 1524.]

MARCOLINI, FRANCESCO, an Italian engraver on wood, born at Forli about the year 1500. In 1540 he published a book entitled *Il Giardino de Pensieri*, with wooden cuts, executed by himself, after the designs of *Giuseppe Porta*, called *Salviati*, which possess considerable merit.

MARCONI, Rocco. This painter was a native of Treviso, and flourished about the year 1505. Ridolfi ranks him among the disciples of Palma, but Zanetti, with more probability, asserts that he was a scholar of Giovanni Bellini. He excelled as a colourist, and was a tolerably correct designer, although coarse and austere in his forms, and ignoble in his characters. His picture in the church of S. Niccolo, which is considered one of his earliest works, is dated in 1505. One of his best performances is the Adulteress before Christ, in S. Giorgio Maggiore. [Kügler, in his "Italy," mentions two others at Venice: an altar-piece of Christ between two Angels, in S. S. Giovanni e Paolo; and a very excellent Descent from the Cross, in the collection of the Academy. In the Berlin Museum there is *The Supper at Emmaus*, dated 1507.]

[MARCQUARD, ROBERT SAMUEL, an English designer and engraver, born in 1751, and died in 1792. He was a pupil of Bartolozzi, whose manner he followed, and was considered one of the best scholars of that eminent master. His engravings are chiefly after the works of contemporary painters, particularly Cipriani, Angelica Kauffman, W. Hamilton, Hoppner, Ramberg, Flaxman, (sculptor,) Stothard, Peters, and Sir J. Reynolds.]

MARCUCCI, AGOSTINO, was a native of Siena, though educated at Bologna, and had the advantage of studying in the school of the Caracci, until Pietro Facini attempted the establishment of a rival academy, to which Marcucci attached himself. He painted some pictures for the churches at Bologna, among which is the Death of the Virgin in la Concazione. [He flourished about 1600.]

MARESCALCO, GIOVANNI. See BUONCONSIGLI.

MARESCOTTI, BARTOLOMEO. This painter was a native of Bologna, and was brought up in the school of Guido Reni, of whose style he was a slight and unsuccessful imitator. There are some of his works in the churches and public edifices at Bologna; in S. Martino Maggiore, the Martyrdom of S. Barbara; in S. Stefano, the Crowning of the Virgin; and S. Sigismondo condemned to death, in the church dedicated to that saint. [Died in 1630.]

MARGARITONE. This venerable artist is regarded as the most ancient painter of whom we have any account in the history of modern art, who, with Cimabue, contributed to the revival of painting. He appears to have been born at Arezzo in the year 1198, about forty years before the birth of that master. He is said by Vasari to have been instructed by some Greek painters in the rude and barbarous exercise of the art, practised at that remote period. His works were almost confined to images of the Virgin and Crucifixes, a few of which remain in the churches at Arezzo; and in S. Croce, at Florence, where there is a picture of St. Francis, by Cimabue, to which the works of Margaritone are little inferior. He also distinguished himself as a sculptor and an architect. On the death of Gregory

X., at Arezzo, Margaritone was appointed to erect his monument, on which occasion he carved a marble statue of the Pope, and decorated the chapel with his portrait, and other paintings. He died in 1275. [Several writers say that he died at the age of 77, but they do not agree in the dates. Zani says he was born in 1240, and died in 1317, which would make him 77; Lanzi says he died *after* 1289, at the age of 77. As all his pictures are lost, with the exception of one engraved in Lastrì's "Etruria Pittrice," it would answer no good purpose to enlarge this article.]

MARGHUCCI, GIACOMO. According to M. Heineken, this artist was an engraver and print-seller, by whom we have some plates of antique busts, statues, &c.

MARI, ALESSANDRO, was born at Turin in 1650, and was first a scholar of Domenico Piola of Genoa, but afterwards went to Venice, where he studied some time under Cavaliere Liberi. He next visited Bologna, and passed some years in the school of Lorenzo Pasinelli, and on leaving that master, painted some pictures for the churches in that city, of which the most esteemed were the Crucifixion, and the Martyrdom of St. Sebastian, in S. Barbaziano. His principal residence was at Milan, where he gained considerable reputation by painting symbolical subjects, in imitation of the old masters. According to Lanzi he went to Spain, and died at Madrid in 1707.

MARIA, CAVALIERE ERCOLE, called ERCOLINO DI GUIDO. This painter was a native of Bologna, and a favourite disciple of Guido Reni. He imitated and copied the works of his instructor with such precision, that he is said to have deceived the master himself. Malvasia reports, that Guido having left a picture in a half-finished state, Ercole copied it, and placed his work on the easel of his master, who proceeded to finish it, without discovering the deception. His powers appear however to have been confined to the humble pretensions of a copyist, although they were such as to procure him the most flattering encouragement, even at Rome. He was particularly patronized by Urban VIII., who conferred on him the honour of knighthood. He died young at Rome, about the year 1640.

MARIA, FRANCESCO DI, was born at Naples in 1623, and became a disciple of Domenichino, when he resided in that city. Like his admirable instructor, he studied the subjects he painted with the most profound attention; and, like him, endured with patient suffering the taunts and scoffings of his contemporaries for tardiness and irresolution, which accompanied Zampieri to the tomb. His historical works are not numerous; but the few that exist are held in the highest estimation, and may be mistaken by the inexperienced for the works of Domenichino. He particularly excelled in portrait painting; and Lanzi reports, that a portrait by him being exhibited at Rome with one by Rubens, and another by Vandyck, the preference was given by the judges, Niccolò Poussin, Pietro da Cortona, and Andrea Sacchi, to that of Maria. He died in 1690.

MARIANI, GIOVANNI MARIA. This painter was a native of Ascoli, and flourished about the year 1655. He was a scholar of Domenico Piasella at the time when Valerio Castelli studied under that master, and in conjunction with him distinguished himself by several works at Genoa, both in oil and in fresco. His picture in the oratory of S. Jacopo, of the Baptism of that Saint, may be ranked with the best productions of his time. He passed some

part of his life at Rome, and was received into the academy there in 1650. He sometimes painted historical subjects of an easel size, which are found in the first collections at Genoa and Florence. One of his most admired works of this description is his picture of the Rape of the Sabines, in the Florentine gallery.

MARIENHOF, A., a Dutch painter, born at Gorcum in 1650. It is not known by whom he was instructed, but according to M. Descamps he passed the early part of his life in studying and copying the works of Rubens. He afterwards settled at Brussels, where he was much employed in painting small historical pictures, which were touched and coloured entirely in the manner of Rubens. He died young. [The date of his death is uncertain; Balkema says in 1712; but this is unsupported. He was more of a copier than an original painter.]

MARIESCHI, MICHELE. This artist was a native of Venice. He excelled in painting architectural views and perspective, and passed the first part of his life in Germany, where his works were much esteemed. On his return to Venice, he painted the most remarkable views in that city, several of which he has etched in a pleasing and spirited style. He died in 1743.

MARIESCHI, JACOPO, [or GIACOMO,] was the son of the preceding artist, born at Venice in 1711. After being instructed in design and perspective by his father, he became a scholar of Gasparo Diziani. He painted architectural subjects, and views of Venice, in which he imitated the style of Canaletto, but with less success than Francesco Guardi. He died in 1794. [His pictures are oftener mistaken for the works of Canaletto than are those of Guardi, who painted with more freedom than either.]

MARIETTE, JOHN, an eminent French engraver and print-seller, born at Paris in 1654. He was instructed in drawing by his brother-in-law, J. B. Corneille, with the intention of becoming a painter, but by the advice of Charles le Brun, he changed his pursuit, and devoted himself to engraving. Several of his plates are from his own designs; and his compositions possess considerable merit, though his drawing is not very correct. He worked both with the point and the graver, in a slight, and rather a coarse style. We have a great number of plates by him, the greater part of which are frontispieces, vignettes, and other book ornaments. The following are esteemed his best prints:

- The Descent from the Cross; *after le Brun.*
- The Angels ministering to Christ in the Desert; *after the same.*
- St. Peter delivered from Prison; *after Domenichino.*
- Moses saved from the Nile; *after Poussin.*
- Joseph making himself known to his Brethren; *after M. Corneille.*
- Christ curing the Paralytic; *after the same.*
- St. Louis receiving the Communion; *after J. B. Corneille.*
- St. Louis received into Heaven; *after the same.*

John Mariette died at Paris in 1742.

MARIETTE, PETER JOHN, was the son of the preceding artist, from whom he inherited a very considerable property, and an extensive collection of prints, which, by continual additions, he rendered the most numerous and select of any private individual in Europe. His immense assemblage of prints and drawings was sold in Paris in 1775. For his amusement he etched a few plates of landscapes,

after *Guercino*; and some heads and studies, after *Caracci* and *Pierino del Vaga*; [also *Traité des Pierres gravées*, with 250 engravings of antique gems, in 2 vols., folio.] He died at Paris in 1774.

[**MARIGNY, MICHEL**, a French historical painter, born at Paris in 1797, and died there in 1829, was a scholar of M. Lafont and the Baron Gros. He painted several pictures of large dimensions for churches at Paris and Rouen, and one of Moses, as the legislator, for the council-chamber at the Louvre. His last production, a wounded soldier, was exhibited at the Luxembourg in 1830.]

[**MARILLIER, CLEMENT PIERRE**, a French designer and engraver, was born at Dijon in 1740, and died in 1808. He made numerous drawings of subjects from the Bible, and for the works of Dorat, the Abbé Prevost, de Roucher, Amand Baccular, and Sauvigny. He also engraved from his own designs the landscapes for "Les Voyages en France, à Naples et en Grece," and for various other works.]

MARINARI, ONORIO. This painter was born at Florence in 1627. He was the cousin and disciple of Carlo Dolci, and for some time followed the finished and laboured manner of his relative, but afterwards adopted a grander and more dignified style; more ideal and less constrained. His principal works are in the church of S. Maria Maggiore, and in that of S. Simone at Florence. Of his easel pictures there are several in the private collections, which are highly esteemed. He died in 1715. [This artist was in the former edition erroneously named *Mariani*. There are many of his pictures in England, but they are generally attributed to C. Dolci: he painted with a freer pencil, and with a greater glow of colour, than his master, and more harmony of tone. After C. Dolci's death he finished several of his pictures, perhaps not to their disadvantage.]

[**MARINAS, HENRIQUE DE LAS**, a Spanish marine painter, was born at Cadiz in 1620. He was celebrated for his representations of scenes of embarkation in the bay of his native city, which he gave with so much truth and beauty that he pleased both artists and seamen; and in such compositions the latter are not bad critics. He is praised for the transparency of his water and his aerial gradations. He realized a large fortune by his pictures, and afterwards indulged himself in travelling; but having arrived at Rome he never quitted it, but died there in 1680. His pictures are still sought for by intelligent amateurs, but it is uncertain under what name they are sold in Italy.]

MARINI, BENEDETTO. This painter was a native of Urbino, and flourished about the year 1625. According to Lanzi, he was one of the most distinguished scholars of Claudio Ridolfi, and on leaving that master resided some years at Piacenza, where he painted several altar-pieces, and other works, in which he united the Lombard with the Venetian style. The most celebrated of his performances is his picture of the Multiplication of the Loaves, in the refectory of the Conventuali, painted in oil, in 1625; an immense composition, arranged with surprising ingenuity and variety. Lanzi gives him the preference to his instructor in the extent and vivacity of his genius, though perhaps inferior to him in the fundamental principles of the art.

MARINUS, [IGNATIUS,] a Flemish engraver, who flourished about the year 1630. His principal residence was at Antwerp, where he executed several plates, in a neat but singular style. They are worked entirely with the graver, with very delicate strokes crossing each other, and filled up with long

dots. They are very highly finished, though the drawing and the folds of the draperies are not very correct. The prints of this artist are held in considerable estimation, particularly fine impressions of them. Among others we have the following by him:

The Flight into Egypt; a night-piece; after *Rubens*.

St. Ignatius curing the Diseased; after the same.

St. Francis Xavier resuscitating a Dead Person; after the same.

The Adoration of the Shepherds; after *Jordaens*. Christ before the High-priest Caiaphas; after the same.

The Martyrdom of St. Apollonia; after the same. Village Children forming a Concert; after *C. Sachtleven*. 1633.

He also engraved some plates, after *M. A. Caravaggio*, *Vandyck*, and others. [He is also called *Ignatius Cornelius Marinus*; writers differ respecting the time of his birth; some place it in 1587, and others in 1626. The time of his death is not known.]

MARIO DA FIORI. See *NUZZI*.

MARIOTTI. By this artist, who was a native of Italy, and probably a painter, we have a slight, spirited etching of a frontispiece to a collection of altar-pieces, published at Rome by Giacomo Rossi. The figures are well drawn, and it is executed in the style of a painter. It is after a design by *Ciro Ferri*.

MARK, QUINTIN, or QUIRINUS, a modern German engraver, born at Littau in 1753. He visited Vienna when young, and was instructed in engraving by Schmutzer, under whom he became an eminent artist, and was made a member of the Imperial Academy. His plates are neatly executed with the graver. The following are among his best prints:

The Virgin and Infant, with St. John; after *L. Giordana*.

Susanna and the Elders; after *Rubens*.

Alexander and Diogenes; after the same.

Herodias with the Head of St. John; after *T. van Thulden*.

Cleopatra showing Augustus the Bust of Julius Cæsar; after *P. Battoni*.

Venus and Cupid asleep; after *Franceschini*.

The Amorous Miser; after *Braun*. 1786.

[He died in 1811.]

[**MARLET, JEAN HENRI**, a French poetical, historical, and portrait painter, born at Autun in 1771, was a pupil at the Academy at Dijon, and afterwards of the Baron Regnault. His compositions are numerous, embracing a great variety of subjects from poetry, history, anecdote, and fancy. He has published some works in Lithography, among them *Les Tableaux de Paris*. He was living in 1831.]

MARLIE, RENE ELIZABETH. See *LEPICIE*.

MARLOW, M., an obscure English engraver, who lived about the year 1675. He appears to have been employed only by the booksellers, and in that capacity engraved a portrait of John Mayne, Arithmetician, prefixed to his *Clavis Commercialis*; dated 1674.

[**MARLOW, WILLIAM**, an English landscape painter and engraver, born in 1740, was a scholar of Scott the marine painter. Like his instructor he painted scenes on the lower banks of the Thames, and also in the neighbourhood of Richmond and Twickenham. His pictures are very pleasing, and sometimes approach the manner of R. Wilson in his English subjects. He also painted and etched some

Italian views: to these he has put his name, with the addition of F. S. A. He died in 1800.]

MARMION, EDMUND, an English designer and engraver, by whom we have a few etchings of domestic subjects of ladies and gentlemen, from his own designs. His prints bear some resemblance to those of Gaywood, though inferior to him. There is a portrait of George Tooke, of Popes, by him, which is scarce.

MARMOCCHINI, GIOVANNA CORTESI. This lady was born at Florence in 1670. She was first a pupil of Livio Mehus, and afterwards of Pietro Dandini. She was afterwards taught miniature painting by Ippolito Galantini. Although she chiefly excelled in portraits in miniature, she practised both in oil and in crayons, and under the patronage of the Grand Duchess, met with very extensive encouragement. She died in 1736.

MARMOLEJA, PEDRO DE VILLEGAS, a Spanish painter, born at Seville in 1520. He travelled to Italy for improvement; and from the great style of his design, has been incorrectly said to have been a disciple of Raffaele, who died in the year in which Marmoleja was born. His principal works are in the churches, and in the hospital of San Lazaro, at Seville, and are said to be distinguished by beauty of form and dignity of character. He died in 1599. [Bermudez classes him among the greatest artists of Andalusia.]

[**MARNE, JEAN LOUIS**. See **DEMARNE**.]

MAROLI, DOMENICO. This painter was born at Messina in 1612. He was a scholar of Antonio Ricci, called Barbalunga; and on leaving the school of that master visited Venice, where he studied with attention the works of the great masters of that school, and returned to Sicily with the powers of an accomplished colourist. His carnations are fresh and delicate; and the airs of his heads expressive and full of character. Such are his pictures of the Martyrdom of S. Placido, in S. Paolo; and the Nativity, in the Chiesa della Grotta, at Messina. Whilst at Venice, he painted with success some pastoral subjects, in the style of Giacomo Bassano, which were much admired. This artist fell a victim to the revolution which took place in Sicily in 1674.

MARONE, JACOPO, was a native of Alexandria, and flourished from about the year 1451 till 1484. His principal residence was at Genoa, and in the state, where he painted several altar-pieces for the churches. In the church of S. Jacopo at Savona, is a picture of the Nativity by him, painted in distemper, in a careful, high-finished style. In S. Brigada, at Genoa, are two pictures by this master, dated in 1481 and 1484.

MAROT, JOHN, a French architect and engraver, born at Paris in 1620. We have by this artist several architectural plates of plans and elevations of the most remarkable edifices in Paris and the vicinity. In conjunction with *S. de la Boissiere, Is. Silvestre, I. le Paultre, Seb. le Clerc, F. Chaveau*, and other artists, he executed several of the plates for the great cabinet of the King of France. The following are his principal prints:

A set of thirteen plates of Churches and public edifices at Paris; designed and engraved after their measurement by *J. Marot*.

A second set of twelve plates of the same.

Twenty-one plates of Views of the Chateau de Richelieu.

The Plans and Elevations of the Louvre; three plates.

The Plans and Views of the Chateau de Vincennes; three plates.

The Plan and Elevation of the Chateau de Madrid; two plates.

MAROT, DANIEL, was the son of the preceding artist, born at Paris in 1650, and distinguished himself as an architect and an engraver. He is usually styled architect to William III., King of England; and engraved several plates in the style of his father, which were published at Paris, with some of those of John Marot, entitled *Recueil des planches des Sieurs Marot, pere et fils*. He also engraved a set of architectural plates, which were published at Amsterdam in 1712; and the statues and vases in the palace at Loo. We have also the following prints by him:

The great Fair at the Hague, with the Burghers under arms, saluting the Prince and Princess of Orange; in two sheets.

The great Fair at Amsterdam, with the Citizens under arms.

The Festival of the Birth-day of the Prince of Orange. 1686.

The Interior of the Audience-chamber at the Hague.

A perspective View of Voorst.

MAROT, FRANCIS, a French painter, born at Paris in 1667. He was a scholar of Charles de la Fosse, and painted history in the style of that master. He was made a member of the Academy at Paris in 1702. One of his most esteemed works is a picture in the church of Notre Dame, representing Christ appearing to the Three Marys. He died in 1719.

[**MARQUEZ, ESTEBAN**, a Spanish historical painter, born at Estremadura, was a scholar of his uncle Fernando Marquez Joya, who followed the school of Murillo. At the death of his uncle Marquez went as a workman to one of the establishments where they manufactured pictures for exportation to America; but not having had sufficient practice and experience in this sort of work, he became the butt of his fellow labourers, and was obliged to quit Seville and return to his native place. After a while he returned to Seville, and having by close application acquired a correctness of design, a knowledge of colouring, and a tolerable imitation of the style of Murillo, he surpassed all those who had before made him the object of their mockery. He painted an Ascension for the cloister of the Trinitarios descalzos, which has considerable merit; also an Apostolat of the size of life, for the hospital de la Sangre, and pictures for the churches of the Augustines, Recolets, and others. He died at Seville in 1720.]

[**MARQUEZ JOYA, FERNANDO**, uncle of the preceding, was a portrait painter, and painted in 1649 that of Cardinal Spinola, which is engraved by Van Goyen. He followed the manner of Murillo; and was a frequenter of the Academy at Seville from 1668 to 1672, when he died.]

MARRACCI, GIOVANNI. This painter was born at Lucca in 1637, and was first a scholar of Pietro Paolini. When he was fourteen years of age he went to Rome, where he had the advantage of being received into the school of Pietro da Cortona, under whom he studied some time; and before he was twenty-five had distinguished himself as an historical painter at Rome. On the death of his father he returned to Lucca, where he painted several pictures

for the confraternity of S. Lorenzo, and the Collegiate di S. Michele. In the dome of S. Ignazio, at San Giovanni, he painted some considerable fresco works. He died in 1704.

MARREBECK, J. This artist was probably a native of Holland, and flourished about the year 1700. We have a few portraits by him, engraved in mezzotinto.

MARSHALL, WILLIAM, an English engraver, who, from the persons he represented, must have begun to practise the art early in the reign of James I. He engraved chiefly for the booksellers, by whom he was employed upwards of forty years. He worked entirely with the graver, in a stiff style, without taste. His best prints are his portraits, of which he engraved a great number, most of which are supposed to have been done from his own designs, after life. Although they are very indifferently executed, they are interesting to the collector, on account of the personages they represent. He also engraved several frontispieces, and other book ornaments. We have, among others, the following portraits by him:

Sir Thomas More, Chancellor.
Desiderius Erasmus.
William Cecil, Lord Burleigh.
Robert Dudley, Earl of Leicester.
Nicholas Ridley, Bishop of Rochester.
Lady Jane Grey.
James I.
William Camden, Historian, &c.
William Shakspeare.
Benjamin Jonson.
Charles I.; three prints.
Francis, Lord Bacon.
George Villiers, Duke of Buckingham.
Robert Devereux, Earl of Essex; scarce.
William Alexander, Earl of Stirling; scarce.
William Laud, Archbishop of Canterbury.
Nathaniel Bernard, Rector of Ramenham; scarce.
Dr. Donne, when 18 years of age. 1635.
The Reverend Dr. John Taylor.
The Reverend John Sym.
The Reverend Josia Shute.
James, the first Duke of Hamilton.
John Milton.
James Shirley, Poet.
Sir Robert Stapleton, Poet. 1646.
Sir John Suckling, Poet.
The Frontispiece to the Arcadian Princess. 1635.
————— to the Evangelical Harmony.
————— to Virgil's Works, by Ogilby.

1649.

MARSIGLIA, GUGLIELMO. See **MARCILLA.**

MARTEAU, GILES DE, the ELDER. This artist was born at Liege in 1722. He went to Paris when he was young, where he acquired considerable reputation as one of the most successful revivers of the dotted style of engraving, which he brought to great perfection. He was received into the Academy at Paris in 1764. He engraved several plates of academical figures, after the designs of some of the most eminent French artists. We have also, among others, the following prints by him:

The Portrait of C. Vanloo, Painter.
The Education of Cupid; *after Boucher.*
Venus and Cupid; *after the same.*
The Head of Heliodorus; *from a design by Pierre; after Raffaele.*
The Bust of the Virgin; *after Pierre.*
The Entombing of Christ; *after Stellaert.*
Justice protecting the Arts; *after Cochin.*

Lycurgus wounded by a Plebeian; *after the same;* his reception plate.

An allegorical Subject on the Death of the Dauphin; *after the same.*

A set of six Landscapes; *after J. Houel.*

MARTEAU, GILES DE, the YOUNGER, was the nephew and pupil of the preceding artist, born at Liege about the year 1750. He engraved some plates in the style of his uncle, which are not without merit. Among others, we have the following by him:

Innocent Pleasure; *after Huel.*

The favourite Lamb; *after the same.*

Two Hunting-pieces; *after the same.*

Cupid crying; *after the same.*

MARTENASIE, PETER, a Flemish engraver, who was a native of Antwerp, and was instructed in engraving at Paris by J. P. le Bas. We have the following prints by him:

The Watering-place; *after Berghem.*

The Father of a Family; *after Greuze.*

The Rape of the Sabines; *after Rubens.*

MARTIN, DAVID, an English mezzotinto engraver, who flourished about the year 1765. He engraved several portraits, among which are,

L. F. Roubillac, Sculptor; *after A. Carpentiers.* 1765.

Lady F. Manners, daughter of the Marquis of Granby. 1772.

J. J. Rousseau; *after Ramsay.*

David Hume; *after the same.*

[He was also a portrait painter; he painted a half-length of Dr. Franklin, of which there is a mezzotinto print.]

MARTINELLI, GIOVANNI. This painter was a Florentine, and flourished about the middle of the seventeenth century. He was an artist to whom, Lanzi remarks, history attributes less merit than he deserves. In the Florentine gallery is a fine picture by this master of the Feast of Belshazzar; and in S. Lucia de Bardi, the Guardian Angel; but his most esteemed work is his picture of a miracle wrought by St. Anthony, at the Conventuali at Pescia.

MARTINET, ———. This lady was a native of France, and flourished about the year 1760. She was the daughter-in-law of Nicholas Dupuis, by whom she was instructed in the art of engraving. Among other prints, she engraved a large plate, representing the Death of Adonis, from a picture by *Bianchi.* She had a brother, who engraved several small plates of views, vignettes, animals, &c.

MARTINEZ, AMBROSIO, was born at Granada about the year 1630, and was brought up in the school of Alonzo Cano. By the instruction of that distinguished artist, he became a reputable historical painter. His principal works are in the church of the Monastery of San Geronimo, and at the Carmelites, in his native city. He died at Granada in 1674.

MARTINEZ, JUSEPE. This Spanish painter was born at Saragossa in 1612, and went young to Italy, where he studied some years at Rome. On his return to Spain he was employed in several considerable works for the churches and convents at Saragossa. Palomino mentions a series of pictures of the life of our Saviour in the cloister of S. Geronimo. He died in 1682.

MARTINEZ, SEBASTIAN, a Spanish artist, born at Jaen in 1602. He was a reputable painter of history, and, according to Palomino, resided the early part of his life at Cordova, where he painted several pictures for the churches, particularly three

altar-pieces in the Convent of Corpus Christi, representing the immaculate Conception, San Francisco de Assis, and the Nativity. On the death of Don Diego Velasquez, he visited Madrid, and was appointed painter to Philip IV. He died at Madrid in 1667. [Sebastian Martinez was an excellent landscape painter; and he painted many beautiful cabinet pictures, which are to be found in private collections at Jaen, Cordova, Seville, Cadiz, and Madrid. The Jesuits at Jaen had several of them, but they are dispersed, and it is not known what has become of them.]

MARTINI, GIOVANNI. This artist was a native of Udina, and flourished from the year 1501 till 1515. He was a co-disciple with Pelligrino di S. Daniello, under Giovanni Bellini. His principal work is a picture of S. Marco, in the Dome at Udina, painted in competition with his fellow student, which, according to Vasari, is little inferior to him.

MARTINI, PIETRO ANTONIO, a modern Italian engraver, born at Parma in 1739. He visited Paris when young, where his first productions were some plates, etched after Teniers, and other Flemish artists, which were finished by Le Bas. Martini was some time in London, where he engraved several plates. We have, among others, the following by him:

Heliodorus driven from the Temple; *after Solimene.*

Christ driving the Money-changers from the Temple; *after the same.*

Architectural Ruins; *after Robert.*

The Pleasures of Summer; *after Vernet.*

A View of Spoleto; *after the same.*

A View of Porto Ercole; *after the same.*

A View of Avignon; *after the same.*

The Augurs; *after Sal. Rosa*; etched by *Martini*, and finished by *Le Bas*.

[**MARTINO, MARCO SAN,** an Italian landscape painter and engraver, who flourished about 1680. It is a dispute whether he was a native of Venice or Naples. Lanzi says he resided at Rimini, where his pictures are more generally to be met with. He ornamented his landscapes with very beautiful small figures, in which he excelled. Landscape painting, indeed, was his profession, but he did not confine his talents to that alone; he attempted works of a higher order, such as the Baptism of Constantine, in the cathedral of Rimini, and the Saint preaching in the Desert, in the college of S. Vincenzio, at Venice. Bartsch (P. gr. tom. xxi.) has described 33 prints by him of scriptural, mythological, and familiar subjects, many of which have his name, *Marco San Martino*. Yet some writers persist in calling him *Sammartino*, *Sanmartino*, and *Sanmarchi*; as Zanetti and Guarienti. The latter, after naming him *Sammartino*, and saying he remained most part of his life at Venice, in the next article gives the name of *Marco Sanmarchi*, a landscape and figure painter, much extolled by Malvasia, and flourishing about the time of Sanmartino; thus creating two artists out of one: a very common occurrence when familiar appellations are used instead of baptismal names.]

MARTINOTTI, EVANGELISTA. This painter was born at Castel Monferrato in 1634. He was a scholar of Salvator Rosa, and, according to Orlandi, excelled in painting landscapes, with figures and animals. Lanzi mentions him as a painter of history, and commends his picture of the Baptism of Christ by St. John, in the dome of Casale. He

died in 1694. He had a brother, **FRANCESCO MARTINOTTI**, who was also a disciple of Salvator Rosa, and painted history. He died in 1674.

MARTIRELLI. This painter was born at Naples in 1670, and was a scholar of Giacomo del Po. His first attempts were in historical subjects, but not succeeding to his wishes, he abandoned that branch of the art, and applied himself to landscape painting, to which his powers were better adapted, and became a reputable artist. He imitated the style of Salvator Rosa, in the romantic wildness of his scenery, as well as in the figures with which he embellished his pictures. He died in 1720. [This is probably *Gaetano Martorelli*, who died in 1723.]

MARTIS, OTTAVIANO, was a native of Gubbio, and flourished from the year 1400 till 1444. Lanzi mentions a picture by him, in the church of S. Maria Nuova, painted in fresco in 1403, representing the Virgin and Infant, with a glory of angels, in which, though in a dry style, the attitudes are as graceful as any of his contemporaries.

[**MARTSS, or MARSSSEN, JAN,** called **DE JONGE**, a painter and engraver, who flourished about the year 1632. Very little of his history is known. Bartsch describes six prints of battles by him, and others are mentioned by Brulliot and Nagler. Bartsch observes that he is learned in the ordonnance of his groups, and skilful in his drawing. It is only in the horses that he has not always succeeded; they are not correctly designed, and their limbs are heavy, resembling those that are condemned in the prints of Peter van Laer. His manner is somewhat peculiar; it consists of short strokes a little bent, and rarely crossed with counter-strokes; the marks of the graver are but little apparent in them. He marked his prints *J. M. D. Jonge fecit*, and *J. M. D. J. fe.*]

MARUCELLI, [or MARUSELLI] GIOVANNI STEFANO. According to Baldinucci, this artist was born in the province of Umbria in 1586. He was a scholar of Andrea Boscoli, and distinguished himself as a painter of history, although he was more celebrated as an architect and engineer. His principal residence was at Pisa, where he painted, in the tribune of the dome, Abraham and the Angels, which is admired for the elegance of the composition, and the harmony of the colouring. He died in 1646.

MARZIALE, MARCO. This painter was a native of Venice, and, according to Lanzi, flourished from 1488 till 1506. He was a scholar, or at least an imitator, of Giovanni Bellini, and painted historical subjects in a dry, stiff style. In the Conservatorio delle Penitenti at Venice, is a picture of the Purification, signed *Marcus Martialis Venetus*, 1488. He was living in 1506, as appears from a picture of Christ with the Disciples at Emmaus, dated in that year, in the Contarini collection.

MASACCIO, MASO DI S. GIOVANNI, called. This eminent painter was born at S. Giovanni di Valdarno, in the Florentine territory, in 1401. He was first a disciple of Masolino da Panicale, whom he soon surpassed, and after the death of that master finished the works left imperfect by him. He formed his principles by studying the works of Lorenzo Ghiberti and Donatella. He learned perspective under Filippo Brunelleschi, and went to Rome to improve his design by the study of the antique. The powers of Masaccio form an epoch in the history of the art, and he is regarded as the founder of a new style characterized by the incipient grandeur of the Florentine school. Vasari observes, that the pro-

ductions of his predecessors may be said to be painted; but the works of Masaccio are stamped with the genuine attributes of truth and nature. His first performances retained somewhat of the dry and Gothic stiffness which prevailed before him. Such are his *S. Anna*, in the church of *S. Ambrogio* at Florence; and his series of pictures of the Passion of our Saviour, in the chapel of *S. Catherine*, in the church of *S. Clemente* at Rome. But his celebrated fresco works in the church of *S. Pietro del Carmine* at Florence, are distinguished by a greatness of style unknown to his contemporaries. His compositions are studied and combined, his design daring, though correct, and his colouring tender and true, with a harmony of effect, little known at that period. The airs of his heads are distinguished by extraordinary animation and truth of expression, and are compared by Mengs to those of *Raffaelle*. The folds of his draperies, though minute, are simple and natural. His works became the study of the best painters who succeeded him, and were the models from which *Pietro Perugino*, and even *Raffaelle*, formed their style. There are few of his pictures to be met with in private collections. In the gallery at Florence is a portrait of a young man, which is highly esteemed. He died in 1443, in the prime of life, and was suspected to have been poisoned. Some of his works, left imperfect at his death, were finished by *Filippo Lippi*. [His real name, according to *Zani*, was *Tommaso Guidi*. With regard to his birth and death there is great diversity of opinion. *Baldinucci* says he was born in 1417, and died in 1443, which would make him only 26 years of age; *Landino*, the commentator on *Dante*, who was his contemporary, says he died at the age of 26; and so says the author of the inscription on his monument. *Vasari* says he was born in 1402, but does not state any thing satisfactory respecting his death. They who do not give exact dates say he died *very young*; 41 is not *very young*, but 26 is so, with regard to a painter who made such great advances in his art.]

MASCAGNI, DONATO, called FRA ARSENIO. This painter was born at Florence in 1579, and was one of the ablest scholars of *Jacopo Ligozzi*. Soon after leaving the school of that master, he became a monk of the order of the *Servi*, and took the name of *Fra Arsenio*, by which he is generally known. He painted several altar-pieces for the churches at Florence, particularly for that of his monastery. His principal performance is a large picture in the library of the *Servi*, at *Vallombrosa*, which *Lanzi* mentions in very favourable terms. It is a copious and ingenious composition, representing *Matilda*, Countess of *Ferrara*, yielding up that state to the see of *Rome*. His style is more distinguished by minuteness and precision, than for elegance of design, or suavity of colour. He died in 1636.

MASCALL, EDWARD, an English portrait painter, who flourished about the year 1650. He painted a portrait of *Oliver Cromwell*, which was in the possession of the *Duke of Chandos*. We have a print of a portrait of *Mascall*, from a picture painted by himself, engraved by *James Gammon*.

MASÉ, F. DE LA, an obscure French engraver, mentioned by *Mr. Strutt* as having etched a plate representing *St. Jerome* in his *Cavern*, after *L. de la Hire*, which proves him to have been a man of ability.

MASO, DI S. FRIANO. See MANZUOLI.

MASOLINO DA PANICALE. See PANICALE.

MASON, JAMES, an eminent English engraver,

who flourished about the year 1770. He engraved a great number of landscapes, after the pictures of *Claude*, *Gaspar Poussin*, and other masters; and several views in England, from the designs of *Lambert*, *Scott*, *Smith*, &c. [James Mason, an English landscape engraver, was born in 1710, and died in 1780. He was very eminent in his line, and his works are held in great esteem by foreign amateurs. His principal pieces are after *Claude*, *G. Poussin*, *Swaneveldt*, *Hobbema*, *Wilson*, *Lambert*, *Scott*, and *Zuccarelli*. The *Landing of Æneas* in Italy, after *Claude*, is one of his finest landscapes; and he is no less admired in the print, after *Andrea Sacchi*, of *Venus* at the Bath, surrounded by *Cupids*. He sometimes engraved in conjunction with *Canot*, *Vivares*, and other masters of the period, who, like himself, were employed by the enterprising *Boydell*.]

MASQUELIER, LOUIS JOSEPH, a modern French engraver, born at *Lisle* about the year 1741. He was a pupil of *J. P. le Bas* at *Paris*, where he engraved several plates, in the neat, spirited style of his instructor, which possess considerable merit, particularly his landscapes. Among others, we have the following prints by him:

The arrival of *Voltaire* in the *Elysian Fields*; after *le Barbier*.

An old Man kneeling near a Skull, called *Dio-genes*; after *G. Douvo*.

A View in *Flanders*; after *Teniers*; etched by *Masquelier*, and finished by *Le Bas*.

A Landscape, with Cattle; after *P. Potter*.

A pair of Landscapes; after *Ruysdael*; by *Masquelier* and *Le Bas*.

A View in Italy; after *Vernet*.

A Shipwreck; after the same.

Two Views of *Ostend*; after *le Moay*.

A Landscape, with a Waterfall; after *Dietricy*.

He engraved several of the plates for *Le Voyage d'Italie*, by *St. Non*. [*Louis Joseph Masquelier* was born at *Cisoing* (north) in 1741, died in 1811. He engraved several of the French battles and victories, and other subjects after *Monnet* and *Vernet*; some of the plates for the voyage of *La Peyroune*; and numerous designs illustrative of the *Metamorphoses* of *Ovid*, the *Fables* and the *Kisses* of *Dorat*; and, in conjunction with *M. Née*, the work entitled, "*Tableaux de la Suisse*," consisting of 216 plates in folio. He was also director of the publication of "*La Galerie de Florence*," for which he engraved several of the pictures, statues, cameos, and bas-reliefs. Numerous other works were produced by him, well known to the amateurs of engraving.]

[MASQUELIER, NICOLAS FRANÇOIS JOSEPH, called THE YOUNG, was a relation and scholar of the preceding. He was born at *Lille* in 1760, and died in 1809. He received lessons also from *Vatteau* and *Guéret*. He engraved a *Corps-de-garde*, after *Leduc*; *Cæsar* at the *Tomb* of *Alexander*, after *S. Bourdon*; *Extreme Unction*, after *Jouvenet*; *Christ* at the *Column*, after *Vouet*; for the *Musée Robillard*; and several other pieces for the same collection. He also assisted in engraving the cameos and bas-reliefs for the "*Galerie de Florence*."]]

MASSARD, JOHN, a modern French engraver, born at *Paris* about the year 1740. He was a pupil of *J. G. Wille*, and has engraved several plates in the neat, finished style of that artist. The following are among his most esteemed prints:

PORTRAITS.

The Family of *Charles I.*; after *Vandyck*.
Louis XVI. of *France*, when *Dauphin*.

Marie-Antoinette, his consort.
Nicholas de Livri, Bishop of Callinique; *after L. Toqué.*

SUBJECTS.

The Virgin and Infant; *after Vandyck.*
Abraham and Hagar; *after the same.*
Eve presenting the forbidden Fruit to Adam;
after Cignani.
The broken Pitcher; *after Greuze.*
The benevolent Lady; *after the same.*

[Gabet ("Dictionnaire des Artistes de l'École Française") says he was born at Bèlesme in 1740, and died in 1822, and that he had no other master than his own taste and aptitude for design. He engraved several of the plates for "Le Galerie de Florence," and for the collection of the "Musée," published by Filhol. Among his most esteemed works are, the Death of Socrates, *after David*; and La plus Belle des Mères, *after Van Dyck*; several of his engravings after Raphael, Domenichino, Cignani, and Rembrandt, are deservedly held in estimation. For a list of his principal works, see Nagler.]

[MASSARD, JEAN BAPTISTE RAPHAEL URBAIN, son and scholar of the preceding, was born at Paris in 1775; he studied design in the school of David. He engraved many of the plates for the beautiful editions of Virgil and Racine, published by Didot, and also for "Le Musée Robillard," and other collections. The St. Cecilia, *after Raphael*; Apollo and the Muses, *after Giulio Romano*; and Hippocrates refusing the Presents of Artaxerxes, are among his most esteemed works: but there are many others entitled to high commendation. He was living in 1831. Nagler has given a list of a great part of his best prints.]

MASSARI, LUCIO. This painter was born at Bologna in 1569, and was some time a scholar of Bartolomeo Passerotti; but he afterwards studied in the great school of the Caracci. His style resembles that of Annibale, rather than Lodovico; and in some of his works he approaches so near to his manner, that they may easily be mistaken for those of that master. Of this description are his pictures of the Marriage of St. Catherine, in the church of S. Benedetto at Bologna; Christ appearing to Mary Magdalene, at the Celestini; and his two altarpieces in S. Michele in Bosco. In his picture of S. Gaetano, in the church of the Theatins, he appears to have imitated the style of his friend and fellow student, Albano, particularly in the glory of angels, which is entirely in the graceful manner of that master. Although he generally made choice of cheerful and pleasing subjects, his powers were not competent to the more arduous exhibition of the tragical and terrific. Such are his pictures of the Murder of the Innocents, in the Palazzo Bonfigliuola; and Christ bearing his Cross, at the Certosa, a grand and copious composition, with an admirable variety in the expression of the heads, and of the most impressive effect. He died in 1633.

MASSARO, NICCOLO. This artist was a Neapolitan, and a scholar of Salvator Rosa. He painted landscapes, which resemble those of his instructor more in his forms and scenery than in his colouring, which is languid and weak. As he was not successful in the design of the figure, he was assisted in the decoration of his pictures by other artists, particularly by Antonio di Simone, a painter little known. He died in 1704.

MASSAROTTI, ANGELO. He was born at Cremona in 1655, and for some time studied under

Agostino Bonisoli, in his native city. He afterwards visited Rome, where he became a scholar of Carlo Cesi. One of his first performances was an altarpiece for the church of S. Salvatore in Lauro. Although he resided several years at Rome, his style partakes more of the Cremonese than the Roman taste. He trusted little to his imagination, but usually painted each individual figure from a portrait before him. By this servile habit, he could hardly avoid the vices of a mannerist. His principal work is a large picture in the church of S. Agostino, representing that saint distributing his regulations to his different orders. He died in 1723.

[MASSÉ, CHARLES. See MACÉ.]

MASSÉ, JOHN BAPTIST, a French miniature painter and engraver, born at Paris in 1681. In the early part of his life he applied himself to engraving, but having made some attempts to paint portraits in miniature, he met with such success, that he adopted it as his principal profession, although he arrived at a celebrity as an engraver, which procured him a reception into the Academy at Paris. He undertook the direction of the engravings from the pictures by Le Brun, in the gallery of Versailles, for which he made some of the designs. The work consists of fifty-two plates, entitled *La grande galerie de Versailles et les deux salons qui l'accompagnent, dessinée par J. B. Massé et gravée par les meilleurs maîtres du tems, Paris, 1752.* He engraved, himself, the following prints:

Mary de Medicis, Queen of Henry IV., a frontispiece to the Luxembourg gallery; *after Rubens.*
The Portrait of Anthony Coppel, Painter; *after a picture by himself*; engraved by Massé, for his reception at the Academy.

Mercury sent by Venus to dispose Dido in favour of Æneas; *after J. Cotelie.*

[Minerva showing the Portrait of Louis XIV.; *after Rigaud and Coppel.*

The Abbé Fontenai says he was born on the 29th of December, 1687, and died the 26th of September, 1767.]

MASSEI, GIROLAMO. This painter was a native of Lucca, and, according to Baglione, flourished at Rome in the pontificate of Paul V., where he painted several pictures for the churches and public edifices. In S. Luigi de Francesi is an altar-piece by him, representing the Martyrdom of St. Sebastian; and in the Trinità de Monti there are several pictures in fresco of the Life and Miracles of St. Francis of Paula. Agostino Taja, in his *Descrizione del Vaticano*, says, he was one of the artists selected by Fra Ignazio Danti, superintendent of the works, to ornament the loggie of the Vatican, where he was employed several years. He returned to Lucca towards the latter part of his life, where he died at the age of 80.

MASSI, G. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Cardinal Alaman Salviati; *after P. Nelli*; dated 1730.

MASSINI, C. The name of this artist, who was apparently a painter, is affixed to a slight etching, *after G. F. Greut*, representing Penelope weaving her web.

MASSON, ANTHONY. This celebrated French engraver was born near Orleans in 1636. He was bred to the business of an armourer, and first exercised the burin in gravng ornaments on steel. Early in his life he settled at Paris, where he applied himself to drawing with great assiduity, and acquired some celebrity in painting and designing portraits.

But he is principally distinguished as an engraver; and in some of his plates, particularly his portraits, he reached an excellence which has seldom been surpassed. His plates are executed entirely with the graver, which he handled with surprising firmness and facility, and at the same time with the utmost delicacy. His portrait of Brisacier, known by the name of the Grey-headed Man, is a model of lightness and precision. That of Olivier d'Ormesson is also admirable. Of his subjects, the celebrated print of Christ with the Disciples at Emmaus, after Titian, commonly called the Table-cloth, may be regarded as a chef-d'œuvre in that style of engraving. The following is an ample list of the works of this eminent artist:

PORTRAITS.

Anne of Austria, Queen of France; after P. Mignard.
 Maria Theresa of Austria, Queen of France; after N. Mignard.
 Maria Anne Victoria of Bavaria, Dauphiness.
 Louis Augustus, Duke du Maine, *ad vivum sc.*
 John James de Mesmes, Count d'Avaux. 1683.
 Francis de Beauvilliers, Duke de St. Aignau.
 Francis Rouxel de Medavi, Archbishop of Rouen. 1677.
 Maria de Lorraine, Duchess de Guise; after N. Mignard.
 The Count D'Harcourt, called the *Cadet de la perle*; after N. Mignard; extremely fine.
 Nicholas de Lamoignon, Count de Courson. 1676.
 Jerome Bignon, Librarian to the King. 1686.
 Denis Marini, Secretary to the King. 1672.
 Louis Verjus, Count de Crecy. 1679.
 Frederick William, Elector of Brandenburg. 1683; scarce.
 Guido Patin, Med. Doct.; engraved in a singular style; rare.
 Charles Patin, his son, M. D.
 Francis Maria, Doge of Genoa. 1685.
 Hardouin de Beaumont, Archbishop of Paris; after N. Mignard.
 Emanuel Theodore, Duke d'Albert; after the same.
 Gaspar Charrier, Secretary to the King; after Blanchet.
 Alexander du Puy, Marquis of St. André; after de Seve.
 Louis, Duke de Vendome; after P. Mignard.
 G. de Brisacier, Secretary to the Queen, called the Grey-headed Man; very fine.
 Olivier le Fevre d'Ormesson, President of the Parliament. 1668; very fine.
 Peter Dupuis, Painter to the King; after N. Mignard.
 Anthony Massou, engraver to the King; *se ipse fecit.*
 The following heads, as large as life, though finely engraved, are less happy in the execution than the preceding portraits.
 Louis XIV. with a Hat; *ad vivum fecit.* 1687.
 Louis XIV.; a large oval; after C. le Brun.
 Louis the Dauphin, his son, with a Hat.
 Philip, Duke of Orleans.
 John Baptist Colbert, Prime Minister. 1677.
 Francis de Harley, Archbishop of Paris. 1684.
 Claude du Housset. 1681.
 Henry de la Tour d'Auvergne, Viscount de Turenne.
 Nicholas Potier de Novion, President of the Parliament. 1679.
 William de Lamoignon, President of the Parliament. 1675.

Charles Colbert, Marquis de Croissi; after H. Gascar.

SUBJECTS.

St. Jerome in Meditation; Masson, *sc.*
 The Holy Family; after N. Mignard.
 Christ with the Pilgrims at Emmaus; after Titian. This print is celebrated by the name of the *Table-cloth*; very fine.
 The Assumption of the Virgin; after Rubens; fine and scarce.
 The Brazen Serpent; after the same; in two sheets; fine.

[He died at Paris in 1700. For a critical account of his prints, see Dumesnil, tom. ii.]

MASSON, MAGDALENE. This ingenious lady was the daughter of the preceding artist, born at Paris about the year 1660, and was a pupil of her father, in whose fine style she engraved several portraits, or heads, as large as life. Among others, we have the following by her:

Elizabeth Charlotte, Duchess of Orleans; Mad. Masson, *sc.*
 Elizabeth of Orleans, Duchess of Alençon; after P. Mignard.
 Maria Theresa of Austria, Queen of France; after Habert.
 Elizabeth Maria Josephine, Infanta of Spain.
 Victor Amedeus II., Duke of Savoy.
 Louis Henry de Gondrin de Montespan; after a picture by A. Masson.

MASTELLETTA, IL. See DONDUCCI.

MASUCCI, AGOSTINO. This painter was born at Rome in 1691, and was the last scholar of Carlo Maratti. Without the possession of great vigour or energy, his powers were equal to the subjects he usually treated, which, for the most part, were holy families, and subjects of the Virgin. In his small pictures he rivals his master in the amiable character of his Madonnas, and the pleasing arrangement of his compositions. Of his works in the churches and public edifices at Rome, the most esteemed are his picture of S. Anna, in the church del Nome SS. di Maria; and the Holy Family, in S. Maria Maggiore. In the church of the Osservanti, at Macerata, is an admired picture of S. Francesco; but his most considerable work is his S. Bonaventura, at Urbino, an ingenious and abundant composition, mentioned by Lanzi in very favourable terms. He died in 1758.

MATHAM, JAMES, [OR JACOB,] a Dutch engraver, born at Haerlem in 1571. He was the son-in-law of Henry Goltzius, by whom he was instructed in the art; and, by his advice, went to Italy, where he engraved several plates after the works of the most eminent Italian masters. On his return to Holland he worked under the eye of Goltzius, and executed a great variety of prints, after the ablest painters of the Low Countries. He worked entirely with the graver, which he handled with great freedom and facility. It is to be regretted that his drawing is not more correct. He sometimes marked his prints with a monogram, composed of I. M. A. **IA**. The following are his principal works, many of which are highly esteemed:

PORTRAITS.

Philip William, Prince of Orange; after M. Mirevelt.
 Henry of Nassau, Prince of Orange. 1610.
 Bust of Philip Winghius, inscribed Henricus Goltzius *Amicitia ergo delineabat Romæ.*

Michel Angelus, Buonarotus.
Abraham Bloemaert; *after Paul Moreelse.*

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family, with St. Anne; *after Raffaëlle.*
Mount Parnassus, with Apollo and the Muses;
after the same.
The Holy Family, with St. Catherine; *after Titian.* 1592.
The Alliance of Venus with Bacchus and Ceres;
after the same.
The Visitation of the Virgin; *after Salviati.*
Christ washing the Feet of his Disciples; *after Taddeo Zuccaro.*
Christ praying on the Mount; *after the same.*
The Nativity; *after the same.*
The Assumption of the Virgin; *after the same.*
The Adoration of the Kings; *after Fed. Zuccaro.*
Christ curing the Sick; *after the same.*
Christ raising the Widow's Son; *after the same.*
The Visitation of the Virgin; *after Paolo Veronese.*

SUBJECTS AFTER GOLTZIUS.

The Fall of our first Parents.
The Visitation of the Virgin to St. Elisabeth.
The Crucifixion, with the Virgin and St. John.
Christ appearing to Magdalene. 1602.
Christ with the Disciples at Emmaus.
The Loves of the Gods, Jupiter and Europa,
Apollo and Leucothoe, Mars and Venus, and
Hercules and Dejanira; four plates.
Perseus and Andromeda. 1597.
The Four Seasons; in four circular plates. 1589.
Faith, Hope, and Charity. 1590.
The seven Cardinal Virtues; in seven plates.
The seven Mortal Sins; in seven plates.
The Type of Human Life; in three plates. 1592;
scarce.

SUBJECTS AFTER GERMAN AND DUTCH MASTERS.

Abraham sending away Hagar; *after Ab. Bloemaert.*
The Annunciation; *after the same.*
The Adoration of the Shepherds; *after the same.*
Jupiter and Danaë; *after the same.*
Cupid and Psyche; *after the same.*
Samson and Dalilah; *after Rubens.*
The dead Christ, with the Marys; *after Jer. Franck.*
The Crucifixion; *after Albert Durer*; scarce.
Venus asleep, surprised by Satyrs; *after Rottenhamer.*
A set of five prints of Fruit-pieces, and the Interiors of Kitchens; *after Peter van Aertsen*, called *Long Peter*; scarce.

[He died in 1631.]

MATHAM, THEODORE, was the son and pupil of the preceding artist, born at Haerlem about the year 1600. After engraving a few plates in his own country he went to Italy, where he entered the school of Cornelius Bloemaert; in conjunction with Michael Natalis, Renier de Persyn, and others, he engraved the statues in the Palazzo Giustiniani. On his return to Holland, he engraved a variety of plates, principally portraits, which are executed with the graver, occasionally assisted with the point, in a clear, free style. He usually signed his plates with his initials T. M., with the addition of *fecit* or *sculpsit*. We have the following prints by him:

PORTRAITS.

Michael le Blon, Agent to the Crown of Sweden;
after Vandycck.
Joost van de Vondel, Dutch Poet; *after Sandrart.*

Vopiscus Fortunatus Plempius, Med. Doct.; *after Backer.*

D. Gerardus Vossius, Canonicus Cantuariensis;
after Sandrart.
Gaspar Barlæus, Med. Doct.; *after the same.*
Philip William, Count Palatine of the Rhine;
after J. Spilberg.
Wolfgang William, Count Palatine; *after the same.*
Stephen Vacht, Dean of Sarten; *after the same.*
Claudius a Salmasi; *after Dubordieu.*
Henricus Regius, Med. Doct.; *after H. Bloemaert.*
D. Leonardus Marius Gozeanus, Professor Coloniensis; *after N. Moyaert.*

SUBJECTS.

The Virgin and Infant, with St. John; *after Bassano.*
The Holy Family; *after J. Sandrart.*
Diana and Acteon; *Th. Matham, fec.*
The Descent from the Cross, with the Marys, St. John, and Joseph of Arimathea; *after Gerardus Leydamus*; fine.

[According to Zani he was the *third* son of James, or Jacob Matham, and was living in 1678; but Nagler places his birth in 1589, when his father was only 18. It may therefore be concluded that he was the *eldest* son of Jacob.]

MATHAM, ADRIAN. This artist was of the same family as the two preceding engravers, born at Haerlem about the year 1600. He engraved part of the plates for the *Académie de l'Espée*, published at Antwerp in 1628. We have also some portraits and a few grotesque subjects by him. He worked entirely with the graver, in a style resembling that of J. de Gheyn the elder, though very inferior to that artist, both in execution and design. The following are his best prints:

PORTRAITS.

James Graham, Marquis of Montrose.
Peter Bor Christiaensz, Historian; *after F. Hals.*
D. Sibrandus Sixtius Oistervirius; *after N. Moyaert.*

SUBJECTS.

The Golden Age; *after H. Goltzius.* 1620.
An old Man caressing a Woman, to whom he presents his Purse; *after the same.*
Two Beggars, the Man playing on a Viol, the Woman singing; *after A. Vander Venne.*
A Combat of six grotesque Figures; *after the same.*

[Zani says he was the *second* son of James, and flourished to the middle of the 17th century. There is an error in the date of his birth, or that of his brother Theodore. Of *Jan Matham*, mentioned by Zani as the first son of Jacob, and as a portrait painter, no notice is taken by any other writer.]

MATHEUS, a French engraver, who resided at Paris about the year 1620. He was chiefly employed by the booksellers, and engraved several plates of frontispieces, and other book ornaments, in a neat, finished style. They possess considerable merit, and are, for the most part, from his own designs. Among others, we have the following by him:

The Adoration of the Magi; *from his own designs.*
The Frontispiece to a *General History of France*; published at Paris in 1619.
A Frontispiece to the *Works of Thomas Aquinas.* 1622.
Another Frontispiece to *Amours d'Endimion et de la Lune.* 1624.

MATHEY, C. The name of this engraver is

affixed to the portrait of Arcangelo Corelli, the Musician, after Howard.

MATHIEU, A., a French engraver, who flourished about the year 1656. We have by him some spirited etchings, retouched with the graver, in a style somewhat resembling the works of Callot, for a thin folio volume, entitled *Les Armes triomphantes de son Altesse Monseigneur le Duc d'Esperon pour le sujet de son heureuse entrée, faite dans la ville de Dijon.* 1656.

[MATHIEU, or MATTHIEW, JEAN, an engraver born in 1749, was a pupil of Longueil. He was one of the artists employed in the "Voyage de la Grece," by Choiseul Gouffier, in the "Voyages des Royaumes de Naples et de Sicile," by St. Non, and "Voyage d'Espagne," by Laborde. Some of his engravings are in the Poullain Cabinet, and in the Galerie de Florence. He engraved *La Vierge aux Candelabres, after Raphael*; and subjects after *Caracci, Claude, G. Poussin, F. Mola, K. du Jardin, J. Veret, Ruisdael, and Wouwerman.* He died at Fontainebleau in 1815.]

MATHYSSENS, ABRAHAM, a Flemish painter, born at Antwerp about the year 1570. According to M. Descamps, he was a reputable painter both of history and landscapes. In the cathedral at Antwerp is a picture by him of the Death of the Virgin; and in the church of the Recollets, an altar-piece, representing the Virgin and infant Saviour, with St. Francis.

[MATON, B., a Dutch painter, who copied the works of Gerard Don and William Mieris. He was particularly successful in his copies of Dou's candle-light pieces, giving them great force and brilliancy, but with less of finish than in the originals. His pictures are to be found in some of the best collections; sometimes his name is suffered to remain, that is to say, when the picture belongs to an honourable collector. There are no particulars of him recorded, but from the appearance of his works he lived about the time of William Mieris. His pictures are of small dimensions, and on panel.]

MATSYS, [METSYS,] or MESSIS, QUINTIN, called the BLACKSMITH of ANTWERP. According to Van Mander, this painter was born at Antwerp in 1450, and, until he was twenty years of age, followed the laborious calling of a blacksmith. The cause of his quitting the anvil for the palette, is said to have originated in his having conceived a strong attachment to the daughter of an artist of his time, who had determined she should marry no other than a painter. Finding her father inflexible in his resolution, he abandoned his devotion to Vulcan, and became an humble worshipper at the shrine of the Muses. This account of his conversion to the art is supported by the verses of Lampsonius, affixed to his portrait, engraved by Jerome Cock; and by the inscription on his monument, in the cathedral at Antwerp; *Connubialis amor de Muleibre fecit Apellem.* It is not known under whom he studied, or whether he had the advantage of any particular instruction; but he became one of the most eminent painters of his time in the dry minute style prevalent at that period. His most considerable work is an altar-piece, with two folding-doors, in the chapel of the Circumcision, in the cathedral at Antwerp. The centre picture represents the dead Christ on the knees of the Virgin, with Mary Magdalene, and other figures. On one side of the shutters is the daughter of Herod with the Head of St. John; and on the other St. John in the cauldron of boiling oil. Of this curious performance, Sir Joshua Reynolds gives

the following description. "In the Pietá, the Christ appears starved to death, in which manner it was the custom of the painters of that age always to represent a dead Christ; but there are heads in this picture not exceeded by Raffaele, and indeed not unlike his manner of painting portraits, hard and minutely finished. The head of Herod, and that of a fat man near the Christ, are excellent. The painter's own portrait is here introduced. In the banquet, the daughter is rather beautiful, but too skinny and lean." In his Majesty's collection is his well-known representation of the Misers; and in the gallery of the Louvre are three pictures by him, which, in the French invasion of Flanders, were deemed sufficiently curious and interesting to become the objects of their plunder. They represent the Holy Family; the Marriage of Zachary and St. Elisabeth; and Zachary struck dumb, for his incredulity. He died at Antwerp in 1529. [Guicciardini says he was of Louvain, and other circumstances support the assertion. The story of his conversion from a blacksmith to a painter is romantic, and it is a pity to disturb it, especially as it is of no moment, and is a pleasing vulgar error. The much-talked of Misers, at Windsor Castle, is one of a numerous family of the same subject, all claiming the same paternity, and having only such slight differences as appear in children of one father. The pictures taken by the French are not now in the Louvre. It may be conjectured that the works in iron at Antwerp, at Arschot, and in England, are rather from his designs than the actual labour of his hands: he was too much employed with the palette to bestow much time on the anvil. He made a medallion bust of the celebrated *Erasmus*, four inches and a quarter in diameter. The head is in profile, similar to that by Holbein; it is surrounded by the following inscription in Greek capitals: ΘΗΝ ΚΡΕΙΤΤΟ ΤΑ ΣΥΓΓΡΑΜΜΑΤΑ ΔΕΙΞΕΙ: and in Roman, IMAGO AD VIVA EFFIGIE EXPRESSA, 1519. In the field ER. ROT. On the reverse is the figure of the god Terminus, the word TERMINUS on the cube block, and in the field CONCEDO NULLI. The first part of the inscription is in Greek, and the second in Roman capitals: ΟΡΑ ΤΕΛΟΣ ΜΑΚΡΟΥ ΒΙΟΥ: MORS ULTIMA LINEA RERU. Erasmus alludes to it in one of his epistles, in which he says Quintin Metsys has got his head in metal. The editor has one in *Teutonic metal.* In Roscoe's *Life and Pontificate of Leo X.*, Bohn's 8vo edition, 1846, vol. ii. p. 128, is one closely resembling it, but bearing the date 1531, having no Greek inscription.

List of Pictures by, and attributed to, Quintin Matsys.

1. Joachim and St. Anne, at the golden gate; at Schleissheim.
- 2, 3. Death of St. Anne, and Joachim driven from the Temple; wings of a *triptique*, in the church of St. Peter, at Louvain.
4. An Angel announces to Zachariah the pregnancy of Elisabeth; formerly in the church of St. Peter, at Louvain. (Descamps.)
5. Mary and the Infant Jesus surrounded by Saints of both sexes; a centre panel, in the same church.
6. Holy Family, with the infant St. John; a drawing in the collection of the Prince de Ligne.
7. Holy Family, Joseph holding a shell.
8. A Virgin, mentioned by Karel van Mander.
9. Mary and the infant Jesus; formerly in the church of the Nuns of St. Elisabeth, or of Sion, at Brussels. (Descamps.)

10. Mary kissing the infant Jesus; at Keddleston. Waagen is of opinion that it is by Jan Matsys.
11. The same subject in the Berlin Museum.
12. Mary and the infant Jesus; the latter holds an apple near his mouth; engraved by Ralph Sadler.
13. The Virgin as Queen of Heaven, holding the Infant in her arms, surrounded by angels, and resting her feet on a crescent; above is a representation of the First and Third Persons of the Trinity. In the collection of the king of Holland. At the demolition of the church of St. Donat, at Bruges, this picture was found between two walls, where it was enclosed, probably to preserve it from the Iconoclasts. It received some injury from the bricks on its removal, but has been very carefully restored.
14. Adoration of the Magi; in the royal Museum, at Naples.
15. Adoration of the Magi; in the Pinacothek; in his manner.
16. The Circumcision; a circular drawing with the pen; cabinet de M. Villenave.
17. The Circumcision; at Munich.
18. Riposo of the Holy Family; an engraving mentioned by Zani and Brulliot.
19. The Head of John the Baptist presented to Herodias; left wing of the famous *triptique*, at Antwerp.
20. Parable of the Unjust Steward; at Vienna.
21. The same subject, half-size figures; in the Doria Gallery.
22. Christ before Pilate; in the ducal palace, at Venice.
23. Jesus crowned with Thorns; the heads only of the people seen; formerly in the church of the Nuns of St. Elisabeth, or Sion, at Brussels. (Descamps.)
24. The Crucifixion; in the chapel of St. Maurice, at Nuremberg.
25. Mary embracing the body of Christ; in the lower part are the crown of thorns and the nails; half-figures. A drawing in the royal cabinet of engravings at Dresden.
26. Descent from the Cross; the centre panel of the famous *triptique*, at Antwerp.
27. Death of St. Anne; right wing of the *triptique*, at Louvain.
28. Simon Magus offering money to St. Peter; formerly at Paris. (See Landon, Musée Français, tom. xiv. p. 121.)
29. Christ crowned with Thorns; in the possession of M. Boek, at Brussels.
30. Christ blessing the World; in the Museum, at Antwerp.
31. Head of the Virgin; in the Museum, at Antwerp.
32. St. Bartholomew, St. John the Evangelist, and St. John the Baptist in the middle of a landscape; in the Pinacothek.
33. St. Barbe, St. Christine, and St. Madelaine; in the Pinacothek.
34. St. Anthony in the Desert, and four other figures; devils tormenting him in the distance; a circular drawing with the pen: in the cabinet of M. Villenave.
35. The Betrothing of St. Elisabeth; formerly at Paris. (Landon, M. F. tom. xvi.)
36. St. Jerome; an old copy at Schleissheim.
37. St. Jerome in the Desert; signed QUINTIN MASTUS F. 1513; in the Lichtenstein gallery, at Vienna.
38. St. Jerome in his Study, full Daylight; at Vienna.
39. St. Jerome, a night scene; at Vienna. In the manner of Q. M.
40. St. Jerome, bust only; at Florence.
41. St. John in the Cauldron of boiling Oil; right wing of the *triptique*, at Antwerp.
42. St. Luke painting the Virgin, who is seated on a throne with the Infant in her arms. Engraved by A. Wierix.
43. Mary Magdalene; at Corsham House.
44. The Usurer's Family; at Dresden.
45. The Money-changer and his Wife; formerly belonging to a merchant of the name of Steneens, at Antwerp.
46. The Usurer, with his Wife leaning on his shoulder; formerly in the collection of M. Winckler, at Leipsic.
47. A Man sitting at a table weighing Gold, a young woman near him; at Dresden, but thought by some to be by Jan Matsys.
48. A Man and Woman counting Gold; in the Pinacothek.
49. The two Misers, the husband counting money, a perroquet on the left. In the castle at Windsor. There are a great many repetitions of this subject, with differences in the accessories, that have an equal claim to originality.
50. Two Usurers counting Money; in the Pinacothek.
51. Two Misers; at Vienna.
52. A Jeweller weighing pieces of Gold, his Wife examining a book of Miniatures; in the Louvre.
53. The Card-players; formerly at Antwerp.
54. An old Man courting a young Woman.
55. The Burgomaster of Aelst, Sieur Smits, possessed two monstrous caricatures by him; and there are drawings of beggars holding rosaries in their hands, and reading books of piety, in collections at Brussels.
56. Portrait of Erasmus, and his friend Peter Egidius, holding a letter from Sir Thomas More; formerly in the collection of Charles I.
57. Another portrait of Erasmus.
58. Portrait of himself; formerly in that part of the Bourse, at Antwerp, which was given to the Academy of Painting. (See Descamps.)
59. His own Portrait; in the gallery at Florence.
60. Portrait of his wife, dated 1520; in the gallery at Florence.
61. Portrait of an Abbé; at Vienna.
62. Portrait of a Dignitary of the Church; at Vienna.
63. Portrait of a Man without a beard, wearing a furred black bonnet; in his right hand he holds a ring which he appears to be showing; in the left is a rouleau of paper, on which there are four rings set with precious stones; at Vienna.
64. Portrait of a Man wearing a black habit and a barrette, with a ring on his finger; in the Uffizi gallery at Florence.
65. Portrait of a young Man holding a small drinking-glass in his right hand, and his left placed against his breast; above are two coats of arms, each containing three crows; in the gallery at Gotha.
66. Portrait of a Man in a black hat; at Berlin.
67. Portrait of a Man; in the Lichtenstein collection, at Vienna.
68. Portrait of a Jewel Merchant; formerly belonging to Rubens.

69. Portrait of a Man in a red barrette; in the style of Q. Matsys.

The foregoing list, without pretending to be complete, may be considered as tolerably accurate; no doubt there are many more in existence, but the desire is not to attribute to Quintin Matsys the copies and imitations by inferior hands. There are some eight or ten by his son Jan, which approach very near to the father: they bear date about 1563 and 1565, if they be found in their genuine state.]

MATSYS, or MESSIS, JOHN, was the son and scholar of the preceding artist, born at Antwerp about the year 1480. He followed the style of his father, but was in every respect greatly inferior to him. Some of his best pictures are at Amsterdam, among which is one representing two old Men counting their Money, which is favourably spoken of by Van Mander.

MATSYS, MET, or METENSIS, CORNELIUS, a Flemish engraver, who flourished about the year 1545. We have a variety of prints by this artist, principally from his own designs, which are executed in a style resembling that of Francis de Babylone, [*Jacob da Barbary?*] though more correct in the drawing. It was for some time supposed that Matsys and Metensis were two different artists; but M. Heineken, with more appearance of probability, considers the prints marked with the monograms

CNE. and **CMA.** to have been executed by the same engraver. He sometimes signed his plates *Corn. Met.* He appears to have visited Italy, from the taste of his design, and the masters from whom he engraved. He is not very successful in his female heads, which are neither handsome nor expressive. The following prints are attributed to him:

The Portrait of Ernest, Count de Mansfeld, [and his wife Dorothea.]

The Cardinal Virtues.

[Portrait of Henry, King of England, with the date 1544.]

The Death of Cleopatra. 1550.

An old Man, with two old Women, one of whom holds a Basket of Eggs. 1549.

Judith with the Head of Holofernes. 1539.

A Battle; *after G. Penz.*

The Holy Family, with St. Elisabeth; *after Raffaele, Corn. Met.*

The miraculous Draught of Fishes; *after the same; Corn. Met. fecit.*

The Entombing of Christ; *after an etching by Parmigiano.*

A set of Prints from the Old Testament; on some of these he has put one of the above-mentioned monograms, and also signed his name at length, *Cornelius Matsys, fecit.* They are dated 1549 and 1550.

[Bartsch gives a list of 58 prints by him, which Nagler has increased to 83.]

MATTEIS, PAOLO DE. This painter was born at Naples in 1662, and, according to Lanzi, was the most celebrated scholar of Luca Giordano, and an artist who might compete with the ablest of his time. In the early part of his life he went to France, where he was employed for three years in some considerable works for the court. He was invited to Rome by Benedict XIII., where he painted several pictures for la Minerva, and the church of Ara Cœli. At Genoa, in the church of S. Girolamo, are two of his admired works, representing the Immaculate Conception, with a glory of angels, and St.

Jerome appearing to S. Saverio in a dream. But the theatre of his best exertions is Naples, his principal residence, where he distinguished himself by numerous works in the churches and palaces; in which he appears to have emulated the promptness and surprising facility of his instructor, without equalling him in the vigour of his colouring, or the general effect of the chiaro-scuro. He chiefly prided himself on having painted the great Cupola of Gesu Nuovo in sixty-five days, in which there are passages which remind us of the genius and despatch of Lanfranco. He died in 1728.

MATTEUS, CORNELIUS. The name of this artist is affixed to a spirited etching of a landscape, with a ruin in the back-ground; it is executed in the style of a painter, resembling that of *Herman Swanevelt.* [He flourished about the year 1637. He painted landscapes and animals. Bartsch describes three etchings by him, which are very rare: they are named the *Goat-herd*, the *Bridge*, and the *Muleteer.*]

MATTIOLI, LODOVICO. This artist was born at Bologna in 1662, and learned design in the school of Carlo Cignani, with the intention of becoming a painter, but having made some essays in etching, he met with such encouragement that he was induced to devote himself entirely to engraving. We have a variety of etchings by him, after the Bolognese masters, as well as from his own designs; among which are the following:

The Annunciation; *after Lod. Caracci*; scarce.

The Circumcision; *after the same.*

The Nativity; *after Agos. Caracci.*

Christ and the Woman of Samaria; *after An. Caracci.*

The Death of St. Joseph; *after Franceschini.*

The Presentation in the Temple; *after G. M. Crespi.*

The Martyrdom of St. Peter; *after the same.*

[Bartsch gives a list of 140 pieces known to him, and of 23 others noticed by Gori and Füßli. Bruliot mentions several more. He died in 1747.]

MATURINO. This eminent painter was born at Florence in 1490. He was one of the artists who had the advantage of studying under Raffaele, and was employed by him in ornamenting the loggie of the Vatican. He became the intimate friend and coadjutor of Polidoro da Caravaggio, with whom he applied himself to an assiduous study of the antique bassi-rilievi, and other relics of Grecian sculpture, by which he acquired an elegance of taste, and a purity of design, in which he was only surpassed by Polidoro. In conjunction with that great master, he was much employed in ornamenting the exterior of the palaces at Rome, many of which were of extraordinary beauty; and it is much to be lamented, that, from their exposed situation, few of them have escaped the injuries of time, or the destructive fury of barbarism. One of the most celebrated of their united works was the Death of the Children of Niobe, at the Maschero d'Oro, which is now unfortunately perished; the admirable composition is however preserved to us by the print of Cherubino Alberti. The sacking of Rome by the Spaniards in 1527, separated the two friends, and interrupted their conjunctive exertions. Maturino did not long survive that disaster, but is said to have died of the plague when he was little more than 37 years of age.

MAUBERT, JAMES. This artist was probably a native of France. According to Lord Orford, he

resided in England in the reign of George I. He distinguished himself by copying all the portraits of English poets he could meet with. He painted Dryden, Wycherley, Congreve, and some others, from the life. He died in the year 1746.

MAUCOURT, CHARLES, a French mezzotinto engraver, born at Paris about the year 1743, and died in London in 1768. Among other prints, we have the following by him, which is become scarce :

The Expulsion of the Jesuits from Spain; *C. Maucourt, fec.*

MAUPERCHE, HENRY, a French painter and engraver, born at Paris in 1606. He painted landscapes with considerable reputation, and was received into the Academy at Paris 1655. In the apartments at Fontainebleau are several works in fresco by him. We have by him several etchings, some of which are from his own designs, and others after H. Swanevelt. The following are by him :

A set of six plates of the History of Tobit.

A set of six plates of the History of the Virgin, from the Annunciation till the Flight into Egypt.

Twelve Landscapes; *after Hermann Swanevelt.*

Two plates of the Prodigal Son.

Four Landscapes, with Figures and Ruins.

[Dumesnil enumerates 51 pieces by him, which he says are of great rarity on account of the extreme lightness of his point, which he did not strengthen with the aid of the graver. He died in 1686.]

MAUPIN, or MAUPAIN, PAUL. According to Basan, this artist was a native of Abbeville, and flourished about the middle of the seventeenth century. He executed some wooden cuts in *chiaroscuro*, *after J. Stella*. Basan mentions another engraver on wood, of the name of Maupain, a relation of the above-mentioned artist, but he does not specify any of his works.

MAURER, CHRISTOPHER. This artist was born at Zurich in 1558. His father, Joshua Maurer, was a painter of some merit, by whom he was instructed in the first elements of design, but he afterwards studied at Strasburg, under Tobias Stimmer, whose style he adopted. He was a reputable painter in distemper and on glass, but he distinguished himself more as an engraver, both on wood and on copper. In conjunction with Stimmer, he published some prints of animals of the chace. He executed a set of wooden cuts for the Bible, which are admired for their neatness. He also etched a set of forty plates of emblems, which were published after his death, in 1622, entitled, *Emblemata miscel. nova. &c.* He died at Zurich in 1614. He sometimes used the cipher *M.*

[For a more detailed account of his works, see Bartsch and Brulliot.]

MAURER, J. This artist was a native of Switzerland. He came to England about the year 1745, where he engraved several views of buildings, &c. in London, which are neatly executed.

[MAYER, MADEMOISELLE CONSTANCE, was instructed by Suvée, Greuze, and Prud'hon. She exhibited many portraits and subjects of fancy at the several expositions in France, from 1800 to 1821, at which time it is supposed she died. Among her works the most popular were, Innocence between Love and Riches; Venus and Cupid asleep, caressed and awakened by Zephyrus; The Torch of Venus; The happy Mother; A young Naiad repelling a Troop of Lovers who are disturbing her in her re-

treat; A Dream of Happiness; and a few of a less poetical character.]

MAYNO, JUAN BAUTISTA, a Spanish painter, born at Toledo in 1594. He was a scholar of Domenico delle Grecche, or Domenico Teotocopoli, under whom he proved an eminent artist. At an early period of his life he became a monk of the order of the Predicadores; but this seclusion from the world did not prevent the exercise of his talents, and he was reputed as one of the ablest painters of his time. In the convent of San Pedro the Martyr, at Toledo, there are four of his principal works, representing the Nativity, the Resurrection, the Descent of the Holy Ghost, and the Mystery of the Trinity; and in the same church another fine picture by Mayno, of the Repentance of St. Peter. He had the honour of being drawing-master to Philip IV., who was not only a lover of the art, but a proficient; and was employed by him to paint his celebrated battle-piece in the Buena Retiro, into which he has introduced the Duke d' Olivarez animating the troops to victory, by showing them the portrait of their King Philip. He died at Toledo in 1654. [He was born in 1569, and died in 1649, at the age of 80. He instructed Philip IV., when prince, in the art of painting, and was the patron of Alfonso Cano, and of other distinguished artists. He belonged to the order of St. Dominic.]

MAZO, DON JUAN BAUTISTA. This Spanish painter was born at Madrid in 1620, and was educated in the school of Don Diego Velasquez. He is said by Palomino to have been a universal painter, and to have equally excelled in history, portraits, and landscapes. He possessed an extraordinary talent in copying with surprising exactness the works of other masters, particularly those of Titian, Tintoretto, and Paolo Veronese: and was much employed by Philip IV. in copying the celebrated Venetian pictures in the royal collection, which could with difficulty be distinguished from the originals. He died at Madrid in 1670. [His name is properly *Don Juan Bautista del Mazo Martinez*; he died on the 10th of February, 1687, and not, as Palomino says, in 1670. He married the daughter of Velasquez, a proof of the estimation he was held in by that master. His landscapes, which are of large dimensions, are considered by his countrymen as inappreciable.]

MAZOT, ———. This artist is mentioned by Mr. Strutt as an engraver of no note, by whom we have a few very indifferent portraits; among others, that of Christian IV., King of Denmark.

MAZZA, DAMIANO. This painter was a native of Padua, and was one of the ablest disciples of Titian. He chiefly resided at Venice, where he painted some pictures for the churches, which approached nearer to the fine style of his instructor than any of his contemporaries. His most celebrated work was his picture of Ganymede taken up by the Eagle, in the Casa Sonica at Padua, which was regarded by many as a production of Titian. This promising artist died in the flower of his life, to the great regret of the admirers of art, who had formed the most sanguine expectations of his growing talent.

MAZZIERI, ANTONIO DI DONNINO. According to Vasari, this painter was a native of Florence, and a disciple of Francia Bigio. He flourished about the year 1520, and distinguished himself as a painter of landscapes and battle-pieces, which were well coloured, and touched with great spirit.

MAZZOCCHI, PAOLO. See UCCELLO.

MAZZOLINI, LODOVICO, called MAZZOLINI DI

FERRARA. This painter was born at Ferrara about the year 1481. He must not be confounded with Mazzolino, a Milanese, mentioned by Lomazzo in his *Idea del Tempio della Pittura*. Mazzolini of Ferrara is stated by Barrufaldi to have been a scholar of Lorenzo Costa. He was less successful in his large pictures than those of an easel size, which are spoken of by Lanzi in very favourable terms. In the church of S. Francesco at Bologna is an altar-piece of Christ disputing with the Doctors, and a small picture below it of the Nativity, which is much superior to the large picture. His works are very highly finished, and each object is designed with great neatness and precision. In the Florentine gallery is a small picture by him of the Holy Family, with St. Anne and St. Joachim. He died in 1530. [Two easel pictures by this painter in the English National Gallery, will give a better idea of his style than can be conveyed by description. In Mr. Edward Solly's collection there was one of extraordinary size, 5 feet by 4 feet, representing the Destruction of Pharaoh and his Host in the Sea. It was dated 1521, and is engraved in Agincourt's work.]

MAZZONI, CESARE, was born at Bologna in 1678, and was first a scholar of Lorenzo Pasinelli, and afterwards studied under Giovanni Gioseffo da Sole. There are several of his works in the churches and public edifices at Bologna, which prove him to have been a respectable painter of history. In S. Colombano, the chief altar-piece is by him, representing that saint kneeling before the Virgin and Infant. In S. Tommaso di Strada Maggiore is the Crucifixion, with the Virgin, Mary Magdalene, and other figures; and in S. Giovanni in Monte, St. Peter delivered from Prison. He died in 1763.

MAZZONI, GIULIO, was a native of Piacenza, but studied at Rome under Daniele di Volterra, and flourished about the year 1568. He is mentioned by Vasari, in the life of that distinguished master, as a painter of considerable merit. His principal work is the Four Evangelists in the dome at Piacenza. Though deficient in foreshortening, he was respectable in every other branch.

MAZZUCHELLI. See MORAZZONE.

MAZZUOLI, FRANCESCO, called IL PARMIGIANO. This admired painter was the son of Pier Ilario Mazzuoli, an obscure artist, born at Parma, according to the Padre Affò, who has written his life, in 1503; Vasari says, in 1504. His father dying when he was very young, he was brought up under his uncles, Filippo and Michele, who taught him what they knew of the art; and such was the vivacity of his genius, that, without the advantage of superior instruction, at the age of sixteen, he painted his picture of the Baptism of Christ by St. John, in the church of the S. Annunziata, at Parma, which was the astonishment of his contemporary artists. Surrounded with the admirable productions of Coreggio, he appears to have studied them with the greatest attention and success. The congeniality of their taste is not unaptly expressed by an elegant modern poet:

"Soft as Catullus, sweet Coreggio play'd,
With all the magic charms of light and shade;
Though Parma claim it for her rival son,
The praise of sweetest grace thy pencil won."

Hayley.

His earliest works were entirely in the style of that exquisite painter; such are his S. Bernardo at the Osservanti at Parma, and the Holy Family, in

the collection of the Presidente Bertoli. The desire of seeing the works of Michael Angelo and Raffaele, led him to Rome when he was twenty years of age, where his talents recommended him to the notice of Clement VII., for whom he painted a picture of the Circumcision, for the palace of the Vatican, his first production in that metropolis. He now embellished his taste by imitating the grace and dignity of Raffaele, and invigorated his design by contemplating the gigantic energy of Buonaroti. Vasari reports that it was said at Rome, "that the soul of Raffaele had passed into the person of Parmigiano." Mazzuoli was high in his patron's favour, and in the public estimation, when his flattering career was interrupted by the sacking of Rome in 1527. This event, so disastrous to the arts and artists of that capital, obliged him to take refuge at Bologna, where he painted some altar-pieces for the churches, among which was his celebrated picture of the Virgin and infant Christ, with St. John, St. Margaret, and St. Jerome; in S. Margherita. This distinguished performance was long the admiration and the study of the Caracci; and is now in the gallery of the Louvre. In the church of S. Petronio is a grand picture of S. Rocco, a noble and dignified performance. On his return to Parma he was engaged to paint in fresco the vault of la Madonna della Steccata, where he represented Adam and Eve, and his famed chiaro-scuro of Moses breaking the Tables of the Law, in which the sublimity of the idea, and the great style of the design, render it one of the grandest productions of the Lombard school. Of his easel pictures, one of his most admired compositions is the Virgin and Infant, with St. Catherine, St. John, and St. Jerome, in the Florentine gallery, of which there are several repetitions. Another celebrated picture by him, representing the Virgin and Child, with Mary Magdalene and Angels, called *La Madonna del collo lungo*, was formerly in the same collection, and is now in the French Museum. To the prejudice of his reputation, and the detriment of the art, this accomplished painter was unfortunately addicted to the ruinous mania of alchymy, and wasted his substance and his health in the absurd pursuit of the philosopher's stone. This fatal infatuation occasioned him to neglect, and at last to abandon, the important works he was engaged in at the Steccata, and having received several sums of money in advance, he was prosecuted by the confraternity. He fled to Casale Maggiore, where he died of a fever, brought on by disappointment and chagrin, at the age of 37.

The style of Parmigiano is distinguished by a seductive elegance of contour, and the most captivating grace in his attitudes. His design, though sometimes learned and severe, is frequently more tasteful than correct; and though his forms are beautiful, and the characters of his heads full of sweetness and expression, they are not always exempt from the appearance of affectation. In aiming at extreme delicacy, he occasionally fell into meagreness and manner. He was generally an enchanting colourist, and was a profound master of the magic of chiaro-scuro. As an engraver Francesco Mazzuoli has been erroneously supposed to have been the inventor of etching; but it was practised in Germany a considerable time before him; though he is considered as the first artist who exercised the point in Italy. This is rendered extremely probable, by the difficulty he appears to have laboured under in the mechanical part of the execution of some of his first prints. His plates are scratched in with the

point, and being sometimes not well corroded with the aqua fortis, they are retouched with the graver, without much delicacy of execution. From his inexperience in the process, his earliest etchings are seldom clear, or perfect, though some of those executed in the latter part of his life are greatly superior. These defects are, however, amply compensated by the tasteful arrangement of his subjects, and the spirit and animation of his design. It is very difficult to meet with fine impressions of his prints, as the plates have been much retouched, and have been frequently copied. The originals are distinguishable by the superior expression in the heads, and the elegance of the outline. We have a number of wooden cuts from his designs, printed in chiaro-scuro, which have been incorrectly said to have been executed by himself; but it is perfectly ascertained that he only superintended their execution by Ugo da Carpi, Antonio da Trento, Andrea Andreani, and others. Antonio Zanetti has lately considerably added to their number. We have the following etchings by this distinguished artist:

Moses and the Burning Bush; supposed to have been his first plate.

Judith with the Head of Holofernes.

Joseph and Potiphar's Wife.

A set of thirteen plates of Christ and the Apostles. The Nativity.

The Marriage of St. Catherine.

The Holy Family, with St. John presenting a Basket of Flowers.

The Holy Family, with Zacharias.

Another Holy Family, with St. John embracing the infant Jesus.

The Entombing of Christ. Guido has copied this print.

The Resurrection, with several Soldiers.

A Man and a Woman seated, in a landscape.

A Mother instructing her four Daughters.

A Shepherd resting on his Crook.

Diogenes seated near his Tub. There is a wooden cut of this subject, by *Ugo da Carpi*.

St. Peter and St. Paul healing the lame Man; after *Raffaello*; fine.

[The real name of this painter was GIROLAMO FRANCESCO MARIA MAZZOLA, though he is better known by that of *Parmigiano*, or *Parmigianino*. He was the son of Filippo Mazzola, and was brought up by his uncles Michele and Pier Ilario Mazzola. The picture mentioned as being in the French Museum is not there now. The Vision of St. Jerome is in the English National Gallery. This picture was painted in his twenty-fourth year. Zani denies that he was ever addicted to alchymy, or that he engraved on wood. Bartsch has given a description of fifteen etchings by him, the titles of which are given below: and twenty-six more, marked with the letters *F. P.*, formerly attributed to Parmigiano; but which, with various others, will be found to be only after his designs, and more likely to be by *Andrea Meldolla*, and other contemporary artists. See MELDOLLA.

List of Prints by Parmigiano, as given by Bartsch.

1. Judith holding the Head of Holofernes and the Sword, &c.
2. The Annunciation, with the Holy Spirit descending, &c.
3. The Nativity. The Virgin seated and covering the Infant.

4. The Holy Virgin, holding the Infant in her Arms.
5. The Entombment of Jesus Christ.
6. The Resurrection of Christ.
7. St. Peter and St. John curing the lame Man at the Temple Gate.
8. St. James the Great.
9. St. Philip.
10. Ste. Thais, or some other holy recluse.
11. Love Asleep.
12. A Shepherd standing, supporting himself with a Stick.
13. A young Man and two old ones.
14. The two Lovers.
15. The Astrologer.

Of these, No. 9, St. Philip, is not by Parmigiano; Bartsch himself describes it among the prints of Guido, No. 47: neither is the print of the Astrologer, No. 15, by this master. There are two other prints by Parmigiano which were unknown to Bartsch; a Judith, and the Study of an Arm.]

MAZZUOLI, GIROLAMO, was the son of Michele Mazzuoli, and the cousin and scholar of Parmigiano, whose graceful style he followed with considerable success. His works are chiefly confined to Parma and its vicinity, although there are some of his pictures in the churches at Mantua and Pavia. He did not accompany Francesco to Rome, preferring the study of the works of Coreggio. It is believed that several of his pictures have, from the similarity of their manner, been attributed to Parmigiano, which will account for the paucity of his productions, though he lived to an advanced age. After the death of Francesco, he was employed to finish the pictures at the Steccata, left imperfect by that master, and painted his celebrated fresco of the Last Supper, in the refectory of the monks of S. Giovanni Evangelista, a grand composition, in which he displayed the fecundity of his invention and the facility of his hand. In the church of S. Benedetto, at Mantua, is another of his most considerable fresco works, representing the Multiplication of the Loaves. Of his pictures in oil, one of the most admired is the Marriage of St. Catherine, in the church of the Carmelites, in which he appears to have emulated the graces of Coreggio. He was living in 1580. [Zani says this painter's real name was *Girolamo di Melchiorre Bedolo*, but commonly called *Girolamo Mazzola*, because he was the son-in-law of Pier Ilario of that name, whose daughter Elena he married. As Pier Ilario was uncle to Parmigiano, Bedolo became his cousin by marriage. Punglione notices, that of the ten colossal figures of Children in the arches of the cupola of the cathedral at Parma, painted in chiaro-scuro, six are by the hand of Coreggio, and the other four are by Girolamo Bedoli detto Mazzola.]

MAZZUOLI, ALESSANDRO, was the son and scholar of the preceding artist, and painted history in the style of his father, but was greatly inferior in every respect. In 1571 he was employed in some fresco works in the dome at Parma. [This painter, being the son of the preceding, should also be called Bedolo. He died in 1608.]

MAZZUOLI, GIUSEPPE, called IL BASTARUOLO. In the index to his *Storia Pittorica*, Lanzi, by an oversight, calls this painter Filippo; but in the body of the work he styles him Giuseppe, by which name he is designated by Cesare Barotti, in his *Pitture e Sculture di Ferrara*. He was born at Ferrara about the year 1525, and was a fellow student

with Gio. Francesco Surchi, in the school of Dosso Dossi. He acquired the name of Il Bastarnoli from the profession of his father, who was a dealer in grain. With the exception of a deficiency in perspective, which is occasionally discernible in his works, he may be ranked among the most eminent painters of the Ferrarese school. In the middle part of his life he corrected this defect, and acquired a snavity of colouring, which partook of the purity of Titian; and a breadth, and an intelligence of the chiaro-scuro, worthy of the school of Coreggio. His pictures were in such estimation, that there is scarce a public edifice in his native city which does not possess some of his works. In the cathedral at Ferrara is a fine picture of the Virgin and Infant, crowned by angels; in S. Maurelio, the church of the Capuchins, the Ascension, one of his most admired works; in Il Gesu, the Annunciation, and an esteemed picture of the Madonna and Bambino, with Mary Magdalene and St. John; but his most celebrated performance is his picture in the Conservatorio of S. Barbara, representing that saint and St. Ursula, with a number of female figures, composed and painted with extraordinary beauty and simplicity. This able artist was drowned, whilst bathing in the Po, in 1589. [He was also called Lodovico.]

MECHAU, JAMES, a modern German painter and engraver, born at Leipsic in 1748. He was for some time a pupil of Bernard Rode, at Berlin, and afterwards frequented the academy at Leipsic. He painted history and landscapes, in which he acquired considerable reputation in Germany; but he is more generally known as an engraver. He etched several plates, some of which are from his own designs; and engraved a variety of views in Italy in aqua-tinta. He handled the point with tolerable dexterity. Among others, we have the following prints by him:

St. Michael vanquishing the Demon; *Mechau, fec. aqua forti.*

The Resurrection of Lazarus. *Mechau, fec. 1761.*

The Adoration of the Shepherds; *after C. Schut.*

A Dance of Nymphs and Fauns; *after Giulio Carpioni.*

A set of six Italian Landscapes; in the style of *Swanevelt. 1792.*

A set of six Views in and near Rome. 1792, 1793.

[And numerous others which will be found in Nagler. According to several authorities he was born in 1745, and died in 1808. His name was Jacob Wilhelm Mechau.]

MICHEL, CHRISTIAN DE. This artist was a native of Basle, in Switzerland, in 1737. He was for some time a pupil of J. G. Wille, at Paris, and afterwards resided at Basle, where he carried on a considerable commerce in prints. We have by him, among others, the following plates:

PORTRAITS.

The Emperor Joseph II. on horseback, reviewing his troops; *after J. C. Brand.*

Frederick II. King of Prussia, on horseback; the companion.

General Elliot, Lord Heathfield.

Christianus à Mechel, Chalceographus, &c.

SUBJECTS.

An old Man mending a Pen; *after Metzua.*

Cupid shooting an Arrow; *after Carlo Vanloo.*

Four Views of the Rhine: *after Brinckman and Weirötter.*

[The works of Christian von Mechel are very

numerous, and in general remarkably well executed. He engraved and published the medals of Hedlinger; the Dusseldorf Gallery, with a Catalogue raisonné; the works of Hans Holbein, with explanatory and critical remarks; and many pictures of contemporary painters. He died in 1813.]

MECHELN, or MECKENEN, ISRAEL VON, FATHER and SON. It was for some time supposed that the various prints which are attributed to Israel von Mecheln, were the works of one and the same person; but on account of the great difference observable in their style, as well as from the dates inscribed on some of them, M. Heineken and others have very reasonably concluded, that both the father and the son practised engraving. Israel von Mecheln the elder, is stated by M. Huber to have been born at Mecheln, a village near Bocholt, a small town in the bishopric of Munster, in Westphalia, about the year 1424. He is regarded as one of the earliest engravers of whom we have any account, and immediately succeeded, or was rather a contemporary of Martin Schoen. That he was not a disciple of Schoen is evident from the total difference in their style. It has not been found practicable to distinguish precisely the prints of the elder Mecheln from those of his son; but it may be naturally concluded, that the ruder part of them, in point of design and execution, should be ascribed to the father. M. Heineken estimates the number of their prints at about two hundred and fifty. They are usually signed with the initials I. M. or I. V. M. or *Israhel V. M.*, or sometimes at length, *Israhel van Mekenen Goldschmit, or Israhel tzu Bockholt*; the letters in the Gothic character. The following are among their most remarkable prints:

The Portrait of Israel von Mecheln the elder, with a beard, and a kind of turban; signed *Israhel von Meckenen Goldschmit.*

The Portraits of Israel von Mecheln the younger and his Wife; inscribed *Figuracio facierum Israhelis et Ide Uzoris, I. V. M.*

A set of Prints of the Life of Christ. These, as well as the two following prints, are supposed to be some of the earliest works of the elder Mecheln.

The Descent of the Holy Ghost.

St. Luke painting the Virgin.

Judith with the Head of Holofernes. In the background is a battle, and cannons, with other warlike instruments.

The Death of the Virgin. M. Schoen, and others, have engraved this subject.

The Virgin standing upon a Crescent, crowned by angels.

The Annunciation; the Angel holds a Scroll, on which is inscribed *A VE. GRA.*

The Virgin seated, in a landscape, embracing the Infant, and St. Joseph reposing. On the right of the print is a Grasshopper, on which account it is called the Virgin with the Grasshopper. The same subject has been engraved by Albert Durer, and copied from him by Marc Antonio.

The Virgin and Infant surrounded by four Angels. 1480.

The Virgin seated, holding the Infant, with a garden-wall in the back-ground, inscribed in Gothic letters, *Ave potissima Maria.* The same is engraved by M. Schoen.

The Feast of Herod; Herodias with the Head of St. John.

Herod's Cruelty.

Christ bearing his Cross.

The Scourging of Christ.

The Crucifixion; *Israhel*, M.; with a light ground.

The Crucifixion; *Israhel*, V. M.; with a dark ground.

St. George and the Dragon; I. V. M.

St. Jerome seated in a room, pointing to a Skull which lies on the table. This is considered one of their best prints. It has been copied by Lucas van Leyden.

St. Anthony tormented by Devils. The same subject is engraved by Martin Schoen.

The Death of Lucretia.

A Man and a Woman walking, with Death behind a tree, shaking an hour-glass. This print has been copied by Albert Durer and others.

Several single Figures of male and female Saints.

A Woman singing, and a Man playing on the Lute.

A Man playing on the Organ.

Three naked Women, with a Globe hanging above them. Albert Durer and others have copied this print.

A Man holding a Skull, inscribed *Respice finem*.

A Cup, richly ornamented. The same has been engraved by M. Schoen.

A variety of goldsmith's ornaments, and a great number of other subjects.

M. Israel van Mecheln the younger died in 1523.

[As it is certain that all who feel interested respecting these artists and their works, will prefer going to the highest authorities for information, it would be superfluous to enter into a dissertation here. Bartsch, P. G. tom. vi., and Zani, in his *Materiali*, and *Enciclopedia delle belle Arti*, parte I. vol. xiii. note 40, have so fully discussed all the points, that scarcely any thing more can be elicited, *pro* and *con*, than what they have produced. But it may be necessary to say something respecting the paintings at Cologne and Berlin, supposed to be by one of them, and of which engravings are to be found in the lithographed "Gallery of the early German Masters, formerly at Stuttgard, in the possession of the Brothers Boisserée, now at Munich." Dr. Franz Kugler is unexceptionable evidence in the matter, and therefore it will be better to quote him than to enter into any speculation on the subject. He says, First in the school of Cologne, about the latter half of the 15th century, we meet with an excellent artist, who, with many traces of the elder Cologne school, unites a conscious familiarity with the models afforded by that of Van Eyck. *The name of this master is unknown*; formerly, though without sufficient ground, that of a contemporary goldsmith and engraver, *Israel von Mecheln*, or *Meckenen*, was given to him. His chief work, a representation of the Passion, on eight panels, is in the possession of Herr Lyversberg, at Cologne, and it is now usual to designate him as the "Master of the Passion." His pictures have still, indeed, a gold ground, and resemble the older school in this circumstance, as well as in the style of colouring, which is lively, powerful, and clear; but they are painted in oil, and moreover, the manner of treatment, the attitudes, and the arrangement, are generally borrowed from the school of Van Eyck. He appears to have been an able, intelligent, and highly-gifted artist, earnest in seeking an insight into life, zealous and careful, but for the most part, it must be confessed, devoid of original inspiration. The general character of his drawing is precise and hard; his efforts to mark

character in the lower class of persons, such as the persecutors of Christ, degenerates into exaggeration. Besides this excellent work of the Passion, there are several paintings evidently by the same hand. The most important of those in Cologne are, a Descent from the Cross, of the year 1488, in the city Museum, less powerful than the Passion, and probably of the latest time of the artist; the wings, added later, are probably by a scholar or imitator;—two very good pictures in the possession of Herr Zanoli;—the paintings in the windows and on the walls of the Hardenrath chapel in Sta. Maria, in Capotolio, of the year 1466; the first of which, however, are injured, and the last considerably retouched. The Crucifixion, on the walls of the same place, belongs to a later period. There are, besides, excellent altar-pieces by him in the churches of Linz and Sinzig; and a considerable number at Munich, in the former Boisserée collection, particularly an altar-piece with very dignified figures of the apostles (John the Baptist in the place of Judas). Several are in the chapel of St. Maurice, at Nuremberg; and a beautiful picture, with female Saints, is in the Berlin Museum. The influence of this artist on his contemporaries was very important, as is proved by the various works of his scholars, or imitators, extant at Cologne, and in the neighbourhood, or in the Boisserée collection and Berlin Museum. Of those in the Berlin Museum, two panels with male and female Saints are particularly remarkable, being distinguished as much by the dignity of the figures and their noble drapery, as by the powerful painting and expression of their heads. So it appears that, in the opinion of this impartial judge and real connoisseur, the application of the name of *Israel von Mecheln* to these paintings is merely conjectural, founded probably on their analogy to his engraved subjects, and their being painted at the period in which he lived.]

MECHELN. The name of this artist is affixed to a portrait of Pope Urban VIII., dated 1623.

MECHERINO. See BECCAFUMI.

MEDICI, PIETRO. This artist was born at Florence in 1586, and was a scholar of Lodovico Cardi, called Cigoli. By the instruction of that eminent master, he became a reputable painter of history, and was employed in painting several altar-pieces for the churches at Florence, which possess considerable merit. He died in 1648.

MEDINA, SIR JOHN [BAPTIST]. This painter was the son of Medina de Asturias, a captain in the Spanish service, born at Brussels in 1660. He was a scholar of Francis du Chatel, and afterwards improved himself by studying the works of Rubens. When he was twenty years of age he came to England, and for some time painted portraits with considerable success. He was invited to visit Scotland, under the patronage of the Earl of Leven, who procured him many commissions; and he painted the portraits of most of the Scotch nobility. At Wentworth Castle is a large picture of the first Duke of Argyle, with his two sons, John and Archibald, painted in the Italian style; and, according to Lord Orford, superior to most of his contemporaries. The portrait of Medina, by himself, was sent to the Grand Duke of Tuscany by the Duke of Gordon, and was placed in the Florentine gallery. He occasionally painted history and landscapes. Two small historical pictures by him are said to be in Surgeons' Hall, at Edinburgh; where there are also the portraits of the principal professors. Sir John Medina was knighted by the Duke of Queensberry, then Lord

High Commissioner. He died at Edinburgh in 1711.

[MEELE, MATTHIEW, a portrait painter, born at the Hague in 1664, was for some time in England, and practised under Sir Peter Lely. On his return to the Hague he was appointed one of the principals of the Academy, and died there in 1724. His portraits are very good.]

MEER, JOHN VANDER, THE ELDER. This painter was born at Schoonhoven in 1627. It is not known by whom he was instructed; but when he was young he visited Italy, accompanied by Lieven Vander-schur. On his return to Holland he met with the most flattering encouragement, and his pictures were sought after with unusual avidity. He painted landscapes with cattle and figures, and marines. His sea-pieces are particularly admired, in which the different vessels are designed with correctness and precision; his skies are light and floating, and the water clear and transparent. His tints are warm and tender; and there is a sunny brilliancy in his colouring, which reminds us of the sea-ports of Claude. He also painted battle-pieces with considerable success, and designed his figures and horses with great fire and animation. He has been reproached with too great a predominance of blue in his distances, a peculiarity not uncommon to those who have studied in Italy, where nature frequently assumes a brightness of atmosphere unknown in more northern climates. He died at Haerlem in 1691. [Balkema applies this account to an artist of the same name born in 1628, and who died in 1711.]

MEER, JOHN VANDER, THE YOUNGER, [called VANDER MEER DE JONGE,] was the son of the foregoing artist, born at Haerlem in 1665, and was first instructed by his father, but he afterwards had the advantage of studying under Nicholas Berghem, of whom he became one of the most celebrated scholars. He painted similar subjects to those of Berghem, representing landscapes, with cattle and pastoral figures, and was so successful in painting sheep, that he has been said, in those particular objects, to have equalled, if not surpassed, his instructor. His landscapes exhibit very pleasing scenery; the forms of his trees are well chosen, and the freshness of the verdure in his plants and foliage is very agreeable. Though certainly very inferior to the works of Berghem, the pictures of Vander Meer the younger are found in the best collections, particularly in Holland, where they are highly esteemed. He died in 1688, aged 33. We have a few charming etchings by this artist, which are now become scarce; viz.

A set of four landscapes, with sheep.

An Ewe suckling a Lamb; *I. v. der Meer de Jonghe, fecit.* 1683; very fine and rare.

[Balkema applies this to an artist, also called *de Jonge*, and born at Utrecht in 1665, who died in 1722.]

MEER, N. VANDER, a Dutch engraver, who resided at Paris about the year 1760. He engraved some of the plates for Le Brun's gallery, consisting of the insides of churches, flowers, &c., which are executed in a very neat style.

MEER, VANDER, OF DELFT. See VERMEER.

[MEERT, PETER, born at Brussels, had considerable reputation as a portrait painter: he imitated the style of Van Dyck. In the Museum at Brussels there are portraits of some of the ancient magistrates of that city by him. As there are prints by him with the date 1621, Descamps must be in error when he dates his birth in 1618.]

MEHEUX, JAMES. This artist was a native of

Holland, and flourished about the year 1680. He engraved some plates in mezzotint, among which is a copy of the print of the Ratcatcher, by Cornelius Visscher.

MEHUS, or MEUS, LIVIO. This painter was born at Oudenarde in 1630. The troubles which soon afterwards took place in that country, obliged his family to leave Flanders, and they settled at Milan, where he received some instruction from a Flemish artist, then resident in that city. At an early age he visited Florence, where he was favoured with the protection of Prince Mattias, and placed under the tuition of Pietro da Cortona, who was at that time employed by the Grand Duke Ferdinand II. in the Palazzo Pitti. He accompanied his instructor to Rome, where he studied the antique and the best models, and became a correct and careful designer. He afterwards visited Venice, where he improved himself in colouring, by contemplating the works of the great masters of that school. On his return to Florence he was employed by the Marquis Gerini to ornament his palace, in conjunction with Ciro Ferri, who had been his fellow student under P. da Cortona, where he painted his celebrated picture of Bacchus and Ariadne. Although he was more engaged in embellishing the palaces of the nobility, by whom he was much employed, than in painting for the churches, he was fixed on to paint the dome of the church of La Pace; a performance in which he appears to have outdone himself. It is composed and designed in the best taste of the Lombard school. He was afterwards employed by the Grand Duke in the Palazzo Pitti, where he painted his fine picture of the Sacrifice of Abraham. He possessed a fertile and inventive genius; his pencil is resolute and prompt, and his colouring chaste and harmonious. His portrait, by himself, is in the collection of Painters, in the Florentine gallery. He died in 1691.

MEL, BERNARDINO, was a native of Siena, and flourished from the year 1636 till 1653. It is not said under whom he studied, but the Padre della Valle, who had seen several of his works, says his style sometimes resembles the Caracci, and sometimes Guercino. There are some of his pictures in the churches at Siena. One of his best performances is a ceiling in fresco, representing Aurora, in the Casa Bandinelli.

MEIGEL, CHRISTOPHER, a German engraver, who resided at Nuremberg, where he published a folio volume of prints, engraved by himself, representing the follies of different people of all professions. They are executed in a very indifferent style.

MEIGHAN, R., an English engraver and bookseller, who flourished about the year 1628, and carried on the business of a bookseller and publisher in St. Dunstan's Churchyard. He has been supposed to have been the engraver of a scarce portrait of John Clavel, a reclaimed criminal, prefixed to his *Recantation of an ill-spent Life*. It is probable, however, that he was only the publisher of it, as it is inscribed, *R. Meighan, exc.*, 1628.

MEIL, JOHN WILLIAM, a modern German designer and engraver, born at Altenbourg in 1732. He resided chiefly at Berlin, where he was for some time employed in engraving vignettes and book-ornaments, from his own designs. He has engraved a great number of plates, in a neat, spirited style, in which he appears to have been emulous of imitating the charming works of Della Bella, in which he has not been entirely unsuccessful. Among a variety of other prints, we have the following by him:

A set of eight small plates of Heads and Caricatures; scarce.

Four of Quack-doctors and Ballad-singers; in the manner of Diétricy.

A set of ten Vignettes for the Poem of Joseph and his Brethren; by *Bitaubé*.

Twelve Allegorical Vignettes.

Hercules playing on the Lyre.

A set of four Landscapes, with figures.

Fifty-two subjects, entitled, *Spectaculum Nature et Artium*; published at Berlin in 1765.

[He died about 1798.]

MEIRE, GERARD VANDER. This old painter was a native of Ghent, and flourished about the year 1450. He was one of the earliest painters in oil, after Van Eyck. Van Mander mentions a picture by this master, representing the Death of Lucretia, which was very highly finished, well coloured, and tolerably correct in the design. [This is one of the artists of the early period, of whom most that is said is conjectural.]

[MEIRE, JAN VANDER, is also mentioned as brother of Gerard, and scholar of the Van Eycks. It is said that he painted a picture of the Institution of the order of the Golden Fleece for Charles the Bold, Duke of Burgundy, whom he followed in all his campaigns, and that he died at Nevers in 1471. If this be correct, Hans Hemling and Jan Vander Meire were fellow soldiers.]

MEIRERPECK, M. WOLFGANG, a German designer and engraver on wood, who flourished about the year 1550. In conjunction with G. Liberal, he designed and executed the wooden cuts for the *Commentaries of Matthiols on Dioscorides*, published at Venice in Latin, in 1548, and in Germany in the Bohemian language, in 1560.

MEIS, B. This artist is mentioned by Mr. Strutt as the engraver of a print representing a poet writing. It is etched in a style somewhat resembling that of Benedetto Castiglione, and subscribed *B. Meis, fecit*.

MELAN. See MELLAN.

MELANI, GIUSEPPE and FRANCESCO. These brothers were natives of Pisa. Giuseppe, a scholar of Camillo Gabrielli, was a reputable painter of history, as is evident from his large picture in oil, of the Death of S. Ranieri, in the dome at Pisa, which, according to Lanzi, without being ranked among the most distinguished works of art in that sanctuary, does him considerable honour, as an ingenious composition, and freer from manner than most of his contemporaries. His chief merit is in fresco painting, in which he never appears to more advantage than when he painted the figures in the architectural views of his brother Francesco, in which they both seem to have imitated the splendid style of Pietro da Cortona. Francesco was esteemed one of the ablest painters of perspective of his time. Their most celebrated joint performance is the vault of S. Matteo at Pisa. Francesco died in 1742; Giuseppe in 1747.

MELAR, ADRIAN, a Flemish engraver, who resided at Antwerp about the year 1650. He attempted to imitate the style of Paul Pontius, but with very little success. We have several portraits by him, among which are those of Francis de Moura, and Christopher Bernhardt. He also engraved a plate representing St. Michael overcoming the Evil Spirit; after *Rubens*.

MELCHIORI, GIOVANNI PAOLO. This painter was born at Rome in 1664, and was brought up in the school of Carlo Maratti. He painted history with considerable reputation, and was employed for some of the public edifices at Rome. His most

esteemed work is his picture of the Prophet Ezekiel, in the Basilica of St. John of Lateran. [He was living in 1718.]

MELDER, GERARD. This painter was born at Amsterdam in 1693. He showed an early inclination for the art; and when a boy, neglected the usual amusements of his age to devote his time to drawing. He became possessed of some miniatures by Rosalba, and by copying and imitating them, he arrived at great proficiency in that branch of painting. He drew the portraits of many of the principal persons of his time, and was much employed in copying, in water-colours, the pictures of Mieris, Vander Werf, and others, which he finished with surprising delicacy. He also painted in enamel; but is more distinguished for his miniatures. He died at Utrecht in 1740. [Balkema says he died in 1746; and Immerzeel, in 1754.]

[MELDOLLA, ANDREA, an Italian designer and engraver, who flourished between 1540 and 1550. There has been much discussion respecting his works, but very little has been accurately ascertained of his history. Until a recent period the etchings now allowed by competent judges to be by him, were attributed to *Andrea Schiavone*, called *Medula*; or to *Francesco Mazzuoli*, better known as *Parmigiano*, because the greater number of them are from pictures, or drawings, evidently by that distinguished painter. Zani claims the honour of making the discovery that Meldolla (or Meldola, for it is written both ways) was a different artist from Schiavone, or Parmigiano. He establishes the fact that Meldolla was the engraver of the print of Heliodorus driven from the Temple, from a drawing by Parmigiano after the painting by Raphael. He had heard in the course of his researches respecting this master, that an impression was in the possession of Count Antonio Remondini, which had the inscription *Andrea Scлавonus Meldola fecit*; to ascertain the fact he wrote to the Count, who replied, "It is true that I possess the print in question, with the inscription *Andreas Meldola*, but without *Scлавonus*." *È vero ch'io tengo la citata stampa dell' Eliodoro, ma senza lo Scлавonus*. As the subject of this artist's works has been ably investigated by the admitted knowledge and judgment of Zani, Bartsch, and Nagler, who have restored the property to the rightful owner, it is better to refer the inquirer to their dissertations than to present him with less competent authority; but it may be permitted to make him cognisant of an additional fact. Zani says he was acquainted with one hundred prints by Meldolla; Bartsch enumerates and describes eighty-seven; Nagler mentions one more; but Messrs. Smith, brothers, the eminent dealers in ancient prints, of Lisle Street, Leicester Square, London, possess one hundred and ten, and have a descriptive account of nine others, which are in various cabinets abroad. This superb collection was made by Mr. Ford, so well known for his judgment and love of pictorial art, and has been inspected by the editor of the present work. The monogram or marks of this engraver are frequently made in a manner so slight and negligent that it is difficult to find them; but on some he has very distinctly etched his name *Meldolla*, and in a few instances with his Christian name, *Andrea*, prefixed.

By the courtesy of Messrs. Smith the editor is enabled to gratify the curious with the following list of those not described by Bartsch or Nagler, but which are in the possession of those gentlemen; and also of the nine others in foreign cabinets, with

which they are acquainted, and the places are mentioned after each print. The list is arranged according to the order in Bartsch, (*Peintre Graveur*, tom. xvi.) to No. 87, being all that were known to that eminent connoisseur, and continued to the number of 119, with several previous duplicates, or varied repetitions, intercalated with the marks *a, b, c,* or with stars. The different states of the impressions are noticed as they present themselves in Messrs. Smith's collection, and some differences in measurement from those that are given by Bartsch. The measure adopted is the French scale, so that it may be in accordance with Bartsch, or other foreign writers. Where there is a discrepancy, it does not impugn the accuracy of that distinguished writer, as alterations in the plate, or accident to the impression under his view, may make the difference, and sometimes a typographical error. Such differences only as appear important are noticed, as this work must necessarily be compressed as much as possible. It is now generally believed that the plates on which Meldolla etched were of pewter, which will account for the scratches and corrosions that appear on the later impressions, and for the frequent alterations made in the treatment of the subject and the accessories. As the greater part of these etchings are evidently from designs by Parmigiano, or, as he was affectionately called by his contemporaries, Parmigianino, it is probable that they were much in request at the time of their production by the artists, who may have suggested the alterations in the draperies and chiaro-scuro that appear in the different states of the impressions; suggestions that he would adopt in deference to his chief customers. The rarity of impressions in fine condition is a corroboration of this conjecture; for every collector knows the condition of prints that have occupied a place in an artist's portfolio: like Dr. Johnson's library, they present a ragged regiment of veterans who have gone through much service.

A Catalogue raisonné of the Etchings of Andrea Meldolla, and their variations; with an account of those not mentioned by Bartsch.

1. Jacob's Ladder. In this print there is no ladder to be seen: it appears to have been retouched, but at present no variations are known.
2. Moses saved from the Nile. There are four variations: *first*, before the cross-lines on the left arm of the woman in the fore-ground on the left were continued beyond the outline forming the arm; *second*, the cross-lines extend over the outline of the arm, so as to give it a rough and unfinished appearance; *third*, retouched all over, easily distinguished by the strength and harshness of the outlines; *fourth*, with a hole in the centre at top and bottom, for the purpose of fixing a chiaro-scuro block. This etching has also been copied by *Demon* on a somewhat larger scale.
3. God appearing to Moses. Of this there are three variations; *first*, pure etching before the retouch, the face and head of Moses nearly white; *second*, retouched all over, the hair on the head of Moses formed by deeply cut lines; *third*, nearly worn out, the plate covered with scratches, and the town in the back-ground indistinct.
4. Moses showing the Quails to the Israelites. *First*, a pure etching before the monogram; *second*, retouched all over, especially the mitre

of Aaron, and the back of Moses. The mark

M is introduced in the centre of the foreground, below a quail which is running away.

5. The Annunciation. *First*, before the flutings on the pillars; *second*, has these flutings, but before the injuries to the upper part of the plate; *third*, the upper part of the plate damaged, particularly by a strong scratch across the upper portion of the figure of the angel.
6. The Nativity. *First*, before the retouch, the head of the ass near the Infant is scarcely shaded, and its right ear is not made out; *second*, these alterations made and the plate retouched all over. Though considered by Zani to be very rare, this print is by no means so in the *second* state; the *first* is in reality of great rarity.
7. The three Kings. *First*, a pure etching very much unfinished, before the fluting on the pillar on the right; (*this is probably unique*;) *second*, the plate retouched all over, the outlines very hard, and the pillar fluted.
8. The three Kings. *First*, before retouch; the *second* retouched all over, and several scratches and other injuries on the plate.
9. The Flight into Egypt; as in Bartsch.
10. Presentation in the Temple. There are four: *first*, there is no necklace on the female holding the two doves, and standing near the high priest in the centre; *second*, the necklace is added and the outlines strengthened; *third*, the mitre of the high priest is altered from the second, where it is white, having additional strokes, and varied in form; the boy's foot on the right has on it the indications of a sandal; *fourth*, entirely and harshly retouched all over with a graver.
11. Presentation in the Temple. As in Bartsch. This print, which is *excessively rare*, was etched by Meldolla, after Parmigiano.
12. The Circumcision. As in Bartsch. It is extremely scarce.
13. The Circumcision. *First*, before the monogram in the upper corner on the right; *second*, retouched and the monogram *M* added; *third*, the monogram altered to *M*. Bartsch and Zani consider this print to be extremely rare; except in the *first* state, it is by no means so.
14. Jesus with the Woman on the Steps. As in Bartsch. This fine print is by no means common.
15. Christ healing the Sick. The print from which the description by Bartsch is taken is in the Archduke Charles's collection at Vienna; it is *very rare*, as the only other known is in the Ortalli collection at Parma, belonging to the late Archduchess. In the one described, part of the outlines of Christ, two of his disciples, and the dog, are touched with a pen.
16. Christ healing the Lepers. As in Bartsch.
17. The Entombment. Of this there are four; *first*, before the retouch; *second*, retouched all over, the outlines very hard, and the trees in the back-ground very indistinct; a crooked line is introduced across the shoulder of the figure of a man on the right; *third*, still further retouched; the leg and foot of the man on the right shadowed with strong engraved lines; *fourth*, the cap of the man, the second figure behind the Virgin, is altered from the helmet form which it has in the third.

18. The Entombment. Three: *first*, with the monogram distinct; *second*, retouched, so that a portion of the print in which is the monogram is covered with lines forming the appearance of a step; *third*, still further retouched, the pointed top of the cover of the vase of ointment is effaced, and the knee of the Magdalene extended to the middle of the box or vase.
19. The Entombment. Two: *first*, before cross hatchings on the under leg of Christ; *second*, the leaves in the fore-ground and on the tree above are touched with the graver, and the under leg of Christ is shaded with cross hatchings.
20. The miraculous Draught of Fishes, (after Raphael.) Two: *first*, before the letters M. A. F.; *second*, has a monogram composed of the letters M. A. F. similar to that of Marc Antonio, at the bottom on the right.
21. St. Peter and St. John curing the Lame Man. Three: *first*, before the monogram; the neck of St. John is shaded with horizontal strokes only; *second*, also before the monogram; St. John's neck has additional cross hatchings from left to right; *third*, retouched, and has the monogram.—Lord Spencer has an intermediate state between the second and third, in which the upper parts only of the figures are retouched.
22. St. Paul preaching at Athens. As in Bartsch; but H. 11p. 14., W. 7p. 111. The first impression *very rare*.
23. The Pentecost, or the Descent of the Holy Ghost. Two: *first*, the back of the figure of the Apostle on the left, who is holding up both hands, is very slightly shaded; *second*, dark shadows added by strong horizontal lines.
24. The Saviour. Bartsch says he is holding his banner; in this he is holding his drapery in his left hand, and giving his benediction with the right. Query, Is that of Bartsch an earlier state?
25. St. Peter. As in Bartsch.
26. St. Andrew. As in Bartsch.
27. St. James the Great. He is a profile figure turned towards the left, holding in his left hand a long staff which reaches to the top margin of the plate; his right hand is placed against his side.
28. St. John. As in Bartsch.
29. St. Philip. As in Bartsch.
30. St. Bartholomew. He is standing in the centre, the head only in profile, directed to the left; he holds the knife in his right hand, which is concealed by his cloak, and has the other placed over it on his bosom.
31. St. Matthew. As in Bartsch.
32. St. Thomas. As in Bartsch, but two variations: *first*, before the retouch; *second*, retouched in a harsh manner. The small shadows in the fore-ground, in the left corner, formed by horizontal strokes in the former impression, is in this crossed over by strong diagonal lines.
33. St. James the Less. Profile, directed to the left. He appears in the attitude of meditation, and his right hand is placed on his left shoulder, from which hangs a quantity of drapery.
34. St. Simon. As in Bartsch.
35. St. Judas Thaddeus. Full-face figure, the head slightly inclined to the right; his arms folded; his left hand is seen, but the other is concealed under his drapery.
36. St. Mathias.
37. St. Paul. As in Bartsch.
38. The Saviour. As in Bartsch. Variations: *first*, before the zodiac on the globe; *second*, has the zodiac introduced.
39. St. Peter. As in Bartsch.
- 39.* St. Peter. A repetition of the preceding, unknown to Bartsch. It is nearly the same in design, but reversed. H. Sp. 11., W. 4p. 77.
40. St. Andrew. He is in the centre of the print, with his head leaning down towards the right; he supports his cross with both hands on the left. Two: in the *first* the drapery descends a very short distance below his left shoulder and ends in a point; in the *second*, additional drapery, so as to descend in nearly a straight line to the cross.
41. St. James the Great. As in Bartsch.
42. St. John. As in Bartsch. Three; the *first*, the drapery under the Saint's left elbow is not shadowed with diagonal strokes, and the outline is generally very light; *second*, the outline strengthened, with these shadows added; *third*, retouched in a harsh manner, easily distinguished by the strong engraved shadow lines. The upper edge of the dress from shoulder to shoulder, formed by two lines in the previous impression, is made with three in this state.
43. St. Philip. As in Bartsch; but three variations: *first*, pure etching, the space between the two fingers of the Saint's left hand is formed of perpendicular strokes only; *second*, additional work, and the portion above mentioned crossed by diagonal lines; *third*, harshly retouched, and the plate scratched and injured all over.
44. St. Bartholomew. As in Bartsch.
- 44.* St. Bartholomew; the same in design as the preceding, but reversed. Unknown to Bartsch.
45. St. Matthew. As in Bartsch. Three variations: *first*, less shaded, the edge of the drapery on the Saint's right leg shaded with horizontal strokes only; *second*, these are crossed by diagonal, or almost perpendicular lines; *third*, a fringe is added to the edge of the dress below the knee.
46. St. Thomas. As in Bartsch.
- 46.* St. Thomas. The same design as the preceding, but etched in the reverse direction. Unknown to Bartsch.
47. St. James the Less. As in Bartsch; but, *first*, pure etching; *second*, harshly retouched, and the plate scratched and corroded.
48. St. Simon. As in Bartsch; but, *first*, before the small strokes on the bottom of the drapery resting on the Saint's left foot; the *second* has these strokes.
- 48.* St. Simon. A repetition of the preceding in the same direction. It differs from the former, inasmuch as the stomach is scarcely shaded, and there are strong horizontal lines on the leaf of the book. Unknown to Bartsch.
49. St. Judas Thaddeus. Profile directed to the left, and looking upwards. He has a large book under his left arm, and his right hand is placed on his bosom.
- 49.* St. Judas Thaddeus. Same design as the preceding, but etched in the reverse direction. Unknown to Bartsch.
50. An anonymous Saint, as described by Bartsch; measures H. 7p. 111., W. 4p. 81.
- 50.* A Saint walking to the right, but having his head inclined towards the left. He holds a

- lance in his left hand, and has a large book under his right arm. Unknown to Bartsch. H. 7p. 9l., W. 4p. 7l.
- 50.** The same design as the preceding, but differing from it in many respects, principally that the lance in this ends in a kind of flower, and that the back of the book is seen, which in the former is covered by his cloak. Unknown to Bartsch.
51. The Saviour, a repetition of No. 38, but with variations, inasmuch as a small fold, coming to a point, falls from the right shoulder; the chest and body are not so much covered with drapery. In this plate the fold of drapery which passes from shoulder to shoulder and covers the breast of the figure, reaches to the middle of the globe in his left hand, while in the other print it is carried to the bottom of the globe. The variations are, *first*, before the dark shadows on the fold of the drapery across the centre of the figure; the right side of the body is white; *second*, shadows added all over the drapery; *third*, the lines of the fingers supporting the globe made very strong, and the shadows generally heightened. H. 7p. 9l., W. 4p. 9l.
52. St. Andrew, a repetition of No. 40, the reverse way. There is much variation in the drapery; this print has no fringe to the mantle, and no pointed fold falling down on the side of the cross. The surface of the cross on which the holes of the four nails are seen is white, and not covered with lines. H. 7p. 9l., W. 4p. 10l.
53. St. James the Great. As in Bartsch; but in the *first* impression the whole of the background is formed of horizontal strokes only; in the *second* the centre of the back-ground has perpendicular strokes carried over the horizontal. H. 7p. 9l., W. 4p. 10l.
54. The Holy Virgin, (or the Holy Family,) as in Bartsch; but *first*, before the retouch; *second*, worn out and retouched all over; the shadows on the Infant's forehead quite obliterated.
55. The Christian Religion triumphant over Heresy. As in Bartsch: but, *first*, pure etching before the plate was broken, no marks of nails on the cross; *second*, a piece of the upper part of the plate broken off close to the left side of the female, so that her floating drapery is not seen. This is the only state with which Bartsch was acquainted. *Third*, the plate still further broken, so that a portion of the head and nearly the whole of the left thigh of the female is taken away.
56. The Marriage of St. Catherine. As in Bartsch; but, the wings of the angel are not finished, and there are very slight indications of the knives on the wheel; *second*, additional work all over; the angels' wings finished, and the knives on the wheel strongly marked.
57. The Virgin. As in Bartsch: but *first*, pure etching; *second*, the head on which she stands is retouched.
58. The Virgin surrounded by several Saints. As in Bartsch.
59. The Virgin accompanied by Saints. A similar design to the preceding, but engraved in the opposite direction. It differs from the former, inasmuch as a fluted pillar is behind the Virgin on the right, and St. Luke, writing his Gospel, is kneeling in the right hand corner at bottom, and a portion of the figure of the bull is seen above St. Luke's shoulder; on the base of the pillar is the monogram. The variations are, *first*, the fold of the curtain above the head of the Virgin is not fringed; *second*, additional strokes, so as to give the edge of the curtain the appearance of fringe, another side is added to the base of the pillar, by which the foot of the angel lifting up the curtain, which is visible in the former impression, is concealed; *third*, retouched, perpendicular strokes of shadow introduced on the upper edge of the base of the pillar, above the head of St. Luke, and short strong perpendicular strokes between the leg of the angel and back of the Virgin.
60. The Virgin and Saints. A similar subject to the last: the Virgin is seated in the centre of the print, giving the Infant to St. Catherine, who is kneeling on the left; behind the Virgin, on the right, are half-length figures of St. Joseph and St. Elisabeth. A portion of St. Catherine's wheel is in the left corner at bottom, and a basket with scissors, &c. in the fore-ground. H. 8p. 5l. (? 4.) W. 5p. 7l.
61. The Holy Family. As described by Bartsch, except that he says it is an *open book on the table*, whereas in this it is a *wreath* which the Virgin holds with both hands. Bartsch was doubtful respecting the size of the print, and puts it *Hauteur 9 pouces? Largeur 7p. 9 lignes?* this is H. 12p. 1l., W. 7p. 11l. The variations are, *first*, before the retouch and before the monogram; *second*, retouched, a shadow added on the left shoulder of St. Anne beyond her two fore fingers, and a monogram added on the left just below the drapery of the Virgin; *third*, the plate corroded and a piece broken out near the middle on the left, near the wreath on the table.
62. The Infant Jesus in the Cradle surrounded by Saints. As described by Bartsch, who, however, was doubtful of the measurement, for he puts it *Hauteur 10p. 10 lignes? Largeur 7p. 8 lignes?* whereas this measures H. 12p. 5l., W. 7p. 10l. The variations are, *first*, before the monogram; *second*, retouched, the monogram is on the seat of the Virgin, near the bottom on the right.
63. The Infant Jesus and St. John embracing in the presence of several Saints. As described by Bartsch. The variations are, *first*, the shadow on the right cheek of St. Anne formed by slight single strokes only; *second*, additional cross lines to this shadow; *third*, retouched, a corrosion extends across the thigh of St. Anne to the thigh of St. John.
64. Different Saints present at the homage paid by St. John to the Infant Jesus. As described by Bartsch. There is, however, a difference in the measurement; Bartsch says H. 12p., L. 7p. 9l., whereas this is H. 12p. 7l., L. 8p. The variations are, *first*, the left knee of the Virgin is quite white; *second*, the knee shaded with light strokes going from right to left.
65. Saints adoring the Infant Jesus in his Cradle. This is the same print described by Bartsch as No. 62, the measurement of which is corrected above, and the introduction of the monogram noticed in the *second impression*.
66. The Present of Flowers. This is described by Bartsch also as 61: it is the same print.
67. Heliodorus driven from the Temple, after Raphael. As described by Bartsch there is a slight difference in the measurement, this being *one*


line each way longer. The variations are: *first*, before additional fluting to the pillars, and before diagonal strokes on the pillar above the lower part of the lance of Heliodorus; the *second* has these alterations.

68. Bellona. A back figure turned towards the right, but with her head in profile looking up to the left; she holds her Ægis in her left hand over her head, and has a javelin in her right. This description differs somewhat from that of Bartsch, as also does the measurement: he says H. 4p. 4l., L. 2p. 9l.; this measures H. 6p. 5l. ? L. 3p. 4l.
69. Diana. As described by Bartsch.
70. The Coronation of Pegasus. As described by Bartsch.
71. Mercury. As described by Bartsch. The variations are: *first*, less worked and before the monogram; *second*, has the monogram. This print is 5 lines in height and 2 in width more than given by Bartsch.
72. Hercules, Dejanira, and Nessus. As described by Bartsch.
73. Mars and Cupid. As described by Bartsch.
74. Ganymede and Hebe. As described by Bartsch; a slight difference in the measurement, this having the advantage of a few lines. The variations are: *first*, before the retouch; *second*, retouched, the outline of Ganymede made very strong and harsh.
75. Venus after Bathing. As described by Bartsch; the width is, however, 5 lines more in this.
76. Bellona. As described by Bartsch; but this is H. 8p. 3l., W. 4p. 3l. The variations are: *first*, before the rays of glory at the top, and before the monogram; *second*, has rays of glory at top from left to right, and the monogram *M* towards the centre at bottom, near to the foot of Bellona; retouched, and plate cracked and corroded; *third*, still further retouched, and more corroded.
77. Bellona. As described by Bartsch. The variations are: *first*, has no shading on the wall on the left hand, it being quite white; the right leg of the goddess is naked; *second*, horizontal shadows on the wall on the left added, a sandal is placed on the right leg, and the drapery is continued lower down the thigh.
78. Mars. As described by Bartsch: a slight difference in measure.
79. Minerva and the Muses. Minerva is seen conversing with the nine Muses on Parnassus; she is standing, a profile figure, on the right directed to the left, holding her lance in her left hand over her shoulder, and extending her right hand towards the nine Muses, who are on the left of the print. A guitar, pipe, &c. are on the ground in the centre in front, and in the background on the left are rocks and trees. A single tree, which reaches to the top of the plate, is on the right behind the goddess. It appears doubtful whether this print is really by Meldolla. The subject is very imperfectly described by Bartsch; but his measurement corresponds. H. 8p. 6l., L. 6p. 3l.
80. The Judgment of Paris. As described by Bartsch. This print is formed of two plates joined together in the middle: the monogram is on each of them; on that on the right, under the goat's head; and on that on the left, under

the right leg of the female in the corner. The variations are: *first*, pure etching, before the monogram on the left; *second*, also pure etching, but has the monogram; *third*, retouched, strong and harsh shadows all over, particularly on the left side of Paris; *fourth*, still further retouched, strong engraved lines on the right leg of Venus, &c.

81. The Rape of Helen. As described by Bartsch, but there is a difference in the measurement. Bartsch has, Largeur 18p. 2l., H. 14p. 8l.; this measures, L. 19p. 1l., H. 14p. 11l. The variations are: *first*, pure etching, the under part of the head of the fallen horse on the right is white; *second*, the under part of the horse's head is shadowed, but the stone on the right has no inscription and is white; *third*, has the inscription in five lines on the stone, and Meldolla's monogram; *fourth*, the stone, which has the inscription, white in the preceding impression, is shaded with single strokes in this. Near the middle, at bottom, ANDREA MELDOLLA IN VENTOA; *fifth*, a large dolphin introduced in the fore-ground, near the centre, under the head of the fallen horse, so as to cover the name of Meldolla; *sixth*, an arm of a figure is introduced between the man falling from his horse and the figure of Paris; it is also retouched all over.
82. Virtue victorious over Vice. As described by Bartsch.
83. A Prophet. He is standing full length, turned slightly to the right, holding a long scroll in both hands, at which he is looking; a glory in the back-ground. H. 4p. 7l. ? W. 2p. 7l. ?
84. A Woman carrying a Vase. As described by Bartsch. The variations are: *first*, the floating drapery on the right is nearly white; *second*, it is nearly covered with shading.
85. The same print as described No. 74.
86. A Woman accompanied by a Child. As described by Bartsch.
87. A Woman writing. As described by Bartsch.
- Prints by Andrea Meldolla not described by Bartsch.*
88. Eleazar at the Well. He is standing on the left of the print stooping to drink from a vase which he holds with both hands, and which a female standing on the right presents to him; she also holds it with both hands, her right at top and her left at the bottom. Behind Eleazar on the left are two figures, and in the background on the same side are two heads of camels, and a man on horseback holding a standard. The well is in the centre of the print, and a dog is in front of it. On the right in the back-ground is a mountain. H. 7p. 4l., W. 5p. 9l.
89. The Adoration of the Shepherds. The Virgin kneeling in the centre of the print supports the Infant with both hands. On the left are three shepherds, one in the centre, a back figure, is stooping holding a bundle which he appears to be about to place on an ass. In the background, in the centre, is the head of an ox, and on the left two figures, each holding a torch. In the back to the left is a large glory, and in the centre on the right a grand building. H. 5p. 10l., W. 8p. 7l.
90. The Adoration of the Kings, a grand composition of sixteen figures. The Virgin is seated on the ground on the right having the Infant on her knees; the Child holds up his right arm to-

- wards a vase on a plate, which one of the kings, a profile figure with a large beard, bending on the left, offers to him. Behind the latter is a young man holding a similar vase and a plate with both hands above the head of the other. Joseph is standing in the centre of the background with his hands joined. In the background to the left is another of the kings with a crown on his head, several attendants, and the heads of two horses and a camel. Behind the Virgin on the right are the heads of two oxen, and above them the inclined back of a man with his head turned in profile looking down towards the Virgin. H. 11p. 3l. W. 8p. 11l. ?
91. The Holy Family. The Virgin seated in the centre looks towards a female saint, who, kneeling on the left, holds the Infant with both hands. Joseph, whose head and left hand only are seen, is in the back-ground behind the Virgin, and appears conversing with a mitred bishop who has his hands together in the attitude of adoration. At the top is a trellis, on which a vine is trained. H. 8p. 2l., W. 5p. There are two of this; the first, little more than pure etching; the belly of the Virgin is white; the second retouched; the belly of the Virgin covered with lines.
92. Marriage of St. Catherine. The Virgin seated on the right on a throne approached by steps, and supporting the Infant with both hands; the Child leans towards St. Catherine, who is kneeling on the left on the steps, extending her left hand to receive the ring. Behind the Virgin, on the right, is an angel playing on the organ. In the back-ground, in the centre, may be perceived St. Anne, and on the left a back figure looking out of a door-way. In the right corner at the bottom is St. Joseph, a profile figure half-length, and St. Catherine's wheel is in the left corner. H. 8p. 1l., W. 5p. 10l. This measurement includes a margin of about 3 lines going all round. There are two of this: the first a pure etching, very light all over; the beard of Joseph is nearly white. The second is retouched, and the beard of Joseph made very strong and dark.
93. The Holy Family. The Virgin seated in the centre has the Infant lying across her knees; on the right sits St. Joseph with a large book open on his knees, and his head turned towards the Virgin. Behind him is a figure, (probably St. John,) holding a staff, round which is a scroll. Above this figure are some fluted and ornamented columns. On the left is an angel stooping to pour water on the Infant from a vase which he holds with both hands, and behind him a figure holding a basket of fruit with both hands on his head. H. 11p. 1l. W. 7p. 10l.
94. Christ and his Disciples. This print appears to be the right half of a subject, probably that of Christ healing the Lepers, similar to No. 16. The composition is exactly the same, but the expressions are different, and the Saviour's feet are naked, whereas in No. 16 he has sandals on them. In the right corner at the bottom is the monogram **M**. H. 10p. 3l., W. 7p. 2l.
95. Christ healing the Lepers. The Saviour, a full-face figure, is standing on the left in front of eight of his disciples, and extending his left hand towards the crowd of Lepers on the right. On that side may be remarked two men, back-figures, sitting with their heads turned in profile towards the Saviour. In the back-ground, in the centre, is a small pyramid surmounted by a kind of vase. A large tree is behind Christ and his disciples. H. 7p. 4l., W. 10p. 3l.
96. Boy bending a Bow. A boy standing in the centre of the print, with his head to the left, holding the top of his bow above his head with both hands, and pressing his left foot raised against it. On the left is a large tree, and a goat with its head to the ground near the boy's right leg. H. 5p. 11l., W. 3p. 4l.
97. Mars. Mars, a front figure marching to the right, holding his sword pointed to the ground in his right hand, and having his shield on his left arm, which is raised up to the top of the print on the right; on the same side is part of the stump of a tree. H. 5p. 10l., W. 3p. 1l.
98. Return of the Prodigal Son. He is kneeling, one knee on a step in the centre of the print directed towards the right, on which side his father stoops to kiss him. Behind the latter are two men, little more than the heads are seen, and behind the Prodigal is a servant who appears to be putting some clothes on his back. On the step, under the left foot of the Prodigal, is the monogram **M**. H. 5p. 3l., W. 3p. 3l.
- There are three impressions of this: *first*, before any monogram; *second*, with the monogram as described; *third*, with the monogram altered **AP**. This subject has been copied by *Reveidinus*. Bartsch, XV. 14.
99. Mercury. Mercury walking towards the right holding up his Caduceus in his right hand, and having his lyre under his left arm. A goat is lying on the ground with its head to the right. In the back-ground to the left is a portion of a tree, and in the bottom corner on the same side the monogram reversed. H. 6p. 3l., W. 3p. 3l. There are two impressions: in the *first* the neck of the goat is completely covered with shading; the *second* is worn out and retouched; the neck of the goat is shaded half-way over only.
100. Apollo and Daphne. Apollo, a profile figure, is running on the right, but towards the left holding up his right arm towards Daphne, and having his bow in his left hand. She is a back figure, with her head in profile looking towards him, and is running up a hill on the left with both arms raised, and her fingers ending in branches, which extend to the top of the print. A half-length figure of a river god with his left arm over his vase, is seated at the bottom on the left. H. 6p., W. 3p. 9l.
101. Apollo and Daphne. He is standing, a full figure, with his head in profile, on the right side of the print. He is naked, except some drapery which floats behind his back, and extends his right arm towards Daphne, who, standing on the left in an attitude of terror, is metamorphosing into a tree, the roots of which terminate her right leg, and her hands, ending in boughs, are raised. At her feet, nearly across the print, with his head to the left, is a river god. H. 5p. 4l., W. 3p. 8l. There are two impressions; the *first* a pure etching, the right arm of Daphne from the elbow to the wrist is shaded with a

- single stroke only; the *second* retouched, and the arm of Daphne crossed with strong lines.
102. Judith. She is a front figure standing in the centre of the print looking up towards the left. She holds the sword in her right hand elevated, and with her left appears to place the head of Holofernes in a sack, which an attendant standing behind her on the right is holding. A tent is in the back-ground on the same side. At bottom on the right the monogram reversed, and on the left the body of Holofernes. H. 5p. 10l., W. 3p. 2l.
103. Judith. A copy of Parmigiano's etching, No. 1, but differing from it inasmuch as there are no shrubs in the left at bottom, as in the original print. In this etching the head of the attendant is younger, and reaches only up to the elbow of Judith, whereas in the original she is old, and her head reaches nearly the shoulder of Judith. H. 5p. 10l., W. 3p. 2l. There are three impressions of this: the *first*, pure etching before any retouch, the blade of the sword not made out; the *second* retouched, the right shoulder of the attendant, white in the preceding impression, has some lines on it, and the blade of the sword distinctly made out; the *third*, the plate cracked in the middle and on the left side, into the figure of Judith, so that her right arm is nearly taken away entirely. It measures merely 2p. 5l. in the widest part.
104. St. James the Great? The figure is profile, whole length, walking towards the left, and having a lance under the left arm; he has a closed book under the other, and appears to be meditating. Probably this is one of the same set as 83. He is surrounded by a glory. H. 4p. 3l., W. 2p. 10l.
105. St. Paul. Full-face figure standing in the centre, but looking up to the right. His right hand is placed on the pommel of a sword, the point of which is on the ground, and he has an open book under his left arm. This figure is also surrounded by a glory, and is probably one of the same series as No. 83. H. 4p. 3l., W. 2p. 11l.
106. Nymphs Bathing. In the back-ground in the centre is a nymph standing naked, holding up some drapery with both hands; she looks towards the right at a satyr under a tree embracing another nymph. Another figure is behind these last with his right arm round the tree observing them. In the back-ground on the left is a nymph, a back figure, and in front another lying on the ground with a Cupid near to her. In the fore-ground, near the centre, is another sitting, a back figure, and a sixth on the right looking down towards her. H. 9p., W. 6p. 1l. There are two impressions: the *first*, the nymph on the right has very little drapery round the middle, and her right hand is distinctly visible; in the *second*, more drapery is added, by which the right hand is covered.
107. Cupid, a whole-length figure walking towards the left. He holds his bow resting against his back, in his left hand, and with the other, raised above his head, appears to be throwing an arrow. A kind of cuirass is on the ground behind him on the right. H. 5p. 9l., W. 3p.
108. Bellona, whole-length figure looking towards the right. She is in profile, throwing a javelin with her right hand, and the other is placed on a large shield on the right before her. H. 4p. 4l., W. 2p. 10l.
109. Bellona. The same design as the preceding, but etched in the reverse direction. The shield in this print has a kind of spike at the top and bottom, which are not in the former. H. 4p. 4l., W. 2p. 11l.
110. Virgin and Child with St. John. The Virgin is seated in a chair on the right of the print, but looking towards the left. The Infant appears to be leaping off her knees to the infant St. John, who, standing on the left, supports him with both hands. H. 5p. 6l., W. 3p. 1l.
111. Apollo and Python. Apollo naked, all but a floating drapery behind him, is standing near the centre, extending his left arm towards a little Cupid, who, standing on the right, raises his left arm. Behind the feet of the god, with his head to the right, lies the serpent. H. 4p. 11l., W. 3p. 1l.
112. Diana. The goddess is standing in the centre of the print, her head in profile looking up towards the left; she holds a bow in her right hand, and points with the other towards the right. In the bottom corner on the right is the stump of a tree and some shrubs, &c. H. 6p., W. 3p. 4l.
113. Bellona. She is in profile, walking towards the left, and holding up her shield on her right arm; she holds a lance, directed upwards, behind her in the other. Near the bottom, on the left, is the stump of a tree on a small hillock. H. 5p. 1l.? W. 2p. 10l.
114. Female Figure. A female figure walking towards the left, profile, holding up a portion of her floating drapery with both hands; her left knee is bent, as in the action of walking. It is doubtful whether this print be really by Mel-dolla. H. 5p. 11l., W. 2p. 6l.
115. Five Figures. In the centre is a young woman, face in profile, who points with her right hand towards the left. In the back-ground on that side are two figures, one of which points with the left hand. A child is standing on the left, also pointing. In the right is another female figure extending her right arm. H. 4p. 2l., W. 2p. 9l.
116. Faith. Faith is standing in the centre supporting a cross towards the right with both hands; her left foot is placed on a book, and her right is on the shoulder of Incredulity, who lies on three books across the print with her head to the left. At bottom to the right is a tablet with the monogram  (At Paris.) H. 9p. 3l., W. 5p. 11l.
117. Quos Ego. Neptune appeasing the storm: copy of the centre compartment of the celebrated print by Marc Antonio. (At Paris.) H. 8p. 6l., W. 5p. 10l.
118. St. Christopher. The saint is walking towards the right, having the infant supporting a globe, only a portion of which is seen on his left shoulder. The saint holds a staff, formed of the branch of a tree, in his right hand. In the back-ground on the left is an outline indication of another figure. (At Paris.) H. 8p. 5l., W. 5p. 6l.
119. Woman pouring Water from a Vase. A young woman is standing in the centre between two vases, one on the bottom on the left, and

the other on the right; she is pouring water into that on the left from a jug which she holds in her right hand, and holds up another in her left. (British Museum.) H. 5p., W. 3p. 1l.

For the foregoing catalogue amateurs should feel grateful: it would have rejoiced the hearts of Zani and Bartsch. No doubt further research will bring more of his prints to light.]

MELEUN, COUNT DE, a French amateur engraver, mentioned by Basan. He lived about the year 1760, and etched for his amusement several small plates from Berghem, Callot, and other masters.

MELINI, CARLO DOMENICO, an Italian engraver, born at Turin about the year 1745, but chiefly resided at Paris, where he became a pupil of Beauvarlet. We have several plates by him, executed in a neat, finished style, among which are the following:

PORTRAITS.

The King of Sardinia.
The Children of the Prince of Turenne.

SUBJECTS.

La belle Source; *after Natthier*.
The Education of Cupid; *after Lagrenée*.
Morning, a landscape; *after Louthembourg*.

MELISSI, AGOSTINO. This painter was a native of Florence, and flourished about the year 1675. According to Baldinucci, he was much employed by the Grand Duke in painting cartoons for tapestry, from the designs of Andrea del Sarto. He also painted several pictures of his own composition; among which, the above-mentioned author commends his picture of Peter denying Christ, in the Palazzo Gaburri.

MELLAN, CLAUDE, an eminent French designer and engraver, born at Abbeville in 1601. His disposition for the art discovering itself at an early age, he was sent to Paris, where he learned the elements of drawing in the school of Simon Vouet. An inclination for engraving induced him to attempt the management of the graver, which he soon handled with extraordinary facility. To improve himself in design he went to Rome, when he was sixteen years of age, where he studied some years with great assiduity, and became one of the ablest burinists of his time. He executed several plates, which were highly esteemed, and was engaged to engrave the busts and statues in the Giustiniani collection. The greater part of the plates he engraved at Rome are executed in the usual manner, with the strokes crossed a second and a third time, as the strength of the shadows require. He afterwards adopted a novel and singular method of working, with single parallel lines, without any cross strokes over them, the shadows being expressed by the same lines being made stronger, and consequently nearer to each other. By this new mode of engraving he acquired considerable celebrity; and the effect he produced by it, particularly in plates of a small and middle size, is clear, soft, and agreeable. It is certainly surprising, that he has been able to give such force and harmony to his plates, by so simple an effort, and such economy of labour; but his success is rather to be attributed to the singular dexterity with which he handled the graver, than to the peculiarity of the process. His print of Rebecca, after the picture by Tintoretto, is of an admirable colour, and of the most mellow effect. It is evidently engraved from the work of a great colourist, of which he ap-

pears to have seized the very tones of the painter; yet it is only in some of the accessories that he has introduced any cross lines. The number of his prints is very considerable, among which there are many admirable portraits, several of them from his own designs, as well as the greater part of his historical plates. He lived to the advanced age of 87, and died at Paris in 1688. The following are his most esteemed prints:

PORTRAITS.

Urban VIII.; *after Bernini*. 1631.
Cardinal Bentivoglio.
The Marquis Justiniani.
Anne of Austria, Queen of France.
Henry, Duke of Montmorency.
The Cardinal, Duke de Richelieu.
The Cardinal de Mazarin.
Francis de Villemontée, Bishop of St. Malo. 1661.
Peter Seguier, Chancellor of France.
Nicholas Cæffeteau, Bishop of Marseilles; *after Du Moustier*.
The Cardinal du Perron; *after Herbin*.
Victor le Bouthillier, Archbishop of Tours. 1658.
Nicholas Claude Fabri de Peiresc; one of his finest portraits.
Charles de Crequis Lesdigueres, Marshal of France. 1633.
Peter Gassendi, Professor of Mathematics.
Louisa Maria de Gonzaga, Queen of Poland. 1645.
Claude Mellan, painter and engraver. 1635.

SUBJECTS FROM HIS OWN DESIGNS.

Lot and his Daughters. Rome, 1629.
Samson and Dalilah.
Moses and the Burning Bush. 1663.
The Miracle of the Manna.
The Annunciation; inscribed *Ecce Virgo concipiet*. 1666.
The Virgin, with the infant Jesus on her knee. 1659.
The Holy Family. Rome, 1635.
Christ praying in the Garden; a night-piece; fine.
Christ seized by the Soldiers; inscribed *Pater, ignosce illis, &c.*
St. John, with Magdalene embracing the Cross. Rome.
The Crucifixion, with the Virgin, Magdalene, and St. John.
The Entombing of Christ, with an inscription, *Terra mota est*.
The Resurrection; inscribed *Per se resurgens*. 1683.
The Face of Christ, called the Sudarium of St. Veronica; executed entirely by a single spiral line, begun at the extremity of the nose, and continued, without quitting, over the whole face and back-ground.
St. Peter Nolasque, supported by two angels. One of the finest and the rarest print of the artist.
Four large plates of the Life of St. Bruno.
St. Bruno praying in the Desert.
St. Francis praying. 1638; very fine.
Several other Saints in acts of Devotion.
Mary Magdalene expiring, supported by angels.

SUBJECTS AFTER VARIOUS MASTERS.

Herodias with the Head of St. John; *after S. Vouet*.
The Roman Charity; *after the same*.
The Death of Lucretia; *after the same*.
St. Catherine kneeling, to whom an angel is presenting the palm of martyrdom; *after the same*.

Rebecca meeting the Servant of Abraham; *after Tintoretto*; esteemed the finest of his prints.

He also engraved part of the plates of the antique statues in the Justiniani gallery, the whole of which consists of 322 prints, [published collectively in 2 vols. folio, Romæ, 1640,] and a part of the antique marbles in the royal palaces of France, which were completed by S. Baudet.

Mellan did not always sign his prints with his name at length, but sometimes with the initials C. M., or with the abbreviation C. Mel. or Cl. Mell.

MELONE, ALTABELLO. This painter was a native of Cremona, and flourished about the year 1497. According to Vasari, he painted for one of the churches at Cremona a series of pictures of the Passion of our Saviour, which are described by that author as superior to the productions of the coeval artists of his country. He was less successful in fresco than in oil. Of the latter, his best performance is a picture of Christ descending into Limbo, in the sacristy of the church del Sacramento. It is a composition of many figures, and though they are not very correctly drawn, and generally too long, it is coloured with force, and at the same time with tenderness, with a grace in the forms and attitudes, unusual in the Cremonese school at the period at which he lived. [Altobello Melone flourished somewhat later; there are pictures by him with the dates 1517 and 1520. Rosini has given a print of the Flight into Egypt by him, (plate 75,) which will give an idea of his style of design and composition.]

MELONI, FRANCESCO ANTONIO, an Italian engraver, born at Bologna about the year 1670. His first intention was to study painting, for which purpose he became a scholar of Marc Antonio Franceschini; but not succeeding to his wishes, he etched some plates after the designs of that master, which encouraged him to devote himself entirely to engraving. Among others, we have the following by him:

The Adoration of the Shepherds; *after C. Cignani*.
Aurora; from a ceiling painted at Forli; *by the same*.

[F. A. Meloni was born in 1676, and died in 1713. His design is correct and pure; he finished his etchings very carefully with the graver. His prints are not numerous; Bartsch mentions only sixteen; he does not, however, consider the list complete. Nagler has added ten more.]

MELOZZO, DA FORLI. Lanzi supposes the baptismal name of this painter to have been Francesco, and thinks it probable that he was a disciple of Ansovino da Forli, who had studied under Francesco Squarcione; though he is said by others to have been a scholar of Pietro della Francesca. He was a native of Forli, and, according to Vasari, flourished about the year 1472. Such was his desire of learning the best principles of the art, that it is asserted by Scanelli, in *Il Microcosmo della Pittura*, that, though of a noble and affluent family, he submitted to the menial duties of a domestic servant and colour-grinder to some of the principal painters of his time. To this venerable artist is attributed the first invention of fore-shortening, which was afterwards carried to such perfection by Coreggio. In the study of perspective, considerable progress had been made by Pietro della Francesca, since its alleged invention by Paolo Uccello, the Florentine; but the merit of first painting figures in perspective, on vaults and ceilings, by which the illusion is rendered completely effective, was reserved for Me-

lozzo. He appears to have resided at Rome some time previous to 1472, in which year he painted, for Cardinal Riario, nephew of Sixtus IV., on the vault of his chapel, in the church of the Apostles, a fresco of the Ascension, which is spoken of by Vasari as a work of surprising effect. In 1711, when the chapel was taken down and rebuilt, this painting was sawed out of the wall, and placed in one of the apartments of the pontifical palace of Monte Cavallo, with the inscription, *Opus Melotii Foroliviensis, qui summos fornices pingendi artem vel primus invenit vel illustravit*. The style of Melozzo resembles that of Andrea Mantegna. His design is rigidly correct, and the expression of his heads noble and dignified. This eminent artist was still living in 1494, as appears from Luca Paccioli's work, entitled, *Summa d'Arithmetica e Geometria*, published in that year, in which he mentions Melozzo da Forli among the most celebrated painters of perspective then living. [Zani says he was born in 1436.]

[MELZI, FRANCESCO, IL CONTE, the pupil and friend of Lionardo da Vinci, was a native of Milan, and lived to the year 1568. He was of noble birth, and practised the art of painting as a delightful employment rather than as a profession. He approached nearer to the manner of Lionardo than did any other of his pupils or imitators; indeed so close is the resemblance, that his pictures have been universally ascribed to that master. Kügler speaks of a Vertumnus and Pomona in the Berlin Museum formerly supposed to be by Lionardo, which now bears the name of Francesco Melzi; and there is, or was, in England a female head with a wreath of flowers, called "The Flora" of Lionardo da Vinci, but which is no doubt the work of Melzi, as it is attributed to him by an early writer on art. Melzi was highly esteemed by Lionardo for his various good qualities, and he felt a reciprocal attachment to his great master. He followed him to France, and attended him at his death; and became heir to the whole of his designs, instruments, books, and manuscripts. He furnished Vasari and Lomazzo with notices of Lionardo's life; and it is to him that posterity is indebted for the preservation of the valuable collection of his writings.]

MEMMI, SIMONE, sometimes called SIMONE MARTINI. Simone Memmi, one of the earliest painters after the revival of the art, was born, according to Vasari, in 1285. He is said by some to have been a scholar and coadjutor of Giotto, and to have aided him, at Rome, in his celebrated mosaic of the Navicella. The Siënese writers state him to have been a disciple of their venerable compatriot Maestro Mino. Although he might not be a scholar of Giotto, he is known to have assisted him in his works, and to have painted some frescoes in St. Peter's, in imitation of his style, which occasioned the Pope to invite him to Avignon, where he painted the portrait of the famed Laura, for which he has been celebrated by Petrarch in two of his sonnets. His pictures in the Vatican have perished; but several of his works remain at Siena, Pisa, and Florence. At Pisa, in the Campo Santo, are some frescoes of subjects from the life of S. Ranieri, and his much-admired Assumption of the Virgin. In the Capitolo degli Spagnuoli, at Florence, are some of his works of more extensive compositions, of the Life of Christ, St. Peter Martyr, and others. He painted several portraits of the most eminent personages of that time. He died in 1345. [His family name was *Martino*, and he was called *Simone di Martino da Siena*. He signed his pictures *Simon*

de Senis on several occasions; the last in 1344, in which year he died. The date of his birth is less certain; Zani and others place it in 1274, which would make him 70 when he died. He also painted in miniature, and for his friend Petrarch embellished a MS. Virgil, which is now in the Ambrosian Library at Milan. Rosini has given a print (plate 15) of a painting by Simone Memmi in S. Maria Novella, in Florence, which gives a very exalted idea of the talents of the artist.]

MEMMI, LIPPO. This artist was a native of Siena, the brother-in-law and scholar of the preceding artist, and flourished about the year 1360. Although unequal to Simone Memmi in invention, he was a successful imitator of his style, and with the advantage of his designs, executed several works which would have been regarded as the productions of Simone, if he had not signed them with his name. When he was not supported by such assistance, his performances were deficient in composition, though well coloured. He sometimes painted in conjunction with his relative, as appears from a picture formerly in S. Ansano di Castel Vecchio, at Siena, now in the Florentine gallery, inscribed A. D. 1333. *Simon Martini et Lippus Memmi de Senis, me pinxerunt.* At Ancona and at Assisi, are some pictures begun by Simone, and finished by Lippo Memmi.

[MENAGEOT, FRANÇOIS GUILLAUME, an historical painter, born of French parents at London in 1744, and died at Paris in 1816. He was a scholar of Boucher and the celebrated Vien. He distinguished himself by several classical subjects, for which he obtained prizes; and became one of the professors of the Academy, and director of the French School at Rome. At the Revolution he returned to France, where he painted Polyxenus taking leave of Hecuba, Astyanax torn from the arms of his Mother, Cleopatra at the Tomb of Mare Antony, Diana and Venus, and Dagobert giving orders for the construction of the Church of St. Denis; this last picture is placed in the sacristy of that church.]

MENAGEOT, ROBERT, a modern French engraver, born at Paris in 1748. He was for some time a pupil of Boucher, and at first practised painting, but he afterwards devoted himself entirely to engraving. We have several plates by him, executed in the dotted manner, some of which were engraved for Mr. Boydell, during his residence in London. Among others, we have the following prints by him:

Friendship; a circular print; *after Coreggio.*
Innocence; the companion; *Menageot, fecit.*
The Virgin and Infant, with St. Elisabeth; *after Guido.*

An African Woman; *after Louthembourg.*

MENANT, P., a French engraver, who flourished at Paris about the year 1715. In conjunction with Raymond, Fonbonne, Scotin, and others, he executed part of the plates of the Views of the Palace and Gardens at Versailles. They are neatly executed, but in a stiff, formal style, and without effect.

[MENESES. See OSORIO.]

MENGOZZINO. See SANTI.

MENGS, ANTONIO RAFFAELLE. This celebrated artist was born at Auszig, in Bohemia, in 1728. His father, Ishmael Mengs, a miniature painter of little celebrity, instructed him in the first rudiments of drawing, and having removed to Dresden whilst

his son was young, our artist had an opportunity of improving himself, by studying the works of the best masters in that celebrated gallery. When he was thirteen years of age, his father took him to Rome, in 1741, where he was employed in copying, in miniature, some of the works of Raffaele, for Augustus III., Elector of Saxony and King of Poland, which were sent to Dresden, and which were much admired. He remained at Rome three years, and on his return to Saxony was appointed one of the painters to the Elector and King, with a salary, and was permitted by his royal patron to visit Rome a second time, where he resided four years, and exhibited a picture of the Holy Family of his own composition, on a larger scale, which gained him great reputation. He married at Rome, and was desirous of fixing his residence in that capital, but his father would not permit him to indulge his inclination, and he was compelled to return to Saxony, where he arrived in 1749. He remained three years at Dresden, where the tyranny of his father rendered his situation so distressing, that he found his health and spirits impaired, and he requested and received the king's permission to return to Rome. He was soon afterwards reduced to very embarrassed circumstances, by the discontinuance of his salary, which was stopped, from the distressed state of the king's finances, occasioned by the war. He worked at Rome for support, at very low prices, when he was employed by the Duke of Northumberland to paint a copy of the celebrated School of Athens, by Raffaele. It was about this time that he was engaged to paint the ceiling of the church of St. Eusebius; and soon afterwards he executed his admired fresco of Mount Parnassus, in the Villa Albani, which has been finely engraved by Raphael Morghen. In an excursion he made to Naples, to execute a commission for the Elector of Saxony, he became known to the king, afterwards Charles III. of Spain, who, on his succession to the throne, invited Mengs to Madrid, with the offer of a very considerable appointment. This proposal was not likely to be refused, and he arrived at the court of Spain in 1761. His first undertaking was the ceiling of the king's antechamber, representing the Graces; and afterwards that of the queen's apartment, where he painted one of his most celebrated works, the Aurora, a grand and beautiful composition. The climate of Spain not agreeing with his constitution, he was permitted by the king to return to Rome, for the re-establishment of his health. On his arrival he was employed by Clement XIV. in the Vatican, where he painted his picture of Janus dictating to History, who writes, and a Holy Family, which have been engraved by Dom. Cunego. He remained three years at Rome, and on his return to Madrid was received with great kindness by his royal protector. It was soon after his return that he undertook his famous work of the ceiling of the great saloon, in the palace at Madrid, where he represented the Apotheosis of the Emperor Trajan, a composition of extraordinary ingenuity and judgment. The colouring and general effect of this magnificent work are admirable. The fresco paintings of Mengs are greatly superior to his pictures in oil; and in them his style is infinitely preferable. Of his works in oil, perhaps the most esteemed is his picture of the Nativity, in the royal collection of Spain. It is painted on the same principle as the famous *Notte* by Coreggio, in which the whole light emanates from the infant Saviour. It was so highly valued by the king, that

he ordered it to be covered with a single plate of glass, to preserve it from injury. It measures nine feet ten inches, by seven feet.

Through his whole life, Mengs devoted himself entirely to the study of his art, without the necessary relaxations of exercise or society; and after a residence of little more than two years, from his return to Madrid, he found that incessant application, and the unfavourable climate, had reduced him to a state of weakness, which made it necessary for him to return, without loss of time, to the more friendly temperature of Rome. To that emporium of the arts, his inclinations and habits of study had at all times bent; and it was with the most heartfelt gratitude that he received his royal patron's permission to return to Italy, with an increased pension, and the most munificent marks of his esteem. His enfeebled frame felt returning vigour as he journeyed, and when he approached Rome, his languid spirits brightened, at the hope of passing the remainder of his life in the sacred residence of *virtù* and taste. But these endearing prospects were of short duration. Soon after his arrival at Rome, the death of his wife, to whom he was tenderly attached, occasioned him the deepest affliction. He sunk into a state of the most melancholy despondency, which brought on a return of his former indisposition. In this state of debility, he called in the assistance of an ignorant empiric, whose injudicious and violent treatment occasioned his death, in 1779, in the fifty-first year of his age.

The talents of an artist are seldom duly appreciated during his life. The inflated eulogium of friends must subside, and the heated rancour of enemies cool, before his true character can be established by the dispassionate and judicious. The indiscreet zeal of his partisans has not hesitated to exalt his powers to a level with those of Raffaele; and some of his admirers, particularly the celebrated Winkelman, place him in a still more elevated rank. He has been gazed at by some, as the sole bright luminary of modern times, who attribute to him the purity of the antique, the composition and expression of Raffaele, the grace and chiaro-scuro of Coreggio, and the colouring of Titian. Should these attributes appear strained, as they probably will to the rational, they may be contrasted with opinions less favourable to his reputation, though perhaps quite as consistent with what is due to his undoubted ability, and with that justice which we owe to his illustrious predecessors. He is said to have been an artist, who had seen much and invented little; that he dispenses neither life nor death to his figures; excites no terror, rouses no passions, and risks no fights. By studying to avoid particular faults, he runs into general ones, and his execution bears the marks of tameness and servility. The contracted scale and idea of a painter of miniature, is to be traced in all, or most, of his compositions, in which the finished delicacy exhibits the hand of the artist, but gives no emanations of the soul of the master. If it is beauty, it does not warm; if it is sorrow, it excites no pity.

To form a just idea of this painter's ability, it is necessary to have seen his most studied and distinguished works, which are unquestionably in Spain. If the powers of Mengs do not surprise us by the fiery soaring of his imagination, or the daring display of novel and inventive genius, they satisfy the most scrupulous, by the chaste arrangement of his ideas, and his careful and learned attention to the propriety of costume. His acquaintance with the

antique is studied and profound, and his characters are distinguished by a quiet correctness, and a placid expression of tranquil and inanimate beauty; though he was perhaps unequal to the delineation of the sublime and terrific, or the development of the passions, agitated by the varied impulses of human feeling. As a theorist, and a writer on art, Mengs is entitled to a distinguished reputation. He supplied the Abbé Winkelman with very important materials for his *Storia delle Belle Arti*, and has himself written some excellent treatises on painting, which, though his ideas are occasionally wrapt up in pedantic mystery, and enveloped in difficulties, little intelligible to the incipient understanding of the student, are however calculated to elevate the mind of the painter to the most consummate idea of the grandeur and sublimity of his art.

[MENHEERE, CORNELIS LAURENSZ, a Dutch marine painter, who lived at the beginning of the 18th century. He resided at Flushing, and the greater part of his pictures represent views of that city taken from the sea-coast.]

MENICHINO, DEL BRIZZIO. See AMBROGI.

MENTON, FRANCIS. According to Van Mander, this painter was born at Alkmaer in 1550, and was a disciple of Francis Floris. He painted history and portraits. His pictures were well composed, and his drawing tolerably correct. The encouragement he met with as a portrait painter prevented him from painting many historical pictures, but in the few he has left he proves himself to have been a reputable artist. He was living in 1604. [He died in 1615.]

MERANO, GIOVANNI BATISTA. This painter was born at Genoa in 1632. He was a scholar of Valerio Castelli, and by the recommendation of his master studied with attention the works of Coreggio, at Parma, where he was employed by the Duke, and for many private collections. One of his best performances is the Murder of the Innocents, in the church del Gesu, at Genoa, which Lanzi describes as a copious and ingenious composition, with great variety of expression and character, and of an harmonious colouring. He died in 1700. [Zani says he died in 1698.]

MERCATI, GIOVANNI BATISTA. A Florentine painter and engraver, born at Citta San Sepolcro, about the year 1600. He was an imitator, if not a scholar, of Pietro da Cortona, and painted history in the style of that master. In the church of S. Chiara, in his native city, he painted two subjects from the life of the Virgin; and in S. Lorenzo, an altar-piece representing the titular, with other Saints, which resembles the style of the Caracci, in the variety and expression in the heads, and the ample folding of the drapery. We have several spirited etchings by this artist, some of them are from his own designs, of which the following are the principal:

A set of fifty-two plates of Ruins and Views in Italy; engraved in the manner of Sylvestre; *Gio. Bat. Mercati, fec.*

Four Antique Figures, from the arch of Constantine; engraved in the style of Gallestrucci; circular; *Gio. Bat. Mercati.*



The Marriage of St. Catherine; after Coreggio. St. Bibiana refusing to sacrifice to false Gods; after P. da Cortona.

[It is probable that he was born earlier, as there are prints by him dated 1616. His etchings are well designed, and assisted by the graver in a bold manner,

which gives them a vigorous and brilliant effect. The latest date on them is 1637.]

MERCIER, ANTOINE LE. We have by this artist some slight but spirited etchings of architectural ornaments, &c., after the designs of *P. Collo*. [He flourished about 1633: he must not be confounded with *Jacques Le Mercier*, the architect, who also engraved. Three prints by the latter are described by Dumesnil, which he says are of the greatest rarity. They are the design of a model (not executed) by Michael Angelo, of the church *S. Giovanni dei Fiorentini*, 1607; a design of the statue of Henry IV., erected at *S. Giovanni de Lateran*, in 1608; and the Catafalco at Rome for the obsequies of Henry IV., July 1, 1610. He was born about 1590, and died in 1660.]

MERCIER, PHILIP. This painter was originally of French extraction, but was born at Berlin in 1689, and was brought up in the Academy there. After visiting France and Italy, he went to Hanover, where he painted the portrait of Prince Frederick, which he brought with him to England, and when his Royal Highness came over Mercier was appointed his painter, became a favourite, and was taken into his household, and by the Prince's order drew several of the royal family, particularly the three eldest princesses, which were engraved in mezzotint by *J. Simon*. After nine years, he lost the favour of the Prince of Wales, and was dismissed from his service. He afterwards lived in Covent Garden, painting portraits and pictures of domestic subjects, in the style of *Watteau*, in whose manner there is an etching of Mercier, with his wife and two children. He died in 1760. [Some of his portraits blend the manners of *H. Rigaud* and *Godfrey Kneller*.]

MERIAN, MATTHEW, the ELDER, an eminent designer and engraver, born at Basle in 1593. Having discovered an early disposition for the art, he was sent to Zurich, and placed under the tuition of *Dietrich Meyer*, a glass painter and engraver, with whom he studied four years, and in that time had already acquired some celebrity. On leaving that master he went to Frankfort, where he formed an intimacy with *Theodore de Bry*, and improved his talent by the instruction and advice of that able master, whose daughter he married. He was at this time employed in engraving his topographical plates of the Views in the environs of Heidelberg, Stuttgart, Schwabach, &c., which he afterwards published at Frankfort, and which are the best of his works. They are etched from his own designs, in a slight free style, and finished with the graver, and give a perfect idea of the places they represent, though without much taste in the execution. He has the credit of having been the instructor of the estimable *Hollar*. The following are his principal prints, which are sometimes marked with one of these ciphers,  or .

PORTRAITS.

David Pareus; *Prof. Academiae Heidelberg.*
Daniel Sennertus; oval.
Arnold Weickerdus, *Med. Doc.* 1626.

SUBJECTS.

A set of plates from Sacred History.
The Last Supper, inscribed, *Accepti Jesus panem*; a large plate; very scarce.
A large plate of the Picture of Human Life; inscribed, *Tabula Cebetis, continens totius vitæ humanæ descriptionem*; scarce.

A set of seven Views in France.

Six Views in Germany.

Sixteen Views in Germany and Switzerland.

Twelve Views of Gardens, &c.

Twenty-four Picturesque Landscapes, with figures.

He died at Frankfort in 1651. [For a full account of his works, see *Nagler*.]

MERIAN, MATTHEW, the YOUNGER, was the son of the foregoing artist, born at Basle in 1621, and is said to have been successively the scholar of *Sandrart*, *Rubens*, and *Vandyck*. He painted history and portraits, and is mentioned by *Fuessli*, his countryman, as a very reputable artist. Of his historical works, that author particularly notices the Martyrdom of *St. Lawrence*, in the dome at *Bamberg*. He was a tolerably correct designer, and his colouring partook of the vigour of the Flemish school. As a portrait painter, he was employed by the most distinguished personages in Germany. He was also an engraver, and is supposed to have been in England about the year 1640, as there is an emblematical frontispiece by him, with the portrait of *Dr. Donne*, prefixed to his Sermons, published in that year.

MERIAN, MARIA SYBILLA. This celebrated lady was the daughter of *Matthew Merian the elder*, born at Frankfort in 1647. She had the misfortune of losing her father when she was only four years of age, but her mother having some time afterwards married *Jacob Murel*, a reputable painter of flowers and fruit, he encouraged the disposition she discovered for drawing, and taught her the first rudiments of the art. With the advantage of his instruction, she made a surprising progress, and soon arrived at a proficiency in painting flowers, fruit, insects, and still-life, in miniature, which astonished her master. Her inclination led her particularly to the study of natural history, and she had formed an extensive collection of insects and reptiles, which she designed with the nicest precision. To render her more perfect in that branch, her father-in-law placed her under the care of *Abraham Mignon*, the celebrated flower-painter, who had been his scholar, and who excelled particularly in painting insects; and it was not long before she arrived at a perfection little short of her instructor. She usually painted in water-colours, on vellum, and represented butterflies, caterpillars, and other insects, in the various changes they undergo, with a fidelity and beauty of finishing, which has never been surpassed. In 1665, she married *John Andrew Graff*, an ingenious artist of Nuremberg, who had been a scholar of *Murel*, and settled in that city. Not satisfied with the description of insects and their metamorphoses, which she found in the works of the natural historians of her time, she formed the project of giving to the world her own observations and researches, accompanied with plates, from her designs, and partly etched by herself. In 1679, she published the first volume of her interesting work, at Nuremberg, written in German, under the title of *The History of the Insects of Europe, drawn from nature, and explained, by Maria Sybilla Merian, with their Generation and Changes, with the Plants on which they feed*. The second volume appeared in 1683. Her zeal in the pursuit of her favourite study induced her to undertake a voyage to Surinam, for the purpose of designing from nature the insects and plants peculiar to that climate. In 1698 she embarked at Amsterdam, where she had resided some time; and after an absence of two years returned to

Holland, with the fruits of her voyage. In 1705 she published an account of them at Amsterdam in Latin, entitled, *Dissertatio de Generatione et Metamorphosis Insectorum Surinamensium*, containing sixty plates. This work was augmented, in a later edition, with twelve additional plates, by her daughter, Dorothea Graff. The miniatures of this lady have a delicacy and beauty of colouring which have seldom been equalled, and they are still in the highest estimation, notwithstanding the extraordinary attention which has since been paid to the accurate execution of such works. There are two large volumes of the drawings of this artist in the British Museum, one containing the insects of Europe, and the other those of Surinam. They were purchased at a great price by Sir Hans Sloane, who is said to have given five guineas for each drawing. She died at Amsterdam in 1717.

MERIAN, GASPAR. This artist was a native of Germany. He engraved a set of plates representing the Ceremonies of the Election of the Emperor Leopold, published at Frankfort in 1660.

MERLIN, JAMES VAN. According to Florent le Comte, this artist, conjointly with Theodore van Merlin, who was probably his brother, engraved a few plates after Martin de Vos, and others. They flourished about the year 1600.

MERSION, MADELAINE LE. This French lady etched a plate of a Landscape and Cattle, in a style resembling that of *Dankerts*, when he engraved after *Berghe*m. It was published at Paris, without date, or the name of the painter.

MESA, ALONSO DE. According to Palomino, this painter was born at Madrid in 1628, and was a scholar of Alonso Cano. He painted history with considerable reputation, and executed several works for the public edifices in that capital, of which the most admired are said to have been a series of pictures of the Life of St. Francis, in the cloister of the Franciscans. He died at Madrid in 1668.

[**MESA, JUAN DE,** a Spanish painter, who resided at Madrid at the commencement of the seventeenth century. He painted for the college of the Jesuits de Alcalá de Henares, a series of pictures illustrative of the Life of St. Ignacius Loyola, by Father Ribadeneyra, which were engraved in Flanders.]

MESNIL, E., a modern French engraver, mentioned by Basan. He was living in 1760, at the time he published his dictionary, and had engraved several plates after Mieris, Karel de Moor, and other Dutch masters.

MESSINA, ANTONELLO DA. This painter was born at Messina in 1426. After learning the rudiments of the art in Sicily, the fame of Masaccio induced him to visit Rome, where he studied some time. He afterwards went to Naples, where he resided at a period when some of the works of John van Eyck, or John of Bruges, who had some time before made his discovery of painting in oil, were brought from Flanders by some Neapolitan merchants, and presented to Alphonso I., King of Naples. The novelty of the invention, and the beauty of the colouring, inspired Antonello with a strong desire of becoming possessed of a secret which had excited such universal admiration. He determined on visiting the author of so interesting a discovery, and of using all the means in his power to become acquainted with the mystery. With this resolution he travelled to Bruges, and so far insinuated himself into the good graces of Van Eyck, who was then advanced in years, that he instructed him in the process, with which he returned to Italy, and was

the first artist who painted in oil in that country. From him the secret is said to have been communicated to Domenico Veneziano. Such is the account given of this event by Vasari, but its accuracy is much doubted by later and more correct authorities; and even the authenticity of the invention by Van Eyck is considered as very questionable, if not entirely unfounded, as may be seen by a reference to the article of Van Eyck. Of the works of Antonello, history furnishes us with a very parsimonious account. Lanzi mentions two altar-pieces by him in the two churches della Dominante at Venice, and some pictures of the Virgin, in private collections. He also notices a portrait in the possession of Sig. Martinengo, inscribed, *Antonellus Messaneus me fecit, 1494*, and a Pietá in the hall of the Consiglio de Dieci, signed *Antonius Messinensis*. The time of his death is not precisely ascertained. [Writers are not at all agreed respecting the birth of this painter; some with great probability place it in 1414, others in 1447. It would be a work of great difficulty to reconcile their differences. The principal belligerents on this and other matters concerning Antonello, are Lanzi, Zani, and Rosini; their auxiliaries, Gallo, Puccini, Summonzio, Maurolico, and Zanetti: to these, therefore, it will be safer to refer the inquirer, than to give an opinion on either side. See Lanzi, *Storia Pittorica*, tom. ii.; Zani, *Enciclopedia delle belle Arti*, vol. ii., parte prima, note 115; Rosini, *Storia della Pittura Italiana*, tomo iii.; and the other writers as quoted by them. Vasari's account of this painter is not considered as sufficiently supported by facts to make it of any authority.]

MESSINA, SALVO DA. According to Hakert, in his *Memorie de' Pittori Messinesi*, this painter was the nephew of Antonello, and flourished about the year 1511. He is said, by that author, to have been a successful follower of the style of Raffaele; and he mentions with distinction a picture by him, in the sacristy of the cathedral at Messina, representing the Death of the Virgin, which, he says, is painted *del più puero Raffaellesco stilo*.

METELLI. See MITELLI.

METENSIS, CORNELIUS. See MATSYS.

METGER, J. J. The name of an obscure engraver, affixed to a portrait of Cardinal Giovanni Nitardo, very indifferently executed, for "Priorata's History of the Emperor Leopold," published in 1672.

METRANA, ANNA. According to Orlandi, this lady was a native of Turin. She flourished about the year 1718, and distinguished herself as an eminent painteress of portraits.

[**METZ, CONRAD MARTIN,** an eminent engraver in the chalk manner and aquatint, was a native of Bonn, but received his education in art at London, under the celebrated Bartolozzi. His principal works consist of imitations and fac-similes of the drawings of the old Italian masters, of which he published a great number; particularly of the drawings by Parmigiano in the royal collection, those of Polidoro Caravaggio in the possession of Sir Abraham Hume, and numerous detached pieces in various cabinets. In 1801 he left England for Rome, where he continued to exercise his ready talent at imitation, and otherwise engraving from works of the highest order, till the time of his decease, which occurred in 1827, at the age of 72. Nagler enumerates upwards of 200 of his engravings.]

METZU, GABRIEL. This charming painter was born at Leyden in 1615. It is not known by whom he was instructed, but he appears to have made the works of Gerard Terburg the models of his imita-

lion, whom he equalled in the silky softness of his pencilling, and surpassed in the elegance and correctness of his design. At an early period of his life he established himself at Amsterdam, where his works soon rose into the highest estimation. His pictures generally represent domestic scenes, and what are called conversations, ladies at their toilet, or playing on musical instruments; and sometimes subjects from low life, as fish stalls, women selling game, fruit, vegetables, &c. These objects have been treated by several of the Dutch painters, but by none more successfully, than by Metz. Less minute in detail, and less laboured in the finishing, than the works of Gerard Douw and Mieris, he excels them in the lightness and spirit of his touch, and the chasteness and harmony of his colouring. Though he painted on so small a scale, his style may be compared to that of Vandyck, in the correct drawing of the heads and hands, the delicacy of his carnations, and the breadth and facility of his pencil. An enemy to manner, his touch is vague and free, and always adapted to the particular object he had to represent. The attitudes of his figures are easy and natural, and there is a truth and *naïveté* in the expression of his heads which may be said to be peculiar to him. The works of Metz may perhaps be justly proposed as models of perfection, in the particular branch of art in which he excelled, as combining freedom with finish, and as exhibiting a transparence and purity of colouring, which is disturbed and destroyed by the torment of extreme and laborious polishing. The pictures of this admirable artist are not frequently to be met with, as he died in the prime of life. An uninterrupted assiduity in his profession, and constant confinement, is said to have impaired his health, and brought on the afflicting complaint of the stone. He was under the necessity of submitting to the operation, which he did not long survive, but died in 1658. [In Smith's Catalogue raisonné, vol. iv., and Supplement, will be found descriptions of 160 pictures by Metsu. No other written account will convey to the reader any information equal to what is to be found there. One of the pictures described is in the Dresden gallery, and has the date 1667; if this be correct, it, in some measure, corroborates Balkema, who says he died in 1669. On the few pictures that have his name, it is *Metsu*, not *Metzu*.]

MEULEN, ANTHONY FRANCIS VANDER. This distinguished artist was born at Brussels in 1634, though from his long residence at Paris he is generally considered of the French school. His parents, who were in affluent circumstances, perceiving his early inclination to the art, placed him as a disciple of Peter Snayers, a reputable painter of battles, whom he surpassed before he quitted his school. Some of his first productions, after leaving that master, found their way to Paris, and possessed sufficient merit to attract the attention of Charles le Brun, at that time the arbiter of taste in the French metropolis. As the object of the arts, as well as every consideration of the court, was to flatter the ambition of Louis XIV., it was with this view that Le Brun recommended Vander Meulen to M. Colbert, as possessing a proper talent to commemorate the military achievements of that monarch. The minister, always ready to seize every opportunity of tickling the vanity of his sovereign, eagerly listened to the proposal. Vander Meulen was invited to Paris, and was soon afterwards pensioned by the king, and accommodated with apartments at the Gobelins. The brilliant exploits of Louis XIV.

afforded ample employment for the ability of the painter; and Vander Meulen was appointed to attend his royal patron to the field in his different campaigns. He painted for the Chateau of Marly the principal battles and sieges of that monarch in Flanders. It is perhaps to be regretted, that the eminent talents of this painter were confined to the precise representation of modern warfare, and the linear designation of troops drawn up by the regularity of tactics, with the monotonous uniformity of habiliments, than which nothing can be less picturesque. Shackled with such restrictions, the works of Vander Meulen lose a considerable share of the interest they would otherwise have possessed with posterity. It will not, however, be denied, that he acquitted himself, under this constraint, with great ability. He also painted huntings, and cavalcades, in which the figures and horses are correctly drawn, and touched with great spirit. The works of Vander Meulen are admired for an exact and local representation of events, a bold design, an animated pencil, and a clear and silvery tone of colour. His landscapes are distinguished by the freshness of his verdure and foliage, the pleasing degradation of his distances, and the lightness and brilliancy of his skies. If his pictures are less effective, and less vigorous in light and shadow, than the battles of Il Borgognone, it may in a great degree be attributed to the formality before mentioned, and to the prevalent taste of the country in which he resided. Although he was principally employed in painting for the court, there are several of his pictures in private collections. He died at Paris in 1690. [The battles and sieges of Louis XIV., painted by Vandermeulen, are engraved, on a large scale; some of them by Hughtenburg.]


MEULEN, PETER VANDER, was the brother, and probably the scholar, of the preceding artist. He painted battles and huntings, and in 1670 came to England, where he was afterwards employed in celebrating the exploits of King William, Louis's rival. He was originally bred a sculptor, but abandoned that art for painting. Largilliere painted a portrait of this artist, of which there is a mezzotinto print by Becket.

[MEUNIER, LOUIS, an architectural designer and engraver, who flourished about 1665. His prints consist chiefly of views of the royal residences and public places in Spain. Dumesnil (tom. v.) has given a description of 88. His manner of engraving resembles that of Perelle and I. Silvestre, and in some of his pieces a greater analogy to Thierry Stoop.]

MEURS, J. V. The name of this artist is affixed to the portrait of Tycho Brache, the astronomer. It is executed with the graver in a neat, finished style. He was chiefly employed by the booksellers, and engraved several frontispieces, and other book ornaments.

MEURS, C. H. VAN. This engraver was a native of Holland, and resided at Amsterdam about the year 1760. According to Basan, he engraved several plates *after Mieris, Vanderwey,* and other masters.

MEUSNIER, PHILIP, a French painter of perspective and architectural views, born at Paris in 1655. He was a scholar of Jacques Rousseau, and on leaving that master went to Rome, where he passed several years, designing the most magnificent buildings in that metropolis. On his return to Paris he was patronized by Louis XIV. and his successor. He was a member of the Royal Academy at Paris, and his works were held in considerable estimation. He died at Paris in 1734.

MEYER, ANDREW. This artist, according to Professor Christ, was a native of Zurich in Switzerland. He is said to have been a painter, and to have engraved some views of towns, which are marked with a curious monogram .

MEYER, DIETRICH, a Swiss painter and engraver, born at Zurich in 1571. He painted portraits and history with some reputation. We have engraved by him a set of portraits of illustrious personages of Switzerland, which are usually marked with a cipher composed of a D and an M. **M.**

[According to Nagler he was born at Eglisau in 1572, and died in 1658.]

MEYER, JOHN. This artist was probably of the same family. He was a painter, and usually resided at Nuremberg. We have several prints by him, some of which are from his own designs. Among others, a set of battles, etched in a spirited style. He also engraved a set of the principal fountains at Rome, which were published at Nuremberg in 1600.

MEYER, RODOLPH, was the son and scholar of the preceding artist, [Dietrich Meyer,] born at Zurich in 1605. He painted history and portraits with considerable reputation, but was more distinguished as an engraver than a painter. We have by him several plates of emblematical subjects and portraits, some of which were published with those of his brother Conrad, who is the subject of the succeeding article. He made the designs for Death's Dance, which were engraved by Conrad.

MEYER, CONRAD. This artist was the younger son of Dietrich Meyer, and the younger brother of Rodolph, born at Zurich in 1618. After receiving some instruction from his father he went to Frankfurt, where he became a scholar of Matthew Merian. He painted a few historical subjects, and was more employed in portraits, which are said to be designed with energy and spirit, and well coloured. As an engraver, he may be considered as one of the most laborious artists of his time, and the number of his prints is very considerable. Caspar Fuesslin, who had endeavoured to collect an entire set of them, had got together upwards of nine hundred, without being nearly complete. The following are his principal works:

A set of thirty Portraits of the Burgomasters of Zurich.

Twenty portraits of the Clergy of Zurich.

Forty Portraits of Laicks and Artists; some of which are from the designs of his father and brother.

One hundred and three Portraits of the Reformers, Ecclesiastics, and literary characters.

A set of sixty-one plates of the Dance of Death; principally from the designs of *Rodolph Meyer*.

A set of fifteen prints; entitled *the Mirror of a Christian*.

Twenty-six prints of the Sports of Children.

Ten plates of the Ages of Man.

One hundred and twenty-two subjects from the Old Testament.

He also engraved a great variety of views, landscapes, and emblematical subjects. Conrad Meyer died at Zurich in 1689.

MEYER, FELIX. This painter was born at Winterthur, in Switzerland, in 1653. He was the son of a clergyman, who was desirous of bringing him up to the church; but his inclination for drawing

interfered with his studies, and he was at length permitted to indulge his propensity. He was sent to Nuremberg, where he became a scholar of John Francis Ermels, a very reputable painter of landscapes. His progress under that master was surprisingly rapid, and at an early age he found himself capable of drawing from nature with facility and correctness. In company with Roos and Rugendas, he was indefatigable in designing the most picturesque views of Switzerland, so favourable to the studies of the landscape painter. He afterwards visited Italy, to study the more cultured scenery of the environs of Rome; but the climate proving obnoxious to his health, he returned to Switzerland. He possessed an uncommonly fertile imagination, and an extraordinary readiness of hand; of which M. Descamps gives a remarkable instance. In his travels through Germany, he visited the celebrated Abbey of St. Florian, at a time when the abbot was desirous of having two of the saloons decorated with landscapes in fresco. An artist of the country had been applied to for the purpose, who was so tedious in his progress, that he had been occupied several months in preparing sketches for the work. Our artist being introduced to the superior as a painter, was shown the apartments, and was consulted by the abbot in what manner the work could be best accomplished. After examining the rooms, Meyer took a long stick, to which he attached a piece of charcoal, and immediately commenced sketching on the wall. "Here in the front," said he, drawing as he spoke, "I would have a large tree, further in the distance a forest; rolling from these rocks I would represent a waterfall," and so on. The abbot was astonished to see the wall covered with a design executed with such taste and facility. He engaged Meyers to finish the two apartments, which he accomplished in less time than the artist had employed in making the designs.

The celebrity of Meyer soon became known throughout Germany, and he was employed by several of the princes of the empire in ornamenting their apartments. As he was not very successful in the design of the figures, he was frequently assisted in them by Melchior Roos and George Philip Rugendas. In the earlier part of his life his pictures were finished with care and attention, but at a later period he painted with negligence and haste. His works were no longer studied from nature, but the productions of manner and despatch. He died in 1713. F. Meyer has etched several plates of landscapes from his own designs, which are executed in a slight but pleasing style; among which are:

A set of twelve Views of Switzerland, nearly square; *Felix Meyer, fec.*

Four Landscapes, with ruins and figures; *same mark.* 1701.

Four Views in Switzerland, with figures.

Four Mountainous Landscapes, with buildings.

MEYER, OR MEYERLE, FRANCIS ANTHONY. This painter was born at Prague in 1710. According to Lanzi, he resided several years at Turin, where he acquired the name of Francesco Antonio Meyerle. He painted small highly-finished pictures of domestic subjects and portraits, which were greatly admired, although he was less successful when he painted on a larger scale. He passed the latter part of his life at Verceili, where there are many of his works, which are highly esteemed. He died in 1782.

[MEYER, HEINRICH, a German designer and painter, but more distinguished as a writer on art, was born at Zurich in 1759. As a painter he produced little. His works are chiefly in water colours and other drawings from antique remains, or from the works of the great Italian painters. His principal work is an allegory of human life, represented by children, as a painted frieze, in the palace at Weimar. He died in 1832.]

[MEYER, HENDRIK, a landscape and cattle painter, chiefly in water colours and Indian ink, was born at Amsterdam in 1737. He was one of the directors of the Academy at Haerlem, where he resided. Late in life he visited England, in company with W. Hendriks, the painter of dead game, and established himself in London, where he died in 1793. His works are held in estimation; his design is correct, his compositions well understood, and his landscapes well furnished with objects, but somewhat deficient in vigour in his oil pictures, from his having practised so long in water colours.]

[MEYER, HENRY, born at London in 1782, was a pupil of Bartolozzi. He engraved in mezzotint and the dotted manner, and was very skilful in his management of portraits, on which he was principally engaged. Of these the most distinguished are, Admiral Nelson and Lord Cathcart, *after Hoppner*; the Princess Charlotte and Prince Leopold, *after Chalon*; Miss O'Neal in the character of Belvidera, *after Devis*; Mr. Matthews in various characters, *after Harlowe*; and Sir John Nicholl, *after Owen*. He also engraved Mary anointing the feet of Jesus, *after Hilton*; Sir Roger de Coverly, *after Leslie*; the Proposal and the Congratulation, *after Harlowe*; the Stolen Kiss, *after Kidd*; the Dancing Bear, *after Witherington*; and other popular subjects of the day. It is believed that he died in 1846.]

MEYER, JOACHIM. This artist was a native of Strasburg, and flourished about the year 1570. We have by him a set of sixty-two wooden cuts, of a variety of combats with the sword.

MEYERING, ALBERT. This painter was born at Amsterdam in 1645. He was instructed in the elements of design by his father, Frederick Meyering, who was chiefly employed in painting skreens, and other subjects of furniture. Albert was, however, destined to exercise his talents in a more respectable walk. Whilst he was yet young, he formed the project of travelling in search of improvement, and before he was twenty years of age he visited Paris, where he resided some time, but with no great encouragement. By assiduity and labour he procured the means of continuing his journey to Italy. At Rome, he met with his countryman and friend John Glauber, with whom he studied with unremitting attention the most remarkable views in the vicinity of that city. His abilities procured him the esteem of the first artists at Rome; and he met with sufficient employment to induce him to continue his residence in that capital for some time. On his return to Holland, after an absence of ten years, he was employed by William, Prince of Orange, in conjunction with Glauber, in painting the ceilings and ornamenting the palace of Loo, and the chateau of Soesdyck. The freedom of his hand, and the style of his composition, were particularly adapted to the works he was principally engaged in, which, for the most part, were large landscapes for saloons, and the ornaments of apartments. His views are agreeably varied, they are frequently embellished with the ruins of ancient

architecture, and decorated with figures representing historical or fabulous subjects, in the style of Gerard Lairesse. He died at Amsterdam in 1714. We have about twelve etchings by Albert Meyering, of landscapes from his own designs. They are executed in a spirited, painter-like style. [Bartsch describes twenty-six.]

MEYERS, JEREMIAH. This artist was born at Tubingen about the year 1728. He visited England when he was fourteen years of age, and became a pupil of Zinck, who was at that time in great reputation as a miniature painter and enameller. He was one of the most eminent artists of his time in the particular branch he adopted, and was made miniature painter to the queen. Mr. Meyers was one of the original members of the Royal Academy at its foundation, in 1768. He died in 1789.

MEYSSENS, JOHN, a Flemish painter and engraver, born at Brussels in 1612. He was first a scholar of Anthony van Opstal, and afterwards of Nicholas vander Horst, both obscure artists. He attempted both historical subjects and portraits, but was particularly successful in the latter, in which he was very generally employed. The greater part of his life was passed in Holland, where he painted the portrait of Henry of Nassau, the Count of Bentheim, and the principal persons of the court. He afterwards resided at Amsterdam, where he carried on an extensive commerce in prints, and engraved many plates from his own designs, as well as after other masters, among which are several portraits of artists. As an engraver, he is not entitled to great celebrity, and his plates are executed in a style very inferior to what might have been expected from his abilities as a painter. Among others, we have the following prints by him:

PORTRAITS.

Charles I.
Henrietta Maria, his Queen.
Henry de Keyser, Architect and Sculptor; *J. Meyssens, fec.*
Guido Reni; *se ipse pinx. J. Meyssens, fec.*
Francesco Padouanino, Painter; *se ipse pinx.*
Daniel Segers, Flower-painter; *after Lievens.*
Cornelius de Bie; *after Eras. Quellinus.*
William de Nieulant, painter.
Mary Ruthven, wife of A. Vandyck; *after Vandyck.*
John Meyssens, Painter and Engraver; *se ipse pinx.*

SUBJECTS.

The Virgin and Child; *after Titian.*
Meleager presenting the Boar's Head to Atalanta; *after Rubens.*

[Balkema notices this artist under the names *Jan Meyssens* and *Jan Mytens*, and says that he died at Brussels in 1666; Immerzcel mentions him shortly as *Jan Mytens*; and both quote the portrait of Admiral van Tromp, painted by him, in the Museum at Amsterdam. It is clear by the inscriptions on his prints that his name was *Meyssens*, and there was no necessity to add to the confusion that existed, and still exists, in the history of painters of the name of *Mytens*, and in the ascription of their works. Pilkington and his editors have all fallen into the same mistake.]

MEYSSENS, CORNELIUS, was the son of John Meyssens, born at Antwerp about the year 1636, and was instructed in engraving by his father. His principal plates are portraits, many of which are

from the designs of John Meyssens. They are executed with the graver, in a stiff, tasteless style. He also engraved several frontispieces, and other book ornaments. The following are his most esteemed works :

A set of Portraits of the Emperors of the House of Austria; entitled, *Effigies Imperatorum domus Austriacæ, delineatæ per Joannem Meyssens, et æri insculptæ per filium suum Cornelium Meyssens.*

The Portrait of the sovereign Princes and Duke of Brabant; entitled, *Les Effigies des Souverains Princes et Ducs de Brabant.* A part of these are engraved by P. de Jode, Waumans, and others.

DETACHED PORTRAITS.

Charles II.; for the History of Leopold.

Octavius, Duke of Aremburg: *C. Meyssens, sc.*

Cardinal Antonio Barberini.

Cardinal Rinaldo, Principe Estense.

John de Witt, Pensionary of Holland.

David, Count of Weissenwolf, &c.

[Nagler says he was born in 1646: this is probably a misprint, as the portrait of Charles II. is dated 1660, and it is not one of his earliest.]

MEYSSONIER, JUSTUS AURELIUS. This artist was born at Turin in 1695, and is mentioned by Basan as a painter, a sculptor, an architect, a goldsmith, and an engraver. He chiefly resided at Paris, where he was made goldsmith to the king, by patent, and was appointed first designer in his cabinet. He etched some plates of ornaments, &c., and left a great number of architectural drawings, and designs for goldsmiths, several of which were afterwards engraved by Huquier.

MEZIOS, M., an artist mentioned by Mr. Strutt as an engraver of great merit, though little known. He is said to have engraved a few portraits, in a neat, clear style: among others, that of Joannes Petrus Lothicus, Medicus et Poeta, prefixed to his works, published in 1626.

MEZZADRI, ANTONIO. This painter was a native of Bologna, and flourished about the year 1688. According to Lanzi, he excelled in painting fruit and flowers, in which he was scarcely surpassed by the celebrated Gobbo of the Caracci.

MICARINO. See **BECCAFUMI.**

MICHAELIS, J. W., a very indifferent engraver of portraits, who resided at Frankfort about the year 1700. He engraved several heads for a work entitled, *Notitia, Universitatis Francofurtanæ*; published in 1707.

MICHAU, THEODORE. This painter was born at Brussels in 1676. He painted landscapes and merry-makings, in which he imitated the charming style of David Teniers the younger, but with little success, either in the spirit and character of his figures, or the sweet and silvery tone of his landscapes. [His name was *Theobald*, not *Theodore*. His manner of painting differed essentially from that of David Teniers; it partakes more of the garish hues of Breughel without his mastery of handling: in his later pictures it is generally loose, sketchy, and rapid. The only comparison that can be instituted with Teniers is, that both painted village festivals. Michau's landscapes with cattle and figures are of frequent occurrence in public sales, but do not obtain high prices. He died in 1755. It is said that he was blind for some years before his death, but delighted to converse on the art, and relate circumstances connected with it, which he had

learnt in his youth from the older painters of the Flemish school.]

MICHAULT, GEORGE, a modern French engraver, born at Abbeville in 1752. He was a pupil of Francis Aliamet, and has engraved several plates in the style of his instructor; among which are a part of the views of the Garden of Monceau, near Paris. We have also the following by him:

Acis and Galatea; *after la Fosse.*

The dead Christ; *after Schiavone*; in the Orleans Gallery.

MICHEL, JOHN BAPTIST, a French engraver, born at Paris in 1738. He is said to have been a scholar of Chenu, whom he has greatly surpassed. He came to England about the year 1780, and was employed in several plates for Mr. Boydell. The following are his principal prints:

PORTRAITS.

Sir Thomas Gresham; *after Sir A. More.*

Rubens' Wife; *after Rubens.*

Francis Hals; *after a picture by himself.*

La Joconda; *after Lionardo da Vinci.*

M. F. A. de Voltaire.

SUBJECTS AFTER VARIOUS MASTERS.

Two prints of the Bath of Venus; *after Boucher.*

The Death of Dido; *after M. A. Challes.*

The Death of Hercules; *after the same.*

Abraham, Sarah, and Hagar; *after P. da Cortona.*

The Prodigal Son; *after Salvator Rosa.*

Hercules and Omphale; *after Romanelli.*

Venus and Cupid; *after Carlo Maratti.*

The Death of St. Joseph; *after Velasquez.*

The Three Graces; *after Rubens.*

Faith, Hope, and Charity; *after the same.*

The Nativity; *after Carlo Cignani.*

The Adoration of the Shepherds; *after Guido.*

Clytie; a circular print; *after An. Caracci.*

Cupid stung by a Bee; *after West.*

Alfred dividing his last Loaf with a Pilgrim;

after the same.

The Continence of Alfred; *after the same.*

[According to Nagler and Zani he was born in 1748: he died in 1804.]

MICHELE, PARRASIO. This painter was a native of Venice, and flourished about the year 1590. He was a scholar of Paolo Veronese, whose style he followed with some success. There are several of his works in the churches at Venice; among which his picture of the Pietà, in S. Giuseppe, is spoken of by Ridolfi in very favourable terms.

MICOCARD. Papillon mentions a wooden cut by this artist, representing Diogenes; *after Parmigiano.* It is probably a copy of the print of the same subject, cut in wood, by Ugo da Carpi.

[**MIDDIMAN, SAMUEL,** a distinguished English engraver, was born in 1746. He studied under Woollett and Bartolozzi, and excelled in the various manners of engraving. His *forte* was in landscape, of which he left many beautiful examples; two of the large prints for Boydell's Shakspeare, A Scene from the Winter's Tale, and the melancholy Jaques, may vie with the productions of Woollett. He engraved several other plates for the same work, and landscapes after Berghem, Gainsborough, Barret, Zuccarelli, and Hearne. His Select Views in Great Britain is a charming work, and was very popular both in England and on the continent. This excellent artist, and no less excellent man, died in 1818.]

MIEL, JAN, [also called BICKER, and by the Italians GIOVANNI DELLA VITE.] This eminent painter was born at a village near Antwerp in 1599. He was a scholar of Gerard Seghers, and was one of his ablest disciples. On leaving that master he went to Rome, where he attached himself to the works of Andrea Sacchi, and was received into his academy. From the favourable opinion his instructor conceived of his talents, he was intrusted to assist him in some of his most considerable works. Being employed by Sacchi to co-operate with him in a picture he was engaged in for the Palazzo Barberini, representing a Procession of the Cavalry of the Pope, Miel, whose disposition naturally led him to the grotesque, and what the Italians call Bambocciate, introduced something of the ludicrous, which was deemed inconsistent with the gravity of the subject. This occasioned a sharp rebuke, and a consequent separation. Stung with the reproach of his master, and encouraged by the advice of his friend Bernini, Miel determined to improve and strengthen his powers, by visiting Lombardy, for the purpose of studying the works of Coreggio and Caracci; and passed some time at Parma and Bologna. On his return to Rome he was employed by Alexander VII. to paint a picture of Moses striking the Rock, for the gallery of Monte Cavallo. He also painted for the churches of S. Martino de Monti, the Baptism of S. Cyrillio; and in S. Maria dell Anima, some frescoes of the life of S. Lamberti, and the Annunciation. In these considerable works he showed himself capable of treating the dignity of historical painting, though his genius was more inclined to the familiar and lighter subjects treated by Bamboccio and M. Angelo delle Battaglie. He was made a member of the Academy of St. Luke in 1648. It will not, however, be disputed, that his best performances are his easel pictures, representing fairs, markets, huntings, festivals of the Carnival, and similar subjects; and that in his historical works, though we admire the brilliancy of his colouring, and his intelligence of the chiaro-scuro, there is a want of elevation in the character of his heads, and we desire a more select choice of forms, and more graceful attitudes. He was invited to the court of Turin by Charles Emanuel, Duke of Savoy, who favoured him with his protection, and retained him in his service for the remainder of his life. It was at this time that he painted his celebrated hunting-pieces, and subjects of the fable, in a saloon in the Chateau of the Venerie, which have been engraved by *G. Tassiere*. For these admired works, the Duke conferred on him the order of knighthood of St. Maurice. He died at Turin in 1664.

Jan Miel has etched several plates from his own designs, which are executed in a masterly style, and produce a charming effect. His point is free and playful, and his figures and animals are designed with great spirit. We have the following by him:

The Holy Family.

The Assumption of the Virgin.

A set of Four Pastoral Subjects; in one of them is a figure seated on a bank, picking a thorn from his foot. These are charmingly etched.

Three Battle Pieces; for the History of the Wars in Flanders, by Flaminius Strada.

MIERHOP, FRANCIS VAN CUYCK DE. This painter was born at Bruges in 1640. He was of a noble family, and at first only studied drawing as an amusement, but having an uncommon inclination

for the art, he followed it with perseverance, and became a considerable proficient. The vicissitude of fortune at length reduced his family to indigence, and on that disastrous occasion he found the advantage of having cultivated his talent. He withdrew himself from Bruges, perhaps under the impulse of a false pride, and settled at Ghent, where he soon distinguished himself as an artist. He particularly excelled in painting game, fish, fruit, and animals, in the manner of Francis Snyders; and some of his pictures approach the admired works of that celebrated painter. In the refectory of the monastery of the Alexines, at Ghent, is an excellent picture by this master, representing fish, dead game, dogs, &c., which has been frequently mistaken for a work of Snyders.

MIERIS, FRANCIS, the ELDER. This admired painter was born at Leyden in 1635. He was the son of a goldsmith and lapidary, who seconded the inclination for the art which he discovered in his son, by placing him under the tuition of Abraham Toornevliet, an eminent painter on glass, by whom he was instructed in the elements of design. Having seen some of the admirable productions of Gerard Douw, he was ambitious of imitating a style which had raised that artist to the greatest celebrity. He became his scholar, and was not only the ablest of his disciples, but is considered by many as superior to his instructor. His first productions excited universal admiration, and it soon became difficult to obtain a work of his hand. He was commissioned to paint a picture for the Archduke of Austria, on which occasion he exerted all his talents. He painted the interior of a mercer's shop, with a beautiful young woman presenting various silks to a gentleman, who was evidently admiring the shopwoman more than her goods. The Archduke was so much pleased with the performance, that he invited him to Vienna, and offered him a munificent establishment, which his engagements did not permit him to accept. When the Grand Duke of Tuscany visited Leyden, he was particularly struck with the exquisite finishing of his works, and engaged him to paint a picture, which is regarded as one of his most admirable productions. It represents a young lady dressed in white satin, playing on the lute, with another female and a young man seated on a couch, to whom a domestic presents a silver salver with refreshments. He also painted for that prince a portrait of himself, which was placed in the Florentine Gallery. The pictures of Francis Mieris the elder are extremely rare, and are only to be met with in the choicest collections, where they, at least, hold an equal rank with those of Gerard Douw. The same minute accuracy, the same polished finishing, are found in both their works; though the subjects made choice of by Mieris are generally more select and agreeable. His design is more correct; his pencil is more free and spirited; and his colouring, by being less disturbed, is purer and more delicate.

Francis Mieris occasionally painted portraits, which he finished in the same admirable manner as his other works. They are very correctly drawn, and have the appearance of great truth and nature. He died in 1681. [In Smith's Catalogue raisonné, vols. i. and ix., will be found descriptions of 150 pictures by this master; yet his best works are so located, that it is almost impossible to obtain a specimen. Pictures by William Mieris, and his son Francis, are sometimes attributed to this master, but any one acquainted with his works will readily perceive the difference. It is too much, with all his

merits, to say he is superior to, or even equal with, Gerard Dou: his admirers should be content with placing him at the head of the next rank.]

MIERIS, JOHN, was the elder son of the preceding artist, born at Leyden in 1660, and received his first instruction in the art from his father. Despairing of being able to equal Francis Mieris in the minuteness and delicacy of his finishing, he devoted himself to a different pursuit, and attempted historical painting, and portraits as large as life. After the death of his father he went to Italy, and on his arrival at Rome applied himself to his studies with an assiduity which proved fatal to him. He was unfortunately afflicted with the stone; and his malady was increased by his sedentary habits, to such a degree, that he fell a victim to it in the thirtieth year of his age.

MIERIS, WILLIAM. William was the younger son of Francis Mieris, born at Leyden in 1662. He studied under his father, whose style he adopted with great success. At the age of nineteen he was already an able artist, when the death of his father deprived him of the advantage of his instruction. He continued to pursue the same track which had led the elder Mieris to such merited celebrity, and he can scarcely be said to have been inferior to his father in the exquisite finishing of his pictures, though certainly very unequal to him in the arrangement of his compositions, the correctness and taste of his design, the purity and delicacy of his colouring, the suavity and mellowness of his touch, and his intelligence of the chiaro-scuro. His best pictures represent subjects taken from ordinary life, such as confectioners' shops, women selling game or vegetables, the interiors of apartments, and conversations. In these, every minute object is finished with the utmost care, and sometimes to a degree which approaches to hardness. The works of Gerard Lairese had at that time excited universal admiration; and William Mieris was encouraged by his friend and patron, M. de la Court, to aim at a more elevated style; and, in imitation of the Pousin of Holland, to paint landscapes, with historical or fabulous subjects. The attempt was not, however, very favourable to his fame, as his incapacity of designing the naked, and his ignorance of costume, rendered him totally inadequate to the dignity of history. The extreme labour and precision with which the most trifling objects are finished, prevents the effect of the whole; his carnations, from their smoothness and polish, have the appearance of ivory; and his landscapes, without effect, or degradation in the plans, appear to be the work of a flower-painter. His pictures of domestic subjects are, however, deservedly held in very high estimation, and are placed in the choicest collections. William Mieris died at Leyden in 1747. [In Smith's Catalogue raisonné, vols. i. and ix., there are 160 pictures described by this master. It cannot be said, with justice, that in the finishing of his pictures he is equal to his father: the labour is too apparent.]

MIERIS, FRANCIS, the YOUNGER, was the son of William Mieris, born at Leyden in 1689, and was instructed by his father. He painted similar subjects, but was extremely inferior to him in every respect. His design is heavy and tasteless, his touch is dry and hard, and his colouring false and unnatural. He sometimes attempted to copy the works of his father, but their decided inferiority will prevent the least experienced collector from mistaking them for the works of William Mieris.

MIGER, SIMON CHARLES, a modern French en-

graver, born at Paris about the year 1745. He was a pupil of Charles Nicholas Cochin, the younger, and has engraved several plates of historical subjects and portraits, in a neat, clear style. He was a member of the French Academy. Among others, we have the following by him:

PORTRAITS.

David Hume, Historian; *after Cochin.*
 John Stanley, Musician; *after the same.*
 Count Maurice de Bruhl; *after the same.*
 Christopher Gluck, Musician; *after Duplessis.*
 Laurent Cars, Engraver; *after Perrenneau.*
 John James Rousseau; *after Le Moyne.*
 Francis Mieris, Painter; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

Hercules strangling Anteus; *after Vovriot*; engraved for his reception into the Academy in 1777.
 The Flaying of Marsyas; *after C. Vanloo*; his other reception plate.
 Hercules and Omphale; *after Dumont.*
 The Rape of Europa; *after Hallé.*
 A View of the Coast near Civita Vecchia; *after Vernet.*

[Nagler says he was born in 1747, and died in 1805: he gives a list of his prints.]

MIGLIONICO, ANDREA. According to Dominici, this painter was a native of Naples, and a scholar of Luca Giordano. He painted history with some reputation; and there are several of his works in the churches of his native city, of which the most esteemed is his picture of the Descent of the Holy Ghost, in the S. S. Nunziata. He died soon after Luca Giordano.

MIGNARD, NICHOLAS. According to M. Watlet, the family of the Mignards was of English extraction, and their name was originally More. He reports, that the father of our artist, and six of his brothers, were officers at the same time in the army of Henry IV. of France; and being all of them handsome, and of a martial appearance, on their being all presented at the same time to that monarch by the name of More, the king facetiously exclaimed, *Ce ne sont pas la des Mores, mais des Mignards.* The name of Mignard remained to them. Nicholas Mignard was born at Troyes, in Champagne, in 1608. He received his first instruction in the art from an obscure painter of his native city; but he soon afterwards went to Fontainebleau, where he had the advantage of studying the works of Primaticcio and Il Rosso, and the antique statues which had been collected by Francis I. He afterwards visited Italy, and passed two years at Rome. On his return to France he passed some time at Avignon, where he married, and from his long residence in that city, was called Mignard of Avignon, to distinguish him from his brother Peter Mignard, called the Roman. By the recommendation of Cardinal Mazarine, he was invited to Paris, and employed in several works for the palace of the Tuilleries, among which are Apollo crowning the Muses of Poetry, Painting, and Music; Apollo and Daphne; and Mercury presenting a Lyre to Apollo. He was also much employed as a portrait painter, and drew many persons of distinction, some of which have been admirably engraved by Anthony Masson. He was a member of the Academy at Paris, where he died in 1668. Nicholas Mignard has etched eight plates of subjects, *after Annibale and Agostino Caracci*, from the Farnesian gallery. They are ex-

ected in a bold, spirited style. [For an account of his prints, see Dumesnil, who describes nine.]

MIGNARD, PETER, called the **ROMAN**. This eminent painter was the younger brother of the preceding artist, born at Troyes in 1610. His father intended him for the profession of physic, and for that purpose he received the necessary education, and was placed under one of the most eminent practitioners of his time. His decided inclination for the art occasioned him to devote all his leisure moments to the study of design. Without the help of an instructor, he painted a picture of the portraits of the professor and his family, which excited universal surprise. He was induced to abandon his medical pursuits, and placed himself under the tuition of John Boucher, a painter of some reputation at Bourges. After passing two years under that master he went to Paris, where he entered the school of Simon Vouet, where he studied some time. The Marquis de Crequy having brought from Rome, where he had been ambassador, some valuable pictures of the Italian masters, the young Mignard was allowed access to them, and he was soon convinced that Italy was the only centre of the art, the true focus of its light, of which France had, till then, only received very feeble rays. He soon afterwards visited Rome, where he resided twenty-two years, and acquired the title of Mignard the Roman. At Rome he renewed his intimacy with Charles Alphonse du Fresnoy, who had been his fellow student under Vouet. They lived in habits of the closest friendship during du Fresnoy's residence in that capital; and the counsels of that excellent theorist were of considerable advantage to him in his studies. His attention was particularly directed to the works of Raffaele and Annibale Caracci, particularly the former, whose graceful and dignified style he imitated in his pictures of the Virgin, which were greatly admired at Rome. He was patronized by Urban VIII., and by all his successors to Alexander VII., whose portraits he painted, and distinguished himself in that branch, as well as in historical subjects. His principal works at Rome are the Annunciation, and a picture of the Trinity, in S. Carlo alle Quattro Fontane; and a Holy Family in S. Maria in Campitelli. He was invited to return to France by Louis XIV., who employed him in several important works, and he painted the portrait of the King several times, as well as those of the principal nobility. D'Argenville reports, that the last time he painted the King, the monarch, perceiving that he regarded him with more than usual attention, said to him, "You find me grown older?" "Sire," replied the artist, "I perceive the traces of a few more campaigns in your Majesty's visage." On the death of Charles le Brun, he was made first painter to the King. His most considerable works in France, are his great cupola in the church of Val-de-Grace, and his twelve pictures in fresco, in the gallery of St. Cloud. Though the productions of Mignard are not distinguished by decided originality of invention, and a commanding facility of hand, they lay claim to our approbation, by a correct design, a captivating amiability in his forms, and an harmonious, if not a vigorous, effect in his colouring. Several of his pictures have been engraved by some of the most celebrated of the French burinists, among which are Gerard Audran, Poilly, Roulet, Nanteuil, &c. We have only one etching by himself, representing St. Scholastique kneeling before the Virgin. He died at Paris in 1695.

MIGNON, ABRAHAM. This celebrated artist

was born at Frankfort in 1639, [or 1640.] He was the son of a merchant, who designed him for his own profession, but finding his inclination for the art, he placed him under the tuition of Jacob Murel, an eminent flower-painter, with whom he continued till he was seventeen years of age, when he already surpassed his master. Murel carried on a considerable commerce in works of art, and his business leading him to Holland, he was accompanied by his pupil, whom he recommended to the care of John David de Heem, whose works were then in the highest reputation. The assiduity and progress of the scholar increased the esteem and attention of the master, and the pictures of Mignon were in a short time universally admired. His works were anxiously purchased at considerable prices, and, with an unusual share of industry, he found it difficult to keep pace with the demand for them. The beauty and freshness of his flowers and fruit, and his picturesque manner of disposing them, have perhaps only been surpassed by John van Huysum. The insects he introduced into his pictures are exquisitely finished, and the dew-drops on the leaves of his flowers and fruit have all the transparency of real water. He died in 1679. [His first master, Jacob Murel, or Moreels, was born in 1628, and died in 1683, according to Füssli; but there are no particulars recorded of him, except that he married the widow of Matthew Merian, and was the instructor of his daughter Maria Sibylla. There is great inferiority in the pictures of Mignon compared with those of Jan van Huysum and John David de Heem; in the elegant compositions and easy flow of pencil of the one, and in the vigorous colouring and very artistic arrangements of the other. His pictures frequently want unity, and betray too much of labour in the very careful manner of the finishing. Some of his larger pictures painted for the garniture of portraits, have been divided into groups of fruit or flowers, as distinct compositions, and appear better for the separation. His works will always be prized for the beauty of the colours, the natural bloom on the fruit, the transparency of the foliage, and the wonderful accuracy of the microscopic objects. They are now rare in commerce.]

MIGNOT, DANIEL. According to Florent le Comte, this artist engraved some plates, which he marked with a monogram composed of a D and an M, thus, **M**. His works are said to consist chiefly of architectural ornaments. [Daniel Mignot flourished about 1593. He was probably a goldsmith, as his mark is found on prints of ornaments used in that trade. **M**]

MIGNON, I., an obscure artist, mentioned by Mr. Strutt as the engraver of a coarse, incorrect etching, representing Abraham purchasing the Cave of Machpelah from the Children of Heth. It is inscribed, *Io. Mignon, fec.*

[**MIKCKER, JAN**, a landscape painter, who lived in the early part of the 17th century. It is said that he was one of the masters of J. B. Weenix; for this reason he is noticed, as he painted well-wooded landscapes ornamented with buildings, in a dark tone of colour, which manner was sometimes followed by Weenix; and these landscapes of Mikecker try the judgment of amateurs, till the difficulty is overcome by dealers, who pronounce them early works of Weenix.]

MILANESE, IL. See **CITTADINI**.

MILANESE, FELICE. By this artist, who was

probably a painter, we have a small upright etching, representing the Virgin and Infant seated on a pedestal, with a Bishop, and several children before her; it is signed, *Felice Milanese, fec.*

MILANI, GIULIO CESARE. This painter was born at Bologna in 1621, and was a disciple of Flaminio Torre, of whose style he was one of the most successful followers. His works in the churches at Bologna are not degraded by the vicinity of such powerful competitors. Of these, his most esteemed productions are his Marriage of the Virgin, in S. Giuseppe; S. Antonio di Padova, in the church of S. Maria del Costello; and the Holy Family with St. John, at the Servi. He died in 1678.

MILANI, AURELIANO, was the nephew of Giulio Cesare Milani, born at Bologna in 1675, and was a scholar of Cesare Gennari, and afterwards of Lorenzo Pasinelli. He did not however attach himself to their manner, but, enamoured of the works of the Caracci, he devoted himself to an attentive study of their style. According to Crespi, no painter of his time approached nearer to the admired principles of that academy, and with the exception of Carlo Cignani, he was the artist whose talents contributed most to support the credit of the Bolognese school. His principal works at Bologna are, his S. Girolamo, in S. Maria della Vita; the Stoning of Stephen, in S. Maria Mascarella; and the Resurrection, in La Purità. He died in 1749.

MILANI, GIOSEFFO MARIA. This painter was born at Pisa in 1678, and was a scholar of Camillo Gabrielli. Following the example of his instructor, he attached himself to an imitation of the style of Pietro da Cortona and Ciro Ferri. On leaving that master, he applied himself with great assiduity to the study of architecture, and particularly excelled in painting perspective, and views of the most magnificent buildings, which he embellished with figures, elegantly designed, grouped with great ingenuity, and his colouring is splendid and harmonious. There are several of his fresco works in the churches at Pisa, of which the most considerable is a ceiling in the church of St. Matthew.

MILÉ, [or MILLET,] FRANCIS, sometimes called *FRANCISQUE.* The family of this artist was originally French, though he was born at Antwerp in 1644. His father had accompanied the Prince of Condé, to whom he was attached, into the Netherlands, at the time of his revolt. Having shown an early inclination for the art, the young Milé was placed as a pupil of Laurent Franck; and it was not long before he surpassed his master. His father dying when he was still young, he had no other resource than the exercise of his talents; and when he was eighteen years of age, he had acquired sufficient reputation to induce his instructor to bestow on him his daughter in marriage. He soon afterwards visited Paris, where he was particularly struck with the works of N. Poussin, which were in the possession of M. Jabach, to which he had free access. They became the models of his study; and in his best works he approached nearer to the grand style of that painter than any of his imitators. He painted history, but was more successful in what are called heroic landscapes, adorned with figures representing some historical or fabulous subject. He is said to have possessed so retentive a memory, that he could recollect the scenery or composition of any particular picture which had struck his attention; and in his observation of the effects of nature, he could recollect, at a distant period, any thing remarkable, with extraordinary

precision. He is stated by M. d'Argenville to have visited Holland and England, in both of which countries he left proofs of his ability. On his return to Paris he was received into the Academy, and his works were held in high estimation. The landscapes of Milé exhibit a grandeur of scenery, in which, though he has been surpassed by the Poussins, has been approached by few of the artists of his country. It is always appropriate to the history he wished to represent, and, like his distinguished model, he is a strict observer of the propriety of costume. His pencil is broad and facile, and his colouring generally agreeable, though in some of his pictures there is too great a monotony, and a want of intelligence in his masses of light and shadow. We have a few etchings by this able artist, which are esteemed for the picturesque subjects they represent, and the light and spirited style of their execution. Among others, are the following:

A Landscape, with Egyptian Ruins, with the subject of Moses saved from the waters of the Nile: *Francisque, inv.*

Another grand Landscape, with the History of Cephalus and Procris.

A Mountainous Landscape, with figures, and a town in the middle.

Six other Landscapes, of various sizes.

He died in 1680. [Bartsch doubts whether F. Milé engraved the prints attributed to him. He describes twenty-eight subjects engraved after his paintings; but declares he never found any account of the three spoken of by Basan and others, who have merely followed Dezallier d'Argenville, who was the first that mentioned them. Bartsch, however, quotes one, *Les deux Amans*; and Dumessnil describes the *three* which Count Rigal possessed, which are of extreme rarity: they are, 1. *Les deux Amans.* 2. *Le Voyageur.* 3. *Ville antique.* The first only has the monogram, at the bottom on the left, *F. M. in., reversed.*]

MILLER, ANDREW. This artist was a native of Ireland, and flourished about the year 1740. He resided at Dublin, and engraved several portraits in mezzotint, which are by no means destitute of merit. Among others, we have the following portraits by him:

Dean Swift; *after F. Bindou.* 1743.

Robert Boyle, Philosopher.

Charles Lucas, M. D. of Dublin.

Robert Josleyn, Lord of Newport, Chancellor of Ireland. 1747.

Josiah Hort, Archbishop of Taum.

Eaten Stannard, Recorder of Dublin.

Joseph Baudin, Painter.

Joseph Miller, Actor, in the Character of Teague.

John Harper, in the Character of Jobson.

Snowdon, in the character of Calcd, in the siege of Damascus.

Turbutt, in the Character of Sosia, in Amphitruon.

MILLER, J., an English engraver, who flourished about the year 1760. We have a variety of prints by him, chiefly portraits, which possess considerable merit. Among many others are the following:

King George III.; *ad vivum.*

Queen Charlotte; *the same.*

Jeffery, Lord Amherst.

George Bridges Rodney, Lord Rodney.

Charles Townsend, Chancellor of the Exchequer.

Thomas Gray, Poet.

Charles Churchill, Poet.

Sir John Vanbrugh.
John Wilks, M. P. and Chamberlain of London.

MILLER, JOHN SEBASTIAN. See MULLER.

MILN, ROBERT. By this artist we have some plates of Scottish antiquities, engraved for a book published at Edinburgh in 1710, entitled *Miscellanea quædam Erudite Antiquitatis, quæ ad Borealem Britannicæ majoris partem pertinent, &c.*

MILOT, an obscure artist, mentioned by Mr. Strutt. He resided at Antwerp about the year 1620, and is said to have worked for the booksellers only. He engraved several frontispieces and portraits, in a neat, but stiff and tasteless style.

MINDERHOUT, [HENDRIK.] This painter was born at Antwerp in 1637, and was a member of the Academy in that city, as appears from his picture of reception preserved in their hall, representing a view of the Port of Antwerp, with a variety of vessels, and a great number of figures. At an early period of his life he settled at Bruges, where he afterwards continually resided, and was received into the society of painters in that city in 1662, where there are several of his pictures in the public edifices and in private collections. The works of this master generally represent marines and sea-ports, frequently those of Antwerp and Bruges. They are usually of a large size, and possess the merit of a bold design, a spirited touch, and an intelligent management of the chiaro-scuro. His pictures are very unequal; and towards the latter part of his life they seem to have been executed with negligence and haste. His best works are, however, to be found in the principal collections in Flanders. [He died in 1696.]

MINGOT, TEODOSIO. This Spanish painter was a native of Catalonia, born in 1551, and was a disciple of Gaspar Becerra. He is erroneously stated by Palomino to have studied at Rome under Michael Angelo Buonaroti, who died when he was only thirteen years of age. He is believed to have visited Italy, where he acquired a correct style of design, and was a vigorous colourist. He was employed by Philip II. in the palace of the Pardo, where his principal works perished in the conflagration by which that edifice was destroyed. He died in 1590.

[MINNEBROER, FRANS, an historical painter, who flourished at Malines in 1540, where he painted for the church of Notre Dame a picture of the Flight into Egypt; the church of Notre Dame at Hanswick also possesses a picture by him of the Visitation to S. Elisabeth. They are considered as remarkable productions.]

MINZOCCHI, FRANCESCO, called IL VECCHIO DI SAN BERNARDO. This painter was born at Forli in 1513. He formed his first manner by studying the works of Marco Palmeiano, whose stiffness and formality are visible in his first productions, particularly in his picture of the Crucifixion, at the Osservanti. He afterwards reformed his style of design in the school of Girolamo Genga, and became an excellent colourist, by imitating the works of Pordenone. Among his best works are noticed the Sacrifice of Melchisedech, and the Miracle of the Manna, painted in fresco in a chapel in the Basilica di Loreto, in which the prophets and principal figures have a grandeur of character, and a splendour of colour, worthy of an able follower of Pordenone, though in other respects deficient in the dignity and propriety which the subjects require. Scanelli celebrates a great fresco work by this master, in the church of S. Maria della Grata at Forli,

representing the Trinity, painted with a force of colouring, and an intelligence in fore-shortening, which deserves a higher reputation than is generally attributed to him. [He died in 1574.] He left two sons, PIETRO PAOLO and SEBASTIANO MINZOCCHI, who painted history, but were very unequal to their father. There are some indifferent works by them in the church of S. Agostino, and at the Franciscans at Forli.

MIRADORO, LUIGI, was a native of Genoa, and, according to Lanzi, flourished from the year 1639 till 1651. After learning the first principles of the art in his native city, he went to Cremona about the beginning of the 17th century, where he studied after the works of Panfilo Nuvolone. He afterwards adopted a style which bears some resemblance to that of the Caracci, though less select in his forms, and less studied and expressive in his characters. His design is bold and free, and his colouring chaste and harmonious. Although this artist is little known in his own country, and is unnoticed by Orlandi, his works are highly esteemed throughout Lombardy, particularly at Cremona, where he chiefly resided. He frequently made choice of, and was the most successful in, the most terrific subjects he could select. Among his most esteemed works are, a dead Christ in the lap of the Virgin, in the hall of the Merchants at Piacenza; and his picture of S. Giovanni Damasceno, in the church of S. Clemente, at Cremona.

MIRE, NOËL LE, a modern French engraver, born at Rouen in 1723. He was a pupil of Le Bas, and has engraved several plates in the neat style of that artist. We have, among others, the following by him:

PORTRAITS.

Alexis Piron; *after L'Epicié.*
Mademoiselle Clairon, crowned by Melpomene, with four French verses by Garrick; *after Gravelot.*
General Washington; *after le Paon.*
The Marquis de la Fayette; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Sebastian; *after Parmigiano*; for the Dresden gallery.
Jupiter and Danae; *after Ann. Caracci.*
The Death of Lucretia; *after Andrea del Sarto.*
A pair of Views in Flanders, with figures; *after Teniers.*
A View of Mount Vesuvius in 1755; *after La Croix.*
The Triumphal Arch of Titus Vespasian; *after the same.*

MIREVELT, MICHAEL JANSON. This artist was born at Delft in 1568. He was the son of a goldsmith, who, perceiving his disposition for drawing, placed him under the care of Jerome Wierix, an eminent engraver, with the intention of his pursuing that profession. When he was twelve years of age he executed a plate of Christ and the Woman of Samaria; and soon afterwards another of Judith with the Head of Holofernes. These juvenile performances attracted the attention of Anthony de Montfort, called Blocklandt, who persuaded him to apply himself to painting, and offered to receive him into his school. So flattering a proposal induced him to quit the graver for the pencil, and for some years he studied historical painting under that able master. His first productions on leaving the school of Blocklandt, were some altar-pieces for the churches at Delft; but having painted the portraits

of some of the princes of the house of Nassau, they were so universally admired, that he afterwards met with continual employment in that branch, and as he lived to an advanced age, he is supposed to have painted a greater number of portraits than any artist of his country. He is said, by Descamps, to have been invited to England by Charles I., and that he declined the proposal on account of the plague, which at that time raged in London. If this statement is correct, it must have been in 1625, the first year of that king's reign, at which time the capital was afflicted with that dreadful visitation. The portraits of Mirevelt are finely drawn, and are full of expression; several of them have been admirably engraved by his brother-in-law, James William Delft. Vandyck painted the portrait of Mirevelt, among the most eminent artists, which is also engraved by Delft. He died at Delft in 1641. [He is also called *Michael Janszen Miereveldt*; he was a most indefatigable painter; some writers are content to say he painted 5000 portraits, but Descamps swells the number to 10,000! The portraits really painted by him are so good, that there must be exaggeration in either account.]

MIREVELT, PETER, was the son of the preceding artist, born at Delft in 1596, and practised portrait painting, in the style of his father, with considerable reputation. One of his most esteemed works is a large picture in the hall of the Surgeons at Delft, representing the portraits of the principal members of that society at that time. He died young, in 1632.

[MIROU, ANTOINE, a Flemish landscape painter, who flourished about 1640. He also painted scriptural subjects, of which the design is correct and the handling spirited. There are no particulars respecting him.]

MIRUOLI, GIROLAMO. According to Vasari, this artist was a native of Romagna, and flourished about the year 1570. He was a disciple of Pellegrino Tibaldi, and was a reputable painter of history. There are some of his fresco works in the church of the Servi at Bologna. He also distinguished himself at Parma and Modena, where he was employed by the Duke, and died painter to the court.


MISEROTTI, D. [DOMENICO.] This artist is mentioned by Mr. Strutt as the engraver of several plates for the collection of prints, from the paintings in the gallery of the Grand Duke of Tuscany. [He flourished about 1750, or later.]

MITCHELL, J. This artist was a native of Scotland, and resided at Glasgow about the year 1765. He engraved some plates of historical subjects, which are mostly executed entirely with the graver.

MITELLI, AGOSTINO. This eminent artist was born at Bologna in 1609. Although he distinguished himself as a painter of perspective and architectural views, he was not incapable of designing the figure, which, according to Passeri, he studied in the school of the Caracci. When, in conjunction with Michael Angelo Colonna, he painted the decorations of the archiepiscopal palace at Ravenna, he sometimes designed the figures, and sometimes the perspective; but he afterwards devoted himself entirely to the latter. If the works of Mitelli are inferior to those of Il Dentone in vigour and solidity, they charm by the grace and elegance of his choice, and the tender tinting of his colour. His ornaments were always happily appropriated to the character of the edifice he had to embellish, and strictly suited to the solemnity of the temple, the elegance of the saloon, or the splendour of the theatre. In these he was ably


supported by the figures of M. A. Colonna, with whom he long worked in conjunction, and formed an intimacy which lasted twenty-four years, and was only terminated by the death of Mitelli. Of their numerous works at Bologna, the most admired are la Capella del Rosario, and the saloon in the Palazzo Caprara. They equally distinguished themselves at Parma, Modena, and Genoa. In 1658, they were invited to the court of Spain by Philip IV., where they ornamented the palaces with some of their finest works, particularly a grand saloon, in which Colonna has introduced his celebrated fable of Pandora. He died at Madrid in 1660. We have several spirited etchings by this master, consisting chiefly of architectural ornaments; and a set of forty-eight friezes, dated 1645.

MITELLI, GIUSEPPE MARIA, was the son of the preceding artist, born at Bologna in 1634. After receiving some instruction from his father, he entered the school of Flaminio Torre. He painted history with some reputation, and occasionally introduced the figures into the perspective views of Agostino. There are several of his pictures in the churches at Bologna, of which the most worthy of notice are, S. Riniere healing the Sick, in S. Maria della Vita; a Pietá, in the Annunziata; and Christ taken in the Garden, at the Cappuccini. He was more distinguished as an engraver than a painter, and has etched a great variety of plates from his own designs, and after some of the most celebrated of the Italian masters. They are executed in a slight, feeble style, and the drawing is generally incorrect. He possessed, however, an inventive genius, and his works are not unworthy of the attention of the curious. He usually marked his plates

G^{MA} M^{TI}, or with the cipher . The following are his principal works:

- A set of twelve plates, after the most esteemed pictures in the churches at Bologna.
 - The history of Æneas, in twenty plates; *after the pictures by the Caracci*, in the Palazzo Favi, at Bologna.
 - The Cries of Bologna, in forty-one prints; *after An. Caracci*.
 - The Adoration of the Shepherds, called the *Notte*; *after Coreggio*.
 - The Martyrdom of St. Erasmus; *after Poussin*.
 - David and Goliath; *after Titian*.
 - The finding of the Cross; *after Tintoretto*.
 - The Rich Man and Lazarus; *after P. Veronese*.
 - The twenty-four Hours of Human Felicity.
- There are two additional prints, making a set of twenty-six, probably from his own designs. They were published at Bologna in 1675, and are now become scarce.

He died in 1718. [Bartsch describes 162 pieces by him, and Nagler has increased the number.]

MOCETTO, GIROLAMO, or HIERONYMUS MOCERUS. This artist was born at Verona about the year 1454, and was a disciple of Giovanni Bellini. Little is known of his works as a painter; and Lanzi merely notices a picture by him, dated in 1493, in the church of SS. Nezario e Celso at Verona. He engraved a few plates in a neat but stiff style, executed entirely with the graver. His prints are very scarce, and their rarity may be said to constitute their greatest value. They are usually marked with his baptismal name, thus, .

We have by him,

The Resurrection, with four Soldiers near the Tomb.

A Sacrifice, with many figures; from an antique bas-relief.

He also engraved some battles, and other subjects; and is said to have executed a wooden cut of the Entrance of Christ into Jerusalem, which is dated 1500. [Bartsch has described eight pieces by this artist, under the name of Jerome Mozzetto, tom. xiii. P. G., but he has not mentioned the Virgin and Child, with St. John the Baptist and another saint, with the monogram, reversed, in the centre at bottom: H. 18½ in., W. 14 in., formerly in Sir Mark Sykes's Collection, and now in the British Museum. Neither has he noticed two others, Men sacrificing a Pig, from an antique bas-relief; and the Virgin and Child seated on a throne, with lattice-work and trees, without the name. It is mentioned in Lloyd's Catalogue of 1817, No. 737. There is also one of Judith, No. 1, in Bartsch, *before the tree was introduced*. Ottley, in addition, describes two prints, The Calumny of Apelles, and a Nymph sleeping on a Bank, with a curious inscription, which he ascribes to Mocetto: Bartsch, on the contrary, places them among the "anonymous" old Italian masters. See Peintre Graveur, tom. xiii. pp. 113, 114, Nos. 10 and 11; and Ottley's History of Engraving, p. 156. Zani denies that Mocetto ever engraved on wood.]

MODENA, PELLEGRINO MUNARI, called DA. Pellegrino Munari, sometimes called Aretusi, but more generally known by the name of Pellegrino da Modena, was born in that city about the year 1485. It is not known by whom he was instructed at Modena, but in 1509, when he was little more than twenty years of age, he painted an altar-piece for the church of S. Giovanni, which gained him great reputation. The celebrity of Raffaele, then in the zenith of his fame, drew him to Rome, where he had the advantage of being admitted into the school of that inimitable painter. His talent was soon discovered by his able instructor, and he was selected by him to assist in the great works he was then engaged on in the Vatican. He was entrusted to paint, from the designs of Raffaele, the histories of Jacob and Solomon, which he executed entirely to the satisfaction of his master. After the death of Raffaele he painted some pictures of his own composition for the churches at Rome, particularly in S. Eustacio, and in S. Giacomo degli Spagnuoli, where he painted in fresco the life of S. James. On his return to Modena, he was employed for several of the public edifices, and painted his celebrated picture of the Birth of the Virgin, in the church of S. Paolo, designed with all the grace and dignity of his admirable instructor. This eminent artist was high in the public esteem, and in the midst of a brilliant career, when the world was deprived of his talents by an unforeseen and dreadful catastrophe. His son happened to quarrel with one of his companions, which ended in the death of his antagonist. Pellegrino, apprized of the fatal accident, ran out into the street, to endeavour to save his son from the pursuit of justice; he was encountered by the relatives of the deceased, who fell upon him with the greatest fury, and put an end to his existence. This tragical event happened in 1523, when he was about 38 years of age. No scholar of Raffaele approached nearer to him in the sublime character of his heads, and the grandeur of his forms. [Pellegrino must have been born earlier, as it has been ascertained that he painted in 1497. In

the article *Cesare Aretusi* it is stated that Tiraboschi conjectured that he was the son of this Pelligrino. Such is not the fact. *Cesare* was the son of another Pelligrino, a painter of Bologna, and nephew to the present. See Zani, *Enciclopedia*, vol. ii., parte i., note 143.]

MODENA, NICCOLETTO DA. This artist was born at Modena about the year 1460. He painted perspective and architecture, but is more known as an engraver, and is considered one of the earliest artists who practised engraving in Lombardy. His plates are rudely executed with the graver, and sufficiently prove that he had received no instruction in the art, but was obliged to work out his own system. He sometimes signed his plates with his name, and sometimes with one of these monograms,

M. or *NE*. Among others, we have the following prints by him:

The Adoration of the Shepherds; with his name. St. Sebastian; marked *Niccolotto*, on a Tablet.

Another St. Sebastian; inscribed, *Ora pro nobis Sancte Sebastiane*.

St. Jerome reading; with the monogram.

St. George; with his name.

St. Martin; inscribed, *Divo Marti*; with his name on a tablet.

A Triton embracing a Syren; marked N. M. on a tablet.

[*Niccolotto da Modena*, also called *ROSEX*, flourished from 1500 to 1512, as appears by two prints by him bearing those dates. Bartsch has given a list of upwards of sixty prints by him, of which thirty-six have his mark; but in this matter he was very capricious, using various characters, rebuses, and initial letters. Zani has taken some pains to explain them. See *Enciclopedia delle belle Arti*, vol. iii., parte seconda, in the Annotations on David and Goliath; and vol. xvi., parte prima, note 50. It will be seen by the following list that he sometimes omitted putting any distinguishing sign to his plates. It will no doubt be a gratification to amateurs and collectors to have a descriptive account of *twenty-six prints* by this master not given by Bartsch, Ottley, nor any other writer on the subject. For this gratification they will be indebted to Messrs. Smith, Brothers, the Dealers in Ancient Prints, of Lisle Street, London, who have permitted the Editor to transcribe the list from accurate memoranda made by them on actual inspection of the prints, or from accounts transmitted to them from persons of probity and judgment, on whom they could place the most implicit reliance.

List of Prints by Niccolotto da Modena not described by Bartsch.

1. A whole-length figure of Christ standing on a pavement of square stones, &c. Monogram in the middle, at bottom: H. 7¼ in., W. 4½ in. *Ottley*, p. 536.
2. St. Sebastian, his arms tied over his head to a column, pierced with six arrows. Name at full length on a step: H. 5½ in., W. 4½ in. *Ottley*, p. 540.
3. St. Sebastian, his arms tied over his head to a column, he is pierced with three arrows. Monogram at bottom on the left: H. 11¼ in., W. 8½ in. *Ottley*, p. 541.
4. St. George in complete armour, standing in the centre of the print. Name at full length on the frieze of a triumphal arch: H. 5½ in., W. 4½ in. *Ottley*, p. 541. *In the British Museum.*

5. St. Catherine standing, holding a palm branch in her left hand, &c. Name at full length on the base of a pillar on the right: H. $5\frac{1}{2}$ in., W. $4\frac{1}{2}$ in. *Ottley*, p. 542.
6. Mars in Armour, standing in the middle of the print, companion to the St. George, (No. 4.) Name on a tablet hung to a tree on the left: H. $5\frac{1}{2}$ in., W. $4\frac{1}{2}$ in. *Ottley*, p. 545.
7. Three Children; one kneeling in the centre, one on the left raising his left hand, and one on the right raising his right hand. Name at full length on a scroll hung to a tree in the centre: H. $5\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. *Ottley*, p. 546.
8. A Female wearing a Helmet, &c., pouring incense on an Altar. *No mark*: H. $8\frac{1}{4}$ in., W. $5\frac{3}{4}$ in. *Sykes's Catalogue*, No. 1080.
9. Perseus and Pegasus. Perseus holding the bridle of the horse with both hands; NM. at top: H. $6\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.
10. The Nativity, in a richly decorated ruined Stable.
11. St. Cecilia, standing. *Sykes's Cat. No. 1047*.
12. Christ crowned with Thorns; beneath a Bishop and a King, with their attendants kneeling. *Sykes's Cat., No. 1044*.
13. St. Jerome in penitence.
14. Group of four Women. *Copy from Albert Durer*.
15. Hercules and the Cretan Bull.
16. Two whole-length Figures on one plate.
17. Two winged Boys supporting a Standard. *British Museum*.
18. St. Roch, with a long staff in his right hand, sitting in an arched building. Landscape with the sun rising in the distance.
19. A Marine Monster holding a Sea-Horse; a Boy with a Torch and Olive Branch sitting on its tail. On a tree on the left a tablet with N. M.: H. $4p. 10l.$, W. $4p.$
20. A Man crowned with Laurel looking at some geometrical figures: "Apelles Poeta," &c. *British Museum*.
21. David holding the head of Goliath. The monogram at bottom on the left: H. $3p. 7l.$, W. $3p.$
22. St. Anthony standing amidst Ruins, turned to the left, holding a book in his right hand to his breast, and in his left hand a crutch and a bell; landscape in the distance, and the pig is partly seen on the left. Monogram at bottom on the right: H. $3p. 1l.$, W. $2p. 6l.$
23. A Saint, with a large bag on his back, running towards the left. In the back-ground a landscape with ruins. The monogram is on a stone on the left: H. $3p. 7l.$, W. $3p.$
24. Lazarus, with two Dogs licking his Sores. Monogram at bottom on the right: H. $3p. 7l.$, W. $3p.$
25. Victory. A winged female figure standing on the ruins of a large building, holding a lance in one hand, and a laurel wreath in the other. On a pillar on the right, VICTORIA, and above, N R.: H. $5p.$, W. $3p. 5l.$
26. Fame. A winged female sitting on some armour, writing FAMA VOLAT on a shield. N M on a pillar on the right: H. $5p.$, W. $3p. 6l.$
27. Neptune, holding a Trident, sitting directed to the left; his left hand is on an urn from which water flows; on the right is a niche with an altar, and a tablet with the letters ONRM. On Neptune's chair, NEPTUNI SIMOLACRON: H. $5p.$, W. $3p. 6l.$
28. Mercury standing, the winged cap on his head

- and the caduceus in his right hand. On the pedestal of a pillar N. J. R. O.: H. $5p.$, W. $3p. 6l.$
29. Mercury standing, caduceus in his left hand, a flute in his right; head three quarters turned to the right. On the pedestal of a pillar, MERCURIO. At bottom in front, N. R. at the side of a vase. *A Niello, not described by Duchesne*.
30. Four Children round a Tree. One on the right sits on a round pedestal; the second leans its head on the knee of the first; the third is on horseback; and the fourth standing. In the centre is a tree with a tablet suspended, on which is inscribed, OPUS NICOLETTI DE MUTINA: H. $4p. 11l.$, W. $3p. 4l.$
31. The Vestal Lucia carrying Water in a Sieve, to prove her virginity. At top on a scroll hangs a tablet with the artist's monogram: H. $4p. 11l.$, W. $3p. 3l.$
32. Goldsmith's Ornament. A Vase surrounded by four Wreaths of Roses. The letters N. R. are by the side of a smaller Vase with pointed top: $5p. 5l.$ square.
33. A similar Ornament with the letters N. R., but without the smaller Vase; same size as the preceding.

Remarks. The first print described by Bartsch, David with the Head of Goliath, holding the Sling in his right hand, is a *Niello*. See Duchesne, No. 16. Bartsch, Nos. 6 to 20, The Life of the Virgin. There are two states of these plates. In the second they are coarsely retouched. For the *variations*, see Bartsch, tom. xiii.]

[MODENA, or MUTINA, TOMMASO DA. This name is on pictures painted in the fourteenth century. With respect to the painter, it is difficult to say little, and useless to say much; so great is the uncertainty that exists among all that have written concerning him and his works. No doubt much of this uncertainty has arisen from artists of that early period being called after the places of their birth, or where they had acquired the right of citizenship, instead of their family name. It appears that his father's name was *Barisino*, and that he was nominated to the citizenship, and to the public notaryship of Trevisi in 1315; in which his family was called *di Modena*. Whether Tommaso was born at Trevisi or at Modena has not been discovered, but on the series of pictures painted by him at the former place, in the chapter-house of the Dominicans, is inscribed "Anno Domini MCCCLII. Prior Tracisimus ordinis predicatorem depingi fecit istud Capitulum, et Thomas Pictor de Mutina pinxit istud." so it may be concluded that he there gave the name of his real country, either because he was born in Modena, or because, descended from a Modenese family, he retained his citizenship, and rather wished to appear of Modena than of Trevisi. But his name is of more importance than it otherwise would have been, on account of various pretensions which works attributed to him have given rise to. The altar-piece, in three compartments, of the Virgin and Child, with Saints Wencelas and Palmatus, patrons of Bohemia, formerly at Carlestein, but now in the gallery of the Belvidere at Vienna, was said to be an oil painting, and to have been painted in 1297; it was, therefore, eagerly caught at by the writers of Germany and Italy, to confute Vasari, and to vindicate the title of their respective countries, in opposition to the Flemish claim. This picture, however, bears no date at present, (though

Zani asserts that it had the date 1357, which Michel read erroneously 1297,) and more recent chemical analysis has shown that it is a *tempera*, and not an oil painting. The figures are half-length, about half the size of life; and the picture bears the following inscription:—

Quis opus hoc finxit? Thomas de Mutina pinxit,
Quale vides lector *Barisini* filius auctor.

Vor Michel reads "*Rarisini*," but Federici, Tiraboschi, and Lanzi show that *Barisini* should be the reading. This is all that can be gathered of certainty with regard to Tommaso da Modena, or Mutina, though much conjecture might be hazarded in reference to Tommaso Bassini, and others simply called Maso, of whom mention is made as flourishing about the same period.]

MODIGLIANI, FRANCESCO. This painter was a native of Forli, and flourished about the year 1600. Lanzi notices some of his works at Urbino, where he is called *Francesco da Forli*, representing a Deposition from the Cross, and some frescoes in the church of S. Lucia. But his best productions are at the Osservanti at Forli, and in the church of S. Maria del Rosario; they are subjects of the Old Testament, among which are Adam and Eve driven from Paradise, the Deluge, the Tower of Babel, and others.

MOELART, JACOB, was born at Dort in 1649, and was for some time a scholar of Nicholas Maas. His progress under that master was considerable, and he proved a reputable painter both of history and portraits. Of his historical works, Houbraeken particularly commends his pictures of Moses striking the Rock, and the Destruction of Pharaoh and his Host. He distinguished himself as a portrait painter, and was employed by the principal persons of his country. He died in 1727.

MOFFEL, C. F. This obscure artist is mentioned by Mr. Strutt as the engraver of a coarse, incorrect etching, representing the Death of St. Francis. It is inscribed, *C. F. Moffel, fecit.*

MOGALLI, COMO, [or *Cosimo*,] an Italian designer and engraver, born at Florence in 1667. He was instructed in design by Giovanni Batista Foggini, a Florentine sculptor, and applied himself chiefly to engraving. He executed part of the plates for a book of Etruscan antiquities, published at Florence in 1724, by Thomas Dempster; and was employed, in conjunction with Antonio Lorenzini and others, to engrave the plates for the *Museo Fiorentino*. We have also some prints by him, after Santo di Tito, F. Perucci, and others. The following are from the pictures in the Florentine gallery:

The Holy Family reposing; after *Albano*; circular.
Apollo and Marsyas; after *Guercino*.

Magdalene carried up to Heaven by an Angel;
after *Guido Cagnacci*.

The Holy Family; after *Coreggio*.

Eve presenting the Apple to Adam; after *Gab. Cagliari*.

Adam and Eve driven from Paradise; after the same.

Christ and the Disciples at Emmaus; after *Palma*.

The Marriage of St. Catherine; after *Fra Bartolomeo*.

David and Bathsheba; after *Salviati*.

The Annunciation; after *Andrea del Sarto*.

The Adoration of the Shepherds; after *Titian*.

A Bacchanalian Dance; after the same.

Philip II., King of Spain; after the same.

[He died about 1730.]

MOGALLI, NICCOLO, was the son of the preceding artist, born at Florence in 1723. After learning the principles of design under Francesco Conti, he was instructed in engraving by J. D. Picchianti. About the year 1750 he went to Rome, where he resided several years, and was employed by the celebrated Winkelman to engrave, from the designs of Casanova, the plates for his work, entitled, *Monumenti antichi, inediti, spiegati et illustrati da Giovanni Winkelmann. Roma, 1767.* He also engraved some plates for the Florentine gallery, and for the cabinet of Portici.

MOHEDANO, ANTONIO, a Spanish historical painter in fresco, and considered one of the best painters of Andalusia, was born at Antequera in 1561. He studied under the celebrated Pablo de Céspedes, but preferring *fresco* to painting in oil he devoted himself to that, and became the most eminent artist of his time. In his practice he followed the system of his master; first to meditate, next to study the composition, and last to trace and design his figures after nature, or from models arranged by himself, and with the assistance of the *lay figure*. Hence he became very happy in his compositions, learned in the art of contrasting his groups, and gave fine character and grandeur of form to his figures. He painted fruit and ornaments with equal skill; and successfully imitated the *grotesques* in the Loggie of the Vatican by Giovanni da Udine. He left many proofs of his merit as a painter, particularly in four pictures for the convent of S. Francisco de Seville, and in the frescoes painted at the same place in conjunction with Alonso Vasquez. At the latter part of his life he returned to Lucena, where he finished the pictures for the great altar of the cathedral of that city, and died there in 1625. Mohedano had also a talent for poetry, of which specimens may be seen in *Flores de poetas ilustres de España*, published by his friend Pedro Espinosa in 1605.]

MOINE, or MOYNE, FRANCIS LE, a French engraver, who was concerned with Berain and Chaveau, in designing and engraving the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre.

MOINE, FRANCIS, an eminent French painter, born at Paris in 1688. He was a scholar of Louis Galloche, under whom he became one of the most promising young artists of his country, and obtained the first prize at the Academy. He did not, however, enjoy the advantage of studying in Italy under the pension of the king, being prevented by the difficulties of the time; and his parents, who were in indigent circumstances, had not the means of supporting him in his travels. By an assiduous study of the best models he could meet with in his own country, he acquired a distinguished reputation, and became a member of the Academy at Paris in 1718. His picture of reception was Hercules and Cacus, which, though not one of his best performances, is remarkable for the correctness of the design. In 1724, Mr. Berger, one of his patrons, formed the project of visiting Italy, and invited Le Moine to accompany him. The proposal was readily accepted, though he may be said to have rather run through the country, than visited it for the purpose of study, being only six months on their journey, and that at a time of life when his principles were already formed. In his short visit to Rome he appears to have been more captivated with the splendid sumptuousness of Pietro da Cortona, and the daring despatch of Lanfranco, than the sublimity of Michael Angelo,

or the graceful dignity of Raffaele. On his return to Paris he was engaged to paint the cupola of the chapel of the Virgin in St. Sulpice, where he distinguished himself by the beauty of his groups, and the freshness of his colouring. This undertaking, which occupied him three years, established his celebrity. He was commissioned by Louis XV. to paint the ceiling of the grand saloon at Versailles, representing the Apotheosis of Hercules, an immense machine, which, in dimensions, is the most stupendous in Europe, as it measures sixty-four feet by fifty-four. It consists of nine compartments, and was finished in four years. This prodigious work procured him the appointment of principal painter to the king at the death of Louis de Boullogne, with a liberal pension. Notwithstanding this flattering patronage, he fell into a state of melancholy and despondency, which his friends endeavoured in vain to dissipate. M. Berger calling on him one day to invite him to his country-seat, he conceived that the officers of justice were come to conduct him to prison; he snatched up his sword, stabbed himself in several places, and as his friend entered his apartment, fell lifeless at his feet. This event happened in 1737, in the forty-ninth year of his age.

MOÏTTE, PETER STEPHEN, a French engraver, born at Paris in 1722. He was a pupil of P. F. Beaumont, and has engraved several plates of portraits and various subjects, in a clear, neat style. His most considerable works were the plates he executed for the gallery of Dresden, and the cabinet of Count Bruhl. We have, among several others, the following prints by him:

PORTRAITS.

J. Restout, Painter to the King; *after de Latour*.
Charles John Francis Hénault, Historian; *after St. Aubin*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Andrea del Sarto*; Dresden collection.

Another Holy Family; *after F. Vanni*; the same.
The Marriage of St. Catherine; *after Coreggio*.

Christ praying on the Mount of Olives; *after the same*.

A Halt of Travellers; *after Wowermans*.

The Watering-place; *after the same*.

The Dutch Cook; *after Gerard Douw*.

The Fish Woman; *after the same*.

Æneas saving his Family from the Burning of Troy; *after M. Corneille*.

The Triumph of Venus; *after Boucher*.

The Pleasures of Summer; *after the same*.

Several Prints after *Greuze*, *Cochin*, and other masters.

[He died about 1780.]

MOÏTTE, F. A., [FRANÇOIS AUGUSTE,] was the son and pupil of the preceding artist, born at Paris, about the year 1748. We have by him several plates *after Greuze*, and other masters; among which are the following:

A pair, Poetry and Painting; *after Greuze*.

A Flemish Repast; *after Jordaens*.

[MOL, JAN BAPTIST VAN, a contemporary and imitator of Rembrandt, of whom there are no further details.]

MOL, PETER VAN. This painter was born at Antwerp in 1590, and was brought up in the great school of Rubens. He painted history with no mean reputation, and was employed for some of the

churches in Flanders and Brabant. In the cathedral at Antwerp is a picture by him of the Adoration of the Magi, finely coloured, in the style of his master; and in the gallery of the Louvre is a dead Christ, with the Holy Women, St. John, and Joseph of Arimathea. He died at Paris in 1650. [Immerzeel and Balkema say he was born in 1580. His pictures are coarse imitations of Rubens, but are too frequently ascribed to that master.]

MOLA, PIETRO FRANCESCO. This eminent painter was born at Coldra, in the Milanese state, in 1609. He was the son of an architect, who placed him under the tuition of Giuseppe Cesari d'Arpino, at Rome; but his father's affairs calling him to Bologna, he was accompanied thither by his son, and he became a disciple of Francesco Albano. He did not however adopt the principles of either of those masters, but sought a bolder style of design, and a more vigorous colour. The works of Guercino were particularly the objects of his admiration, and he was ambitious of acquiring the energy and powerful effect of his chiaro-scuro, and the magic of his relief. Aiming at a fresher and more harmonious system of colour than he found in the works of Guercino, he went to Venice, where he studied the best productions of the great masters of the Venetian school. He returned to Rome in the pontificate of Innocent X., by whom he was employed in several considerable works, particularly a chapel in the church del Gesu, where he painted in fresco St. Peter delivered from Prison, and the Conversion of St. Paul, which gained him great reputation. He was not less patronized by Alexander VII., for whom he painted his most celebrated work of Joseph making himself known to his Brethren, in the pontifical palace of Monte Cavallo. In the church of S. Maria della Vita, at Milan, are two of his most admired performances, representing St. John in the Wilderness, and St. Paul the Hermit. The figures are designed with a correctness and dignity worthy of the Caracci; and in the latter he has introduced a noble landscape, resembling that in the famed St. Peter Martyr by Titian. Although Mola reached a distinguished rank as an historical painter, he is still more esteemed for his admirable landscapes, to which his genius and inclination seem to have particularly directed him. His scenery is sometimes solemn and sublime; and when his sites are more pleasing and extensive, they are always marked with a grandeur, which is hardly surpassed in the best productions of Caracci or Domenichino. His touch is firm and free, and his colouring unusually vigorous and glowing. The figures with which they are decorated generally represent some subject of history or the fable, and are introduced with infinite taste and intelligence. He died at Rome in 1665. We have a few etchings by P. F. Mola, executed in a spirited and masterly style. The following are by him:

The Virgin suckling the Infant Jesus; *after his own design*.

The Holy Family, with Angels. This plate was first etched by Mola, and was afterwards finished with the graver by a clumsy, unskilful hand.

Joseph discovering himself to his Brethren. This print has been sometimes attributed to *Carlo Maratti*.

The Holy Family, with Angels presenting Flowers to the Infant Jesus; *after Albano*.

[There is a difference in writers respecting the dates

of this artist's birth and death. Passeri says he was born in 1612, and died in 1668; Pascoli, that he was born in 1621, and died in 1666. There are three pictures by him in the National Gallery.

MOLA, JOHN BAPTIST. This artist has been said to be the brother of Pietro Francesco Mola, but, according to the authorities of Malvasia, Orlandi, and others, which have been followed by Lanzi, and adopted by d'Argenville, he was of a different family, and was a native of France, born about the year 1620. After passing some years in the school of Simon Vouet at Paris, he went to Italy, and studied at Bologna, under Francesco Albano, by whose instruction he became a reputable painter of history and landscape. When Albano was invited to Rome, he was accompanied to that capital by Mola, where he passed some time, studying the works of the best masters, and particularly the Farnesian Gallery, by Annibale Caracci. Among his best performances at Rome are four large landscapes, in the Salviati palace, painted entirely in the charming style of his instructor. We have a few etchings by this artist; among others,

Cupid in a Car, drawn by two little Loves; *after Albano.*

[Zani places his birth in 1616, and his death in 1661.]

MOLENAER, JOHN, a Dutch painter of drolls and merry-makings. His pictures are ingeniously composed, and are coloured with a richness and harmony approaching the admirable productions of Adrian Ostade, though greatly inferior to that artist in the beauty of his pencil, and the expression of his heads.] *Jan, Jan Miense, Nicolas Miense, and Nicolas Molenaar,* are strangely mixed up in the accounts of the Dutch writers. They were probably relations, if not brothers, and flourished at the same period. The name of J. Molenaar (sometimes *Molenaar*) is of most frequent occurrence. His subjects are interiors, with merry-makings of the lower classes, very well painted, with a good management of light and shade, and characteristic expression; but not to be compared with Adrian Ostade. His name is found on landscapes under the influence of winter, with figures skating, and other amusements, in which he gives a true representation of the season as it appears in Holland: in these his skies and atmosphere are excellent. The other three named, are said to have painted similar subjects; it is probable that they frequently assisted each other. Pictures occur with the name Molenaar only; these are generally of an inferior quality.]

MOLIGNY, C. D., a French engraver, who resided at Paris about the year 1760. He engraved several portraits, principally *after Cochin*, among which is that of Jean Brute, Curé de St. Benoît.

[MOLITOR, MARTIN VON, a landscape painter and engraver, born at Vienna in 1759, and died in the same city in 1812, was a pupil of Christian Brand. His landscapes, both in oil and in water-colours, were much admired and sought for by amateurs and connoisseurs. Bartsch published a Catalogue raisonné of his etchings, consisting of 52 pieces, which Nagler has copied into his work. Some of his designs have been engraved by Gabet and Bartsch; these are distinguished by their initials, in addition to M. M. with which he marked his etchings; as for example, *M. M. inv. A. Btch f.* — *M. M. d. G. S.*, the last signifying, *Martin von Molitor delineavit*, (François.) *Gabet, sculptsit.*]

MOLYN, PETER, the ELDER. This artist was

born at Haerlem about the year 1600. He painted landscapes in a very pleasing style. His skies and distances are touched with lightness and delicacy, and his fore-grounds are enriched with buildings and ruins in a picturesque manner. We have several spirited etchings by this artist, which are incorrectly attributed by Mr. Strutt to his son, Peter Moly, called Tempesta. They are executed in the style of John Vandevelde. His prints are generally signed with his name, the P. and M. being joined

thus *M*. Among others are the following:

A set of four Landscapes; inscribed, *P. de Moly, fec. et exc.* 1626.

Another set of four Landscapes; *P. Moly, fecit.* 1626.

Several Candle-light pieces and dark subjects.

MOLYN, PETER, the YOUNGER, called TEMPESTA, or PIETRO MULIER. This painter was the son of the preceding artist, born at Haerlem in 1637. He learned the principles of the art from his father, but having seen some of the hunting-pieces by Francis Snyders, he applied himself with great zeal to imitate the style of that master, and with so much success, that his pictures were scarcely less esteemed than those of Snyders. He did not confine his talents to huntings and animals, but equally excelled in painting sea-storms and tempests, in which he represented the violent agitation of the waves, and the horrors of shipwreck, in the most impressive manner. When he was twenty-five years of age, he went to Italy, where his ability in depicting these disastrous subjects acquired him the name of Il Tempesta. At Rome his works were particularly admired; and he was so much employed, that he was under the necessity of calling in the assistance of a coadjutor, whose sister he married. His reputation reached Genoa, whither he was invited, with offers of the most tempting kind, and, in an evil moment, he was induced to accept them. His reception, and the encouragement he met with, were most flattering; and he was in the most brilliant career of fortune and fame, when the indulgence of a fatal passion blasted all his prospects, and from the enviable height of the public esteem and admiration, plunged him into the abyss of guilt, remorse, and infamy. He conceived a violent attachment to a Genoese lady of great beauty, and finding that it was in vain to hope for a return of it whilst his wife lived, he formed the horrible project of putting an end to her life. To accomplish his dreadful purpose, he invited her to join him at Genoa, and employed assassins to murder her on the way. His crime did not long escape the vigilant eye of justice; he was arrested on suspicion, and many circumstances appearing to corroborate his guilt, he was sentenced to an ignominious death. The intercession of his powerful friends, and perhaps some consideration for his talents, occasioned his punishment to be changed to perpetual imprisonment, of which some years had passed, when the French bombarded Genoa, and as the city was in danger of being burned, the doge ordered the prisons to be opened, and Tempesta escaped into the duchy of Parma. It is said that some of his finest works were those he painted during his imprisonment. He passed the remainder of his life at Parma and Milan, where his pictures were held in the highest estimation. He died in 1701. [Balkema, differing from all writers of credit, says that he was born in 1643, and died in 1699.]

[MOMMERS, HENDRIK, born at Haerlem in 1623, studied at Rome, and was called by the associated artists there *Meleager*. His subjects are Italian vegetable markets with peasants, landscapes and animals, seldom without an ass. Occasionally he painted sea-ports, which may easily be mistaken for the work of Weenix. His colouring is warm and pleasing, and his handling vigorous and clean. On his return to his native country he received scholars, some of which proved respectable painters; Brackenbourg, Bernard van Schendel, and Thierry Maes, were of the number. He signed his pictures with his initials, *H. M.*, and sometimes in full. He died in 1697. Balkema mentions an artist of the same name, who went to Italy, painted the same subjects, and who he says was a scholar of Karel du Jardin. He says that he was born at Haerlem in 1650, and died in 1708. There is but little doubt that it means the same painter.]

MOMPER, or MOMPERT, JOOS, or JODOCUS. This painter was born at Antwerp in 1580. As it is not known under whom he studied, and as his manner does not resemble that of any painter of his country, it is probable that he had no other instructor than nature. He painted mountainous landscapes in a bold, free style, and appears to have taken his views from the romantic scenery of Switzerland, rather than the confined prospects in his own country. Contrary to the usual style of the Flemish artists, his works have nothing of the precise finishing which was so much admired in the pictures of Breughel and Savery. His pencil is broad and facile, and his colouring clear, and of an agreeable effect, though in the forms of his trees and mountains there occasionally appears the stiffness and formality of a mannerist. His pictures are frequently decorated with figures by the elder Teniers, [Franks,] or John Breughel. Vandyck painted the portrait of Momper, among the celebrated artists of his country, and has etched a plate of it himself. He etched a few plates of landscapes from his own designs, which are scarce. [He died in 1638.]

MONA, or MONNA, DOMENICO, was born at Ferrara in 1550, and was a disciple of Giuseppe Mazzuoli, called *il Bastaruolo*. He possessed a prompt and ready invention, and an astonishing facility of execution, which accounts for the extraordinary number and magnitude of the works he has left at Ferrara, where there is scarcely a church or public edifice which does not possess something of his hand. There is a surprising inequality in his works; and in viewing his best performances, such as the Birth of the Virgin, and the Nativity of our Saviour, in S. Maria in Vado; and the Entombing of Christ, at the Servi; it appears unaccountable, that, with the possession of such powers, he could be so negligent of his fame, as to expose to public view the slight and imbecile productions which form the majority of his works. Lanzi attributes this incoherence to occasional derangement of mind, and reports, that in a fit of insanity he killed an officer of the household of the Cardinal Aldobrandini, which obliged him to take refuge in the duchy of Parma, where he died in 1602.

MONACO, PIETRO, a modern Italian engraver, born at Belluno about the year 1738. He chiefly resided at Venice, where he published, in 1763, a set of one hundred and twelve plates, after the most celebrated pictures at Venice. These prints are very unequal; some of them, however, possess considerable merit. The following are his most esteemed prints:

PORTRAITS.

Giovanni Batista Tiepolo; *after a picture by himself.*

Jacopo Tatti, called Sansovino, Sculptor; *after Titian.*

SUBJECTS AFTER VARIOUS MASTERS.

Tobit restoring his Father's Sight; *after Dom. Feti.*

The Adulteress before Christ; *after P. Veronese.*

The Nativity; *after Seb. Ricci.*

The Murder of the Innocents; *after Giulio Carpioni.*

The Last Supper; *after Pittoni.*

Lot and his Daughters; *after P. Liberi.*

Christ conducted to Mount Calvary; *after Gio. Bat. Tiepolo.*

Christ with the Disciples at Emmaus; *after Gio. Bellini.*

The Presentation in the Temple; *after Anto. Balestra.*

[Zani says that P. Monaco worked in 1743 and 1751; if so, he must have been born earlier than is stated in the text.]

MONAMY, PETER. This painter was a native of Jersey, born about the year 1670. His parents were in indigent circumstances, and he was sent to England when a boy, and apprenticed to a house-painter on London Bridge. But, as Lord Orford observes, speaking of this artist, "where nature gives talents, they break out in the homeliest school. The shallow waves which rolled under his window, fitted him to imitate the turbulence of the ocean." The sea-pieces of Monamy are inferior to those of William Vandevelde, but they are equalled by few painters of those subjects. His calms, particularly, are sunny and transparent, and his vessels are designed and equipped with the greatest correctness and precision. He died in Westminster in 1749. [The pictures of Monamy should not be named with those of W. Vander Velde; they are very inferior productions, and seldom admitted in choice collections. It is true that his works were at one time popular, but it was in the age of ignorance of these matters, when such critics in art as Walpole guided the public taste.]

MONANNI, MONANNO. According to Baldinucci, this painter was a native of Florence, and was a disciple of Cristofano Allori. He went early to Rome, where he painted history with some reputation, and was received into the Academy there in 1652. In the church of S. Giovanni Decollato at Rome, is a picture by him of the Baptism of Christ by St. John.

MONCALVO, IL. See CACCIA.

MONCORNET, BALTHAZAR, a French engraver, who flourished about the year 1650. He chiefly resided at Paris, where he followed the business of a printseller. Basan styles him one of the most indifferent engravers of his country, which is treating him with more severity than he merits, as France has certainly produced many artists inferior to him. He engraved an almost incredible number of portraits, and a few subjects after Rubens, and other masters, among which are the following:

The Battle between Constantine and Maxentius; *after Rubens.*

The Triumph of Constantine; *after the same.*

A set of Ornaments for goldsmiths.

A small etching of Rabbits, in imitation of the style of *Hollar*.

[Nagler says he was born in 1630, at Rouen, and

died in 1670. He gives a long list of portraits and other prints by him, among which he mentions "Le Branle des Modes depuis François I. jusqu'en 1695." Perhaps the figure 9 should be 6. Zani says Moncornet flourished from 1622 to 1663.]

MONDINI, FULGENZIO. This painter was a native of Bologna, and flourished about the year 1658. He was a scholar of Guercino, and painted history with considerable reputation. This able artist is particularly commended by Malvasia, who asserts that he was one of the most promising young painters of that period, and would have reached a distinguished rank in the art, if his talents had been permitted a longer career. He died young, at Florence, where he had been employed by the court. There are several of the works of this artist in the churches at Bologna, of which the following are the most worthy of notice. In the *Annunziata* are two admired pictures by him, of the Angel appearing to St. Joseph in his Dream; and the *Rest of the Holy Family in Egypt*. In S. Petronio, two frescoes of subjects from the Life of S. Antonio di Padoua.

MONERI, GIOVANNI. He was born at Visone, a small town near Acqui, in Piedmont, in 1637, and studied at Rome under Romanelli. In 1657 he returned to his native town, and gave proof of his ability in a picture of the *Assumption*, painted for the Cathedral at Acqui. At a more advanced age, and with an improved talent, he painted an esteemed picture of the *Presentation in the Temple*, for the church of the Capuchins. He died in 1714.

MONGEROUX, M. DE, a French amateur engraver, who, for his amusement, etched some plates, among which is a landscape with figures and animals; *after Casanova*.

MONI, J. According to Papillon, this artist was a native of Lyons, and flourished about the year 1570. He was an eminent engraver on wood, and executed a set of cuts from his own designs, for the *Bible History*, published at Lyons, by William Rouille, in 1570. He also copied the engravings on wood from the Bible, executed by Solomon Bernard, called Little Bernard, which copies were published at Lyons in 1582. He sometimes marked his prints with the initials of his name, and sometimes with the monogram **M**.

[**MONI, LOUIS DE,** born at Breda in 1698, was a scholar of Van Kessel, Emanuel Biset, and Philip Van Dyck. He painted small pictures, in which he endeavoured to imitate the manner of Gerard Dou. His compositions are simple and animated, and are deserving of high commendation. He understood the principles of light and shade, and the harmony of colour. His handling is free, light, and firm. His pictures are found occasionally in the best collections. He died at Leyden in 1771.]

MONNICKS, or MONNIX. This painter was born at Bois-le-Duc in 1606. It is not said by whom he was instructed, but he went early to Italy, and studied several years at Rome. He chiefly excelled in architectural views, markets, and conversations. His talents recommended him to the notice of Urban VIII., who took him into his service with a liberal establishment, and employed him in several important works during his residence at Rome. He painted the most remarkable views in that capital, the Colosseum, the Columns of Trajan and Vespasian, the Campo Vaccino, and the other interesting scenery of that city and its vicinity. He was a perfect master of perspective, and the figures which

decorate his pictures are correctly drawn, and touched with great spirit. The works of this master are almost entirely confined to Italy, where he passed the greater part of his life. He did not return to Holland until he was upwards of seventy, and died at Bois-le-Duc in 1686.

MONNOYER, JOHN BAPTISTE, called BAPTISTE. This eminent flower-painter was born at Lisle in 1635. He studied at Antwerp, and for some time applied himself to historical painting; but finding that his genius led him to another branch of the art, he attempted to paint flowers and fruit, in which he greatly distinguished himself. He went young to Paris, where his works were greatly admired; and in 1663 he was received into the Academy with distinction. He was employed in ornamenting the palaces of Versailles, Trianon, Marly, and Meudon. This flattering encouragement did not prevent him from accepting the invitation of Lord [the Duke of?] Montague, then our ambassador to France, to accompany him to England. His first performances were several pictures of flowers and fruit, for the embellishment of Montague House, now the British Museum, which are amongst the finest of his works. During a residence of nearly twenty years in London, he painted an infinite number of pictures, which decorate the mansions of the nobility, and the collections of individuals. If the pictures of John van Huysum, Rachel Ruysch, and Mignon, are admired for the velvet softness of their pencil, and the polished finishing of every object, those of Baptiste claim our admiration, by the boldness of his compositions, the energy of his touch, and the force and vigour of his colouring. J. B. Monnoyer etched a few plates from his own designs, representing vases with flowers, which are executed in a tasteful and spirited style. He died in 1699. [The pictures by *Baptiste*, (for so he chose to call himself,) though deserving of the praise bestowed on them, are held, comparatively, in little estimation by collectors; he etched some, and others have been engraved to the number of 80, forming a folio volume. He exercised his talent at Burlington House, at Lord Carlisle's, at Hampton Court, at the Duke of St. Alban's, at Windsor, and at Kensington Palace, where he painted a looking-glass for Queen Mary.]

MONNOYER, ANTHONY, called YOUNG BAPTISTE, was the son and scholar of the foregoing artist, and painted flower-pieces in the style of his father, which, though not destitute of merit, were greatly inferior to those of John Baptiste Monnoyer.

MONOSILIO, SALVATORE. This painter was born at Messina about the year 1700, and studied at Rome under Sebastiano Conca, whose style he followed with some reputation. There are several of his works in the public edifices at Rome. He painted the ceiling of one of the chapels in S. Paola della Regola; and a picture of S. Pascale in the church of SS. Quaranta. In the church of the Priests of the Mission, is one of his best works, representing the Conversion of St. Paul.

MONSIGNORI, FRANCESCO, was born at Verona in 1455, but was brought up in the school of Andrea Mantegna at Mantua. He painted history with considerable success, and was much patronized by the Marchese Francesco Gonzaga. Less learned and correct in his design than Mantegna, he is more modern in his style; and his colouring, particularly in the carnations, has more of the *morbidness*. He excelled in painting animals, which he was fond of introducing into his works. In the church of the

Franciscans, at Mantua, is one of his best pictures, representing S. Lodovico; and in the refectory some perspective views, which show him to have been a perfect master of that branch of the art. He died in 1519.

MONSIGNORI, GIROLAMO, was the brother of the preceding artist, born at Verona about the year 1460. At an early period of his life he became a monk of the order of the Dominicans, and painted some altar-pieces for the church of his monastery. In the great library of S. Benedetto is a fine copy by this artist of the celebrated Last Supper, by Lionardo da Vinci, which, according to Lanzi, is considered the best that has been painted of that miracle of art. He died in 1520.

MONT, DEL. See DELMONT.

MONTAGNA, BENEDETTO. This artist was a native of Vicenza, and flourished about the year 1500. According to Ridolfi, he painted some pictures for the churches in his native city, which are so much in the style of Giovanni Bellini, that they may be mistaken for the works of that master. He is, however, better known as an engraver than a painter; and though his works are very feeble and imperfect, both in design and execution, they are deserving of notice, as among the earliest specimens of the art in the Venetian states. It is probable that some of the prints of Albert Durer, which were brought to Venice, and the early works of Marc Antonio, who resided some time in that city, might have encouraged him to attempt the art, which may be said to have been then in its infancy in Italy, as at that time Marc Antonio had not produced any of his capital works. The prints of Benedetto Montagna bear a slight resemblance to the earliest and rudest engravings of Marc Antonio. They are from his own designs, and are usually signed with his name at length; they are now become very scarce. We have, among others, the following by him:

The Virgin seated, holding the infant Jesus, St. John is standing by her side, and St. Joseph appears below. In the back-ground is a town, with a river and a bridge over it.

A young Man sitting on a Rock.

Venus punishing Cupid.

The Rape of Europa.

The Judgment of Midas.

A Naked Figure standing by a Tree.

Two Figures, an elderly Man playing on the bagpipes, and a young one playing on the violin.

Three Women, in a landscape, one of them taking a Child from a Tree. [Birth of Adonis.]

A Landscape, with a Cottage, and an old Man seated on a bank.

[Zani gives inscriptions with dates that show Benedetto painted in 1524 and 1533. Bartsch describes 33 prints by him; many of them have his name in full. Some writers confound *Benedetto*, as a painter, with his father, *Bartolommeo*.

The following twenty prints by *Benedetto Montagna* are not described by Bartsch.

1. The Nativity, with Joseph at the Well; copy of Albert Durer. H. 7¼ in., W. 4¾ in. B. M. on a tablet hung from the upper part of the house. (*Sykes*, 1095.)

2. St. Anthony standing praying; pig on the right at bottom. B. M. in the middle at bottom. H. 10¼ in., W. 7½ in.

3. Two Hunters observing a Stag which lies on the ground, pierced by a javelin. In the sky on the right the name. H. 5½ in., W. 3¼ in.

4. Venus standing Naked, holding a mirror in her right hand; no name. H. 11¼ in., W. 6¾. (*Sykes*, 1098.)

5. River God seated on a Rock on the right; Cupid, a back figure, on the left. H. 6¾, W. 4¾. (*Ottley*, p. 529.)

6. The Saviour standing, in a landscape, after his resurrection; a banner in his right hand, and a scroll in his left; Jerusalem in the distance. H. 10p. 5l., W. 8p. 1l.

7. A Woman with two Children, and a Man seated, in a landscape.

8. A Nymph with two Children and two Satyrs; she is lying naked in a garden suckling a Child at her right breast; the Satyrs are lifting the curtain on the right. H. 6p. 5l., W. 8p. 5l.

9. The Holy Family seated near a fountain.

10. River Goddess, with winged Boy holding a sphere. (*British Museum*.)

11. The Sorceress. Copy from Albert Durer. The letters B. M. are at bottom on the left. H. 4p. 3l., W. 2p. 8l.

12. An old Man in a Turban, with a book in his hand, sitting on a bank. H. 3p. 8l., W. 2p. 9l.

13. Holy Family, in a landscape, St. Joseph holding the little St. John's feet; name at full length at top, on the left. H. 6p. 1l., W. 3p. 11l.

14. Christ in the Manger, with the Ox and Ass near him; the Virgin is kneeling, praying, and St. Joseph stands behind a kneeling angel. Near the Virgin kneels St. Catherine with the wheel, and between them a monk with a cross. The artist's name at full length. H. 6p. 1l., W. 5p. 5l.

15. Riposo in Egypt. The Virgin sitting on the bank of a river; at the top is the name of the artist. H. 7p. 9l., W. 5p. 9l. (*Paignon Dijournal*.)

16. St. Catherine, in a landscape, with a palm branch in her right hand, and a book in her left; on a socle BENEDETTO MONTAGNA. H. 6p. 3l., W. 5p. 8l.

17. Christ standing in the middle of the plate at the foot of the Cross, showing his wounds; he is naked, and his coat, the dice, the sponge, the reed, and a skull, are at his feet. In the middle at bottom B. M. H. 4p. 2l., W. 2p. 7l. (*Copy of A. Durer*, N^o. 20.)

18. The Saviour. Mentioned by Brulliot.

19. The Virgin suckling the Infant. (*Copy of A. Durer*, N^o. 34,) marked B. M.

20. The Satyr and his Family, three figures. He is standing against a tree, blowing a horn. H. 6p. 3l., W. 4p. 1l.]

MONTAGNA, MARCO TULLIO. According to Baglione, this painter was a native of Rome, and flourished in the pontificate of Clement VIII. He was a disciple of Federigo Zuccaro, and painted history both in oil and in fresco, with some reputation. In the church of S. Cecilia, the ceiling is painted by this master; and in S. Niccolo in Carcere, is an altar-piece by him, representing a subject from the life of St. Nicholas.

MONTAGNA, MATTHEW. See PLATTENBERG.

MONTAGNANA, JACOPO. This painter was a native of Padua, and flourished from the year 1495 till after 1508. Vasari and Ridolfi call this artist Jacopo Montagna, but his real name was Montagnana, as appears from a signature on a picture of the Resurrection by him, in the Vescovado at Venice, which he has marked, *Jacopus Montagnana*, 1495.

In the Sala del Consiglio, at Belluno, there is a picture by him, representing a subject from the Roman History, which, if we may judge from an epigram written under the work, in ancient characters, must have been regarded as one of the most esteemed productions of the time. It is a copious composition, and at first sight might be attributed to Andrea Mantegna, from the correctness of the design, and the draping of the figures. The inscription is as follows :

Non hic Parrhasio, non hic tribuendus Apelli,
Hos licet auctores dignus habere labor.
Euganeus, vixdum impleto ter mense, Jacobus
Ex Montagnana nobile pinxit opus.

MONTAGU, ———. This artist was a native of France, and flourished about the year 1760. He engraved several architectural subjects and views in Rome.

MONTALTO. See **DANEDI**.

MONTANINI, PIETRO, called **PETRUCCIO PERUGINO**. This painter was born at Perugia in 1619. He was first a scholar of **Ciro Ferri**, but his genius leading him more to landscape painting than historical subjects, he left that master, and became a disciple of **Salvator Rosa**. His landscapes are designed in the bold and romantic style of his instructor, though very inferior in the design of his figures. There are many of his works in the private collections at Perugia. He died in 1689. [**Pascoli** and **Zani** say he was born in 1626.]

MONTELATICI, FRANCESCO, called **IL CECCO BRAVO**. According to **Orlandi**, this painter was born at Florence about the year 1600, and was a scholar of **Giovanni Bilivert**. He did not, however, attach himself entirely to the style of that master, but blended the taste of his instructor with that of **Domenico Cresti**, called **Passignano**. He was a tolerably correct designer, and no vulgar colourist. The name of **Il Cecco Bravo** was given him on account of his touchy and quarrelsome disposition. Of his works at Florence, the most remarkable are, the **Fall of Lucifer**, in the church of the **Teatini**; and a fine picture of **S. Nicollo Vesovo**, in **S. Simone**. He was invited to inspruch by the **Archduke Ferdinand**, and died there, painter to the court, in 1661.

MONTEMEZZANO, FRANCESCO, was born at Verona about the year 1555, and was brought up in the school of **Paolo Veronese**, whose style he followed in the copiousness of his compositions, the airs of the heads, and the splendour of his draperies; but his pencil is tame and spiritless, and his colouring languid and weak. His most respectable performances are, his picture of the **Annunciation**, in the church of the **Osservanti alla Vigna**, at **Venice**; and **Christ appearing to Magdalene**, in the church of **S. Giorgio**, at **Verona**. He died in 1600, in the prime of life.

[**MONTEN, DIETRICH**, an eminent German battle painter, was born at **Dusseldorf** in 1799. He showed from his earliest youth a great love for accounts of wars and battles, and **Homer**, **Tasso**, and **Ariosto** were his favourite authors. In order that he might have some practical knowledge in military matters he enlisted, as a volunteer, in the Prussian army, and served for twelve months. At the expiration of his term of military service he entered the **Academy of Arts** at **Dusseldorf**, and after studying there for two years, removed to **Munich**, in order to benefit by the instruction of **Peter Hess**. He soon attracted the attention of **Cornelius**, then at the head of the painters at **Munich**, who intrusted him with the execution of three of

the frescoes of the arcade of the **Hofgarten**; namely, the **Storming of the Turkish Entrenchment** by the **Bavarians** at **Belgrade**, in 1717, the **Battles of Arcis sur Aube**, and the granting of the **Bavarian Constitution** by **Maximilian Joseph** in 1818. He painted many other large battle-pieces, in which the **Germans** figure as the victors; and also many smaller pictures, in all of which, it is said, extraordinary spirit in the incidents and in the execution, and a display of fine drawing and good colouring, are conspicuous, though in some parts too sketchy and undefined. He wanted the necessary patience for elaborate modelling and uniform finish. All his works have an agreeable effect; their greatest defect is an occasional extravagance of action. His horses are always very spirited. He died in 1843.]

MONTENAT. This artist was an engraver on wood, and, according to **Papillon**, executed several cuts from the designs of **Simon Vouet**. [**Dumesnil** mentions a print by him of the **Virgin and Child**, inscribed *J. Montenat, fecit.*]

MONTEPULCIANO. See **MOROSINI**.

MONTERO, DE ROXAS, JUAN DE, a Spanish painter, born at **Madrid** in 1613. He was a disciple of **Pedro de las Cuevas**, and studied in Italy. Of his pictures in the churches at **Madrid**, **Palomino** particularly commends the **Assumption of the Virgin**, in the church of the **Colegio de Atocha**; the **Angel appearing to St. Joseph**, in **San Juan de Alarcon**; and the **Destruction of Pharaoh's Host**, in the sacristy of the convent of **la Merced**. He died at **Madrid** in 1680, aged 70. [He copied and imitated the pictures of **Caravaggio**; he died in 1683, aged 70.]

[**MONTERO, LORENZO**, born at **Seville** in 1656, excelled in architectural decorations, landscapes, fruit and flowers, which he painted in distemper. He was much employed at the **Retiro**, but his works there have perished. In the chapel of **St. Martha** in the church of **St. Jerome** at **Madrid**, are still to be seen traces of his skill in ornamental design. He was not equally successful in oil painting; the only work worthy of notice, in this way, being the portrait of **Philip V.**, which is dated 1701. He died at **Madrid** in 1710.]

MONTI, FRANCESCO, called **IL BRESCIANO DELLE BATTAGLIE**. This painter was born at **Brescia** in 1646, and was first a scholar of **Pietro Riechi**, but afterwards studied under **Il Borgognone**. He excelled in painting horses and battles, which he designed in a spirited and masterly style, and acquired the name of **Il Bresciano delle Battaglie**. There are many of his works at **Rome**, **Genoa**, and **Parma**, where they are held in considerable estimation. He died in 1712. [**Zani** says in 1703.]

MONTI, FRANCESCO, BOLOGNESE, was born at **Bologna** in 1685, and was brought up in the school of **Giovanni Gioseffo dal Sole**. On leaving that master, he was taken into the protection of the **Conti Ranuzzi**, for whom he painted one of his finest pictures of the **Rape of the Sabines**. He was afterwards employed at the court of **Turin**, where he painted the **Triumph of Mordecai**, an ingenious and copious composition, which is highly commended by **Crespi**. Of his numerous works in the churches at **Bologna**, the most esteemed are, **Christ with the Disciples** at **Emmaus**, at the **Osservanti**; the **Virgin in glory**, with **S. Barbara** and **S. Filippo Neri**, in the **Madonna di Galeria**; and the **Martyrdom of S. Fedele**, at the **Cappuccini**. He died in 1768.

[**MONTFORT**. See **BLOCKLAND**.]

MONTI, GIOVANNI BATISTA. According to

Soprani, this artist was the son of a poor mendicant, born at Genoa about the year 1610. When a boy, he discovered an uncommon disposition for the art, by sketching on the walls of the houses, which being noticed by a Genoese nobleman, he charitably took him under his protection, and placed him as a pupil under Luciano Borzoni. His progress under that master was so rapid, that it surprised his instructor, and he became a respectable painter of history. He was, however, more distinguished for his excellence in portraits, and painted the principal personages of his country. He died of the plague in 1657.

MONTICELLI, ANDREA. According to Orlandi, this painter was born at Bologna in 1640, and studied perspective under Agostino Mitelli. He designed some architectural views in imitation of that master, but he chiefly excelled in painting flowers, fruit, vases, and other still-life, which he touched with freedom and spirit, and he was a tolerable colourist. He died in 1716.

MONTICELLI, MICHELE ANGELO, was born at Bologna in 1678, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Domenico Viani. He excelled in painting landscapes and battles, of which his biographer Crespi speaks in terms of the highest approbation. No painter of his time surpassed him in the degradation of his distances, the forms and foliage of his trees, and the judicious arrangement of his plans; and his figures were designed with correctness and spirit. In the midst of a promising career, he had the misfortune of losing his sight in the prime of life. [According to Zani he was born in 1670, and died in 1748.]

MONTMIRAL, THE MARQUIS OF. This French nobleman is said by Basan to have etched several plates of landscapes, from his own designs, and others *after Albert*. They are dated about the year 1733.

MONTORFANO, GIOVANNI DONATO. This painter was a native of Milan, and flourished about the year 1495. In the refectory of the Dominicans delle Grazie, he painted a picture of the Crucifixion, a composition of many figures, which would have been more the object of public admiration, if it had not been placed so near the celebrated Last Supper, by Lionardo da Vinci. With such a rival, he was not likely to be able to compete, to whom the greatest masters would be little degraded by yielding the palm. There is a just and natural expression in the heads, which, if it had been accompanied by a more elegant turn of the figures, and more graceful attitudes, he would have been equalled by few of his contemporaries. In the picture is a group of soldiers at play, in which every face is impressed with the character of attention, and the impatient desire of gain, which is admirably depicted. The back-ground represents the City of Jerusalem, in which the perspective and distance are correctly observed. [Zani says he was born in 1440, and died in 1510.]

MONVERDE, LUCA. This painter was born at Udina in 1501, and was a disciple of Pellegrino di San Daniello. This promising artist was only permitted a short career in the art, in which he would otherwise have probably acquired a distinguished reputation. He painted an altar-piece for the church of S. Maria delle Grazie at Udina, representing the Virgin and Infant, with SS. Gervasio e Protasio, which rendered his premature death lamented by every admirer of the art. He died in 1522.

MOOJAERT, or MOOYAERT, NICHOLAS, a Dutch painter and engraver, born at Amsterdam about the year 1600. He is said to have formed his style by imitating the works of Adam Elsheimer, and painted landscapes with figures, in the manner of that master. He has the credit of being the instructor of Jacob vander Does, Solomon de Coninck, John Baptist Weenix, and other eminent artists. He engraved several plates from his own designs, among which are the following:

A set of six of different Animals.

Lot and his Daughters; in the style of *Elsheimer*.

A Landscape, with cattle.

[See MOYAERT.]

MOOR, KAREL DE. This eminent painter was born at Leyden in 1656. He was intended by his parents for one of the learned professions, but a decided inclination for the art induced his father to place him under the care of Gerard Douw. His progress was considerable, but being desirous of distinguishing himself on a larger scale than was practised by that master, he was sent to Amsterdam, where he became a scholar of Abraham vanden Tempel. The death of that painter, when he was only sixteen years of age, obliged him to search after another instructor, and his election fixed on Godfrey Schalcken, under whom he studied at Dort for some years. His first productions on leaving that master, were portraits and domestic subjects, which were generally admired, and procured him immediate employment, and he was esteemed one of the ablest artists of his time. The states of Holland commissioned him to paint a picture for their council chamber, and left the choice of the subject to himself, provided that it related to the administration of justice. On this occasion, de Moor proved himself capable of nobler exertions than those which had hitherto engaged his pencil. He painted the terrible Judgment of Brutus condemning his two Sons to Death, which he represented in the most awful and impressive manner. The celebrity of Karel de Moor reached Italy, and the Grand Duke of Tuscany expressed a desire to have his portrait, painted by himself, to be placed among the illustrious artists in the Florentine Gallery, which was sent to Florence in 1702, and the painter was honoured in return with a gold medal and chain. He was commissioned by the Emperor of Germany to paint the portraits of Prince Eugene and the Duke of Marlborough, which he executed so much to the satisfaction of that monarch, that he conferred on him the order of knighthood. One of his most capital performances is in the hall of the magistrates at the Hague, representing the Burgomasters and Echevins, in the year 1719. The pictures of de Moor are ingeniously composed, his figures are correctly designed, and his colouring is clear and transparent. In some of his larger portraits he seems to have aimed at a style, partaking of the chaste delicacy of Vandyck, with somewhat of the vigour of Rembrandt. Although his works are always very highly finished, his touch is firm and free, and they have nothing of the appearance of labour. He died at the Hague in 1738. He etched a few portraits, from his own designs, among which are those of *Gerard Douw, John van Goyen, and Francis Mieris*.

MOORE, JACOB, [or JAMES.] This painter was born at Edinburgh about the year 1740, and was brought up in a school of design established in that city, under the direction of Alexander Runciman. About the year 1770, he went to Italy, where he

acquired considerable celebrity as a landscape painter. He appears to have formed his style by studying the works of Claude, and his pictures, like those of that celebrated master, generally represent views of the Campagna, and the environs of Rome. Moore was much employed by the British nobility and gentry who visited that capital, and the indiscretion of some of his admirers went so far as to compare his merit with that of Claude. A more rational estimate of his talents, will admit that his scenery is always picturesque, and his forms well chosen; but there is a mealy mawkishness in his aerial tints, and a poverty of tone throughout, which keeps him at a fearful distance from his admirable model. He died at Rome in 1795. [He is generally called *Moore of Rome*.]

MOORE, SAMUEL. According to Lord Orford, this gentleman held a situation in the Custom-house. He flourished about the year 1715, and appears to have dedicated much of his time to drawing and engraving. His prints are not executed with much delicacy, they are coarsely etched, and afterwards retouched with the graver. Among other plates, he engraved the *Coronation Procession of King William III. and Queen Mary*, which, as it is without the name of the designer, may be presumed to be from his own composition. Vertue informs us, that "he made a medley of things drawn, written, and painted, which he presented to Sir Robert Harley, Speaker of the House of Commons, afterwards Earl of Oxford;" it was an imitation of several sorts of prints.

MOORTELE, [or MORTELE,] JOHN, [or JAN.] This artist was born at Leyden in 1650. He was an eminent painter of fruit, flowers, and still-life. Although his flower-pieces are inferior to those of John van Huysum and Rachel Ruysch, there is a mellowness and relief in his pictures of fruit, which approach to illusion. His works are chiefly confined to Holland, where they are justly esteemed, and are found in the choicest collections. He died at Leyden in 1719. [He copied the works of De Heem and Mignon so skilfully as to deceive the amateurs of his time; and no doubt many of his copies pass now for the works of those masters.]

[MORACE, ERNEST, engraver, was born at Stuttgart in 1766, and was a pupil of J. G. Müller. He engraved several of the prints in the "Galerie de Florence," "Musée Français," and "Galerie de Orleans." He died in 1820.]

MORALES, called EL DIVINO. This admired Spanish painter was born at Badajoz, in Estremadura, in 1509, and was a scholar of Pedro Campaña. From his constantly making choice of devout subjects, and the beauty of his pencil, he acquired the appellation of El Divino Morales. His pictures generally represent the head of our Saviour crowned with thorns, or that of the Virgin in grief; and it is said there are few instances of his having drawn the figure at length. His heads are of a most admirable and touching character, and are finished with the greatest care, without weakening the force, or diminishing the expression. In this respect, his works bear some resemblance to the highly characteristic heads of Lionardo da Vinci. It must be allowed, however, that he was an artist of a contracted genius, and of a barren invention, never venturing beyond the simple delineation of a head, though it will be confessed that in this limited scope he has carried the art to the highest possible perfection. His *Ecce Homo* exhibits the height of human suffering, borne with more than human complacency; and his *Mater Dolorosa* is the very extremity of sor-

row. Some of his pictures are preserved at Cordova and at Seville; and in the chapel of Our Lady of the Soledad, at the convent of the Trinitarians, at Madrid, is a *Santa Veronica*, by his hand. There is also a fine picture of an *Ecce Homo* in the convent of Corpus Christi, in that city. He died in 1586. [It is a mistake of Palomino to say that *Luis de Morales* was a scholar of Pedro Campaña; the latter did not arrive in Spain till 1548, and there are pictures in the church of the Conception at Badajoz by the former with the date 1546. There were many good painters in Spain before Campaña's visit, of whom Morales might have learned the elements of the art. Whatever may have been the cause of his being titled *El Divino*, he must not be judged of by the execrable pictures so often attributed to him. As his larger pictures are confined to the churches, and his smaller are rarely seen out of Spain, it may suffice to say that the latter are painted either on wood or copper, and seldom exceed the bust. For an account of his pictures in the churches, and other public buildings, see *Cean Bermudez*, tom. iii.]

[MORAN, SANTIAGO, a Spanish historical and landscape painter, was living and practising at Madrid about 1640. Bermudez mentions three pictures by him, which would show that he is deserving of more notice than he has received. One is a *St. Jerome*, in the possession of an amateur of the name of the Baron de Casa-Davalillo, who had a fine collection, in which he says the design, anatomical science, and brilliant colour in every part, are admirable, and the landscape part enchanting. Another, the head of *St. Jerome*, was in the possession of D. Nicholas Lameyra, which Le Brun mistook for the work of Albano. A third, *St. Jerome* on his knees and quite naked, has been engraved; but the engraver, not being acquainted with Moran's works, has put the name of Guercino to the print. Moran invented and designed the *Muses* which are in the beautiful work of Quevedo, edition 1670; and produced many fine landscapes.]

MORANDI, GIOVANNI MARIA. According to Lanzi, this painter was born at Florence in 1622. He was a disciple of Giovanni Billivert, and, on leaving that master, visited Venice, where he studied for some time the works of the great colourists of that school. He afterwards went to Rome, where he painted several altar-pieces for the churches, and was also employed for private collections. Of his works at Rome, the most deserving of notice are his *Visitation of the Virgin* to *St. Elisabeth*, in the church of *La Madonna del Popolo*; and the *Death of the Virgin*, in *La Pace*. The latter is considered his masterpiece, and has been engraved by *Pietro Aquila*. He was also much employed as a portrait painter, and in that capacity was invited to Vienna by *Leopold I.*, where he painted the family of the Emperor, and the portraits of many of the most distinguished personages of Germany. His design bears the character of the Roman school, and in his compositions and colouring he appears to have aimed at the splendid style of *Pietro da Cortona*. He lived to the advanced age of 95, and died at Rome in 1717.

MORANDINI, FRANCESCO, called IL POPPI. This painter was born at Poppi, a small town in the Florentine state, in 1544. He was a scholar of *Giorgio Vasari*, whose style he followed, though more minute in detail, and more addicted to the gay and festive in his compositions. Of his works in the churches at Florence, *Vasari* particularly notices his picture of the *Conception*, in *S. Michelino*;

and his still more admired Visitation of the Virgin to St. Elizabeth, in S. Niccolo.

MORAZZONE, PIER FRANCESCO MAZZUCHELLI, called IL, was born at Morazzone, in the Milanese, in 1571, and, from the place of his nativity, is generally called li Morazzone. He resided at Rome in the early part of his life, where he painted for the church of S. Maria Maddalena al Corso, the Assumption of the Virgin, with the Apostles; and for S. Silvestro in Capite, the Adoration of the Magi. He afterwards went to Venice, where he studied the works of Titian, Tintoretto, and Paolo Veronese, by which he greatly improved his style of colouring; and on his return to Milan he painted the Adoration of the Kings, for the church of S. Antonio Abate, in a style so superior to the picture of the same subject which he had painted at Rome, that it appeared to be by a different hand. At Como, in the church of S. Giovanni, is one of his principal works, representing St. Michael discomfiting the rebel Angels. He was employed and patronized by the King of Sardinia, by whom he was knighted. In 1626 he was invited to Piacenza, to paint the great cupola of the cathedral, which he only lived to commence. It was afterwards finished by Guercino, and was one of his grandest works. He died in that year.

MORE, SIR ANTHONY. This eminent painter was born at Utrecht in 1519, and in the early part of his life was a scholar of John Schoreel. He afterwards went to Italy, where he passed some time in studying the works of Michael Angelo Buonaroti and Raffaello. On his return to Holland he devoted himself to an imitation of the style of Holbein, in which he was more successful than in attempting the grandeur of the models he had contemplated at Rome. Like Holbein, he was a precise follower of nature, but without reaching the delicacy and clearness of that master, though he designed and painted in a bold and masculine style, and possessed a tolerable acquaintance with the chiaro-scuro. He was recommended to the protection of the Emperor Charles V., by his countryman Cardinal Granville; and in 1552 arrived at the court of Spain, where he drew Prince Philip, and was sent into Portugal, to paint the portrait of King John III. and Catherine of Austria, his queen, sister to Charles, which were executed so much to the satisfaction of the Emperor, that he was afterwards sent to England to paint that of the Princess Mary, previous to her marriage with Philip of Spain. On this occasion he is said to have employed all the flattering aids of his art, and accompanied the King to England, where he continued till the death of Mary. He returned with Philip to Spain, who treated him with an intimacy and familiarity which had nearly proved fatal to him. Philip was accustomed to honour him frequently with a visit when he was painting, and in a moment of condescension and admiration, slapped him jocosely on the shoulder, which the painter indiscreetly returned, by smearing the hand of the monarch with carmine. The jest was rash and inconsiderate, and the King was not of a disposition to be played on with impunity. The attendant courtiers revolted from the sight with disgust and amazement; but Philip, recollecting himself, passed it over with a smile of complacency. The artist threw himself on his knees, in atonement of his offence, and every thing appeared to be forgotten; but he was secretly advised to withdraw himself from Spain, and he lost no time in returning to the Netherlands, where he was afterwards patronized by the Duke of Alva. The talents of Sir Anthony

More were not confined to portraits, he painted several historical subjects for the royal collection in Spain, most of which perished in the conflagration of the palace of the Pardo. He died at Antwerp in 1576. [Writers differ respecting the date of his birth; some place it in 1512, others in 1518 and 1519; Immerzeel says in 1525. Neither are they agreed in the date of his death; Füssli says he died at Brussels in 1575, others that he died at Antwerp in 1581, and in 1588. The latest date seen by the editor on any of his works, is 1575.]

MORE, JOHN GASPAR. This artist was a native of Zurich, and flourished about the year 1694. He was principally employed in engraving portraits for the booksellers, which are very indifferently executed.

MOREAU, EDMÉ. According to Florent le Comte, this artist was a native of Rheims, and flourished towards the end of the seventeenth century. He engraved several plates from his own compositions, and from the designs of St. Igny and other masters.

MOREAU, LOUIS, a French engraver, born at Paris about the year 1712. He was chiefly employed in engraving ornamental subjects and theses. We have also by him the following prints:

PORTRAITS.

Ludovicus de Ponte Societatis Jesu; *L. Moreau, fec.*

J. B. Bebel; *after Watteaux.*

SUBJECT.

Christ raising the Daughter of Jairus from the Dead; *after La Fosse.*

MOREAU, JOHN MICHAEL, a modern French engraver, born at Paris in 1741, and was probably of the same family as the preceding artist. He was an artist of considerable merit, and was received into the Academy at Paris in 1781. He engraved a great variety of vignettes and other book ornaments, in a neat style. His plates are chiefly etched and assisted with the graver. We have also the following prints by him:

The Bath of Bathsheba; *after Rembrandt.*

The Consecration of Louis XVI. at Rheims.

Four plates, forming a large print of the Fête given at Paris in 1782, for the Birth of the Dauphin.

The Tomb of J. J. Rousseau; *J. M. Moreau, fec. 1778.*

A set of twenty-five small plates for the first volume of the *Chansons de la Borde.*

[His designs amount to upwards of 2000; there are about 200 which form vignettes to the works of Voltaire and Rousseau; and an infinite number to illustrate Ovid, Moliere, Lafontaine, Regnard, Marmontel, Delille, Barthelemy, Laborde, and other favourite writers. He died in 1814.]

MOREAU, P., a French architect, who flourished from 1750 to 1760. He designed with great taste, and etched some plates of architectural subjects from his own compositions.

MOREELZE, PAUL. This artist was born at Utrecht in 1571, and is distinguished by Van Mander as a painter, an architect, and an engraver. At first he practised portrait painting, under Michael Mirevelt, but he afterwards went to Rome, where he studied some time. On his return to Holland he painted some historical subjects and architectural views, which were not without merit, though he was more employed in portraiture, in which he was

little inferior to Mirevelt. As an engraver, we have a few excellent wooden cuts by him, executed in chiaro-scuro; they are designed in a masterly style, and in the union of the three tints, produce a very pleasing effect. They are now become scarce. He sometimes signed them with his name at length, the P. of the baptismal name being joined to the M. thus, *M.* and sometimes with the cipher only.

Among others, we have the following by him:

Cupid led by two Females, dancing; *P. Moreelze.* 1612.

The Death of Lucretia; *the same mark and date.*

[It is supposed that he died about 1638.]

[MOREL, ANTOINE ALEXANDER, a French engraver, born at Paris in 1764, was a scholar of Massard and Ingouf. He engraved several of the plates for the "Musée Français," and for the "Galerie de Florence," and many detached pieces *after David, Ingres, Giraud,* and other contemporary painters. His death is not recorded by Gabet; he was living in 1827. Nagler has given an account of about thirty of his principal pieces.]

MOREL, FRANCIS, a modern French engraver, by whom we have some landscapes, *after P. Hackert.*

[MOREL, JAN EVERT, a painter of fruit and flowers, was born at Amsterdam in 1777, and was a scholar of Linthorst; he had previously studied under Troost van Groenendoele, and at the Hague with F. Vander Aa. On his return to his native city he made the works of Jan van Huysum his objects of study, and by perseverance he became one of the best painters of fruit and flowers of his time. His touch is light and his colouring delicate, nearly approaching that of the master he so much admired. There is a vase of flowers by him in the Museum at Amsterdam. He died in 1808.]

MORELL, N. [NICOLAS,] was born at Antwerp in 1664, and was a scholar of N. Verendael, an eminent painter of flowers and fruit. He painted similar subjects to those of his instructor, and also excelled in painting vases with bas-reliefs, and other objects of still-life, in which he acquired a celebrity which occasioned him to be invited to the court of Brussels, where he was engaged in ornamenting the palaces, and in painting for the collections of the principal nobility. The pictures of Morell are elegantly composed; his pencil, though precious, is facile and spirited; and there is a freshness in his colouring particularly adapted to the subjects he represented. His works were highly esteemed in his lifetime, and though his prices were considerable, he met with constant employment, which enabled him to maintain a magnificent establishment, and to live in terms of intimacy with persons of the first rank, by whom he was greatly respected. He died at Brussels at a very advanced age. [Not so very advanced, if Balkema be correct; he says that N. Morell died in 1732.]

MORELLI, BARTOLOMEO, called IL PIANORO. This painter was born at Pianoro, a small town in the Bolognese state, about the year 1629, and studied at Bologna under Francesco Albano. He painted history with great reputation, particularly in fresco, and some of his works are compared by Crespi to those of Albano. Among his numerous pictures at Bologna the most remarkable are, his S. Teresa, in the church of La Madonna delle Grazie; and the Resurrection, in Buon Gesù. But his most admired performance is the chapel of the Casa Pepoli, in S. Bartolomeo di Porta, in which the elegance of the

design, and the beauty of the colouring, is little inferior to his instructor. He died in 1683.

MORELLON. See CAVE.

MORETTO, IL. See BONVICINO.

[MORGENSTEERN, JOHANN LUDWIG ERNST, an excellent painter of perspective views of the interiors of churches, was born at Rudelstadt in 1738, and died at Frankfort in 1819. His subjects are similar to those of Peter Neefs, but have no appearance of imitation. They are painted with a full, rich pencil, a spirited touch, and a true knowledge of light and shade. They are also ornamented with elegant figures very skillfully introduced. Some few were brought to England about thirty years ago, and were much prized; since that time they have become rare, and are considerably increased in commercial value.]

MORGHEN, JOHN ELIAS, a German engraver, who flourished about the year 1757. He resided chiefly in Italy, and was employed by the Marquis Gerini to engrave part of the plates after the works of the Florentine artists, in the Ducal Gallery. In 1767 he published six plates of the *Antiquities of Pestum*, after the designs of *Antonio Joli*.

MORGHEN, PHILIP, was the son of the preceding artist, born at Naples about the year 1730, and was instructed in engraving by his father, in conjunction with whom he executed part of the plates for the *Antiquities of Herculaneum*, published at Naples in 1757. We have also by him:

A set of the Twelve Apostles; after the Statues by *Baccio Bandinelli*, at Florence.

Thirty-one Views and Ruins in the environs of Naples.

[It is probable that he was *brother* to the preceding engraver, and certain that he was *father* to the celebrated Raphael Morghen.]

MORGHEN, RAPHAEL. This celebrated artist is presumed, by M. Huber, to be the son or the nephew of Philip Morghen. He was born at Naples about the year 1755. After receiving some instruction in his native city, he was sent to Rome, where he became a pupil of Giovanni Volpato. Under that able artist he became one of the most accomplished burinists of the day, and has engraved several plates after the most distinguished works of art in Italy. The following are his most esteemed prints:

PORTRAITS.

Francesco Monaco, Duke of Ossono, on horseback; *after Vanduyck.*

The Family of Earl Spencer; *after Angelica Kauffman.*

The Family of Holstien Beck; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Miracle of the Mass of Bolsena; *after Raffaele.*

The Transfiguration; *after the same.*

The celebrated Madonna della Seggiola; *after the same.*

La Madonna del Sacco; *after A. del Sarto.*

The Virgin and Infant with a Book; *after Fra. Bartolomeo.*

St. John crying in the Wilderness; *after Guido.*

The Aurora; after the celebrated painting by *Guido*, in the Rospigliosi palace.

The Seasons dancing before Time; *after N. Poussin.*

The Holy Family reposing; *after the same.*

Diana and her Nymphs; *after Domenichino.*

Apollo and the Muses on Mount Parnassus; *after Mengs.*

[Raphael Morghen, one of the most celebrated engravers of recent times, was born at Florence, June 19, 1758, by his own account, according to the authority of Nicolo Palmerini, his pupil, who published a complete Catalogue of his works. Joubert and others say that he was born at Naples in 1760; and Melchior Missirini says the 14th of June, 1761. As Palmerini was in the confidence of the artist, and published his account of him during his life, the first date may be considered the correct one. By his father, Filippo, who was an engraver, he was very early instructed in the first principles of his art, and he could engrave a tolerable plate even in his twelfth year. His first engravings, however, of consequence, were seven plates from the Masks of the Carnival of 1778, the Pilgrimage of the Grand Signior to Mecca; a work of such extraordinary merit for a youth of twenty, that his father was desirous he should receive the best instruction that could be procured, and sent him accordingly to the celebrated Volpato at Rome. His first employment was copying a print of E. Sadler, Christ and Mary Magdalene in the Garden, and shortly after Gavin Hamilton's allegoric figure of Painting, for the brothers Hackert. In 1781 he engraved Raphael's figures of Poetry and Theology, in the Vatican; and in the same year married Volpato's only daughter, Dominica. He now worked in conjunction with his father-in-law, and assisted him in his plate of the Parnassus of Raphael, or the historical illustration of Poetry, in the Vatican. In 1787 he engraved the Aurora of Guido, in the Rospigliosi Palace, which, for some time, was considered his finest work. Many other important works rapidly followed, among which, the Last Supper, *after Leonardo da Vinci*; the Transfiguration, and the Madonna della Seggiola, *after Raphael*, the Duke de Moncada, *after Van Dyck*, the Portraits of Raphael, the Fornarini, Lionardo da Vinci, the Five great Poets of Italy—Dante, Boccaccio, Petrarch, Ariosto, and Tasso, are brilliant specimens. Many others might be named, but the whole of his works have been fully described by his scholar, Palmerini, to whom it was his custom to give an impression, in every state of the plate, from the first outline to the finished proof. Nagler has copied Palmerini's Catalogue in his *Kunstler Lexicon*, and added some discriminating particulars; and the collection was purchased by the late Duke of Buckingham for £1200: it may be considered the most complete and valuable in Europe. Raphael Morghen died at Florence, April the 8th, 1833. Dr. Giulio Ferrario has written largely and critically on Raphael Morghen's principal productions, and has given an account of the increased prices that several obtained after publication for their particular beauty, or for some distinguishing peculiarity that gave them value with virtuosos and collectors.]

MORIER, DAVID. This artist was born at Berne, in Switzerland, about the year 1705. He came to England soon after the battle of Dettingen, and was presented to the Duke of Cumberland, by Sir Edward Faulkener, who settled on him a pension of two hundred pounds a year. He distinguished himself as a painter of battles, managed horses, &c., and also painted portraits, in which he was extensively employed. He died in 1770, and was buried in St. James's, Clerkenwell.

MORIN, JOHN, an eminent French painter and

engraver, born at Paris about the year 1612. He was a disciple of Philip de Champagne, and for some time practised painting, which he afterwards abandoned, to apply himself entirely to engraving. His plates are executed in a singular style, being a mixture of strokes and dots; and they are harmonized with each other, so as to produce a very pleasing effect. They are chiefly executed with the point. His best prints are his portraits, many of which are executed in a masterly manner; and though they are not finished with all the neatness and delicacy which the graver is capable of producing, they are etched with uncommon taste, and great freedom of hand. The extraordinary merit of his portraits will render an ample list of them acceptable to the collector. The following are his principal plates:

PORTRAITS AFTER PHILIP DE CHAMPAGNE.

Louis XIII. King of France; octagon.
 Anne of Austria, Regent; octagon.
 Armand, Cardinal de Richelieu.
 John Baptist Amador, Abbé de Richelieu.
 Julius, Cardinal de Mazarin.
 Cornelius Jansenius, Bishop of Ypres.
 John Paul de Gondy, Cardinal de Retz.
 Francis de Sales, Bishop of Geneva.
 S. Charles Borromeus, Cardinal, and Archbishop of Milan.
 John Peter le Camus, Bishop of Bellay.
 John du Verger, Abbé de St. Siran.
 Michael de Morillac, Keeper of the Seals.
 Michael le Tellier, Secretary of State.
 James Tubœuf, President of the Chamber of Accounts.
 René de Longueuil, President à Mortier.
 Henry de Lorraine, Count d'Harcourt.
 Nicholas de Neufville, Marquis de Villeroy.
 Charles de Valois, Duke d'Angoulême.
 Robert Arnauld, Seigneur d'Andilly.
 Vincent Voiture, of the French Academy.
 James le Mercier, Architect to the King.
 Anthony Vitré, celebrated Printer of Paris.

PORTRAITS AFTER VARIOUS MASTERS.

James Augustus de Thou, President of the Parliament; *after Ferdinand.*
 Francis Augustin de Thou, President; *after the same.*
 Guido, Cardinal de Bentivoglio; *after Vandyck.*
 The Countess de Bossu; *after the same.*
 Margaret Lemon; *after the same.*
 Charles de Mallery, Engraver and Printseller; *after the same.*
 Jerome Franck, Painter; *se ipse pinx.*

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Ph. Champaigne.*
 The Virgin and infant Jesus; *after the same.*
 The Crucifixion, in three sheets; *after the same.*
 The taking down from the Cross; *after the same.*
 The Assumption of the Virgin; *after the same.*
 Two half-lengths of St. Peter and St. Paul; *after the same.*
 The Virgin, with the infant Jesus on her knee, holding a bouquet of flowers, inscribed, *Dilectus meus mihi*; *after Raffaele.*
 The Virgin adoring the infant Christ; *after Titian.* This is a fine specimen of the artist's ability.
 The Virgin, with the dead Christ; *after Caracci.*
 A Landscape, with Ruins; *after Claude Lorraine.*

- A Landscape, with a Man driving two Cows; *after Fouquieres.*
 Another Landscape, with figures; *after the same.*
 A set of four Landscapes, with Ruins and Figures; *after Cornelius Poolemburg.*
 A Landscape, with Ruins and a Fountain; *after J. B. Corneille.*

[According to the best authorities, he died in 1666. Nagler has given a copious descriptive list of his works; and also Dumesnil, P. G. F. tom. ii.]

MORINA, GIULIO. According to Malvasia, this painter was a native of Bologna, and was first a scholar of Lorenzo Sabatini; but he owed his best improvement to an attentive study of the works of the Caracci. He painted history with considerable reputation, and appears from the airs of his heads to have been emulous of imitating the expression of Coreggio. There are many of his works in the churches at Bologna, of which the most worthy of notice are, the Crucifixion, in SS. Sebastiano e Rocco; the Visitation of the Virgin to St. Elisabeth, in S. Uomobono; and the Presentation in the Temple, at the Servi.

[MORIS, R——, a scholar of Godfrey Schalken. There is a cabinet picture by him, representing an old Man holding a small Owl in his hand. He died young.]

MORLAND, GEORGE. This ingenious artist was the eldest son of Henry Morland, a reputable painter in crayons, born in 1764. The young Morland discovered very early symptoms of decided genius; and it was highly gratifying to his father to perceive so marked an inclination for a pursuit, to which he had destined him from his birth. He had no other instructor than his father, to whom he was articled when he was fourteen, and during his pupilship his application was assiduous and exemplary. He was not permitted by his father to prosecute his studies regularly at the Academy; and it is asserted by his biographer, that he drew there only three nights, though he occasionally attended the lectures. On the expiration of his indenture he left his father's house, and the remainder of his life is the history of genius degraded by intemperance and immorality, which alternately excites our admiration of his uncommon ability, and our regret at the profligacy of his conduct.

In estimating the faculties of Morland, it is observable, that notwithstanding the shortness of his life, the periods of preparation, maturity, and declension, are more decisively marked than in those of most other men, and do not comprehend a space of more than six years, during which he produced the pictures that have established his reputation. In these he has described the manners and habits of the lower class of people in this country, in a style peculiarly his own. Of his powers as a painter, we cannot give a more satisfactory account, than by inserting an abstract from his Life, published by Mr. Dawe, where a particular and interesting account of him will be found, written with intelligence and impartiality. Most painters who have arrived at eminence, have marked their outset by finishing highly; this was the case with Morland, who surmounted those difficulties of execution in his youth, which too many are obliged to encounter after they have acquired a taste for higher excellencies in their profession. His productions when a boy were hard, formal, and laboured; even after he had rejected the style in which his father had instructed him, his pictures were carefully finished,

and every object was painted immediately from nature, with considerable attention to detail. He, however, imperceptibly neglected the parts, and adopted a broader style; and finding that it pleased others, it pleased himself.

About the year 1790, he appears to have arrived at his meridian: he was then able to paint whatever he chose, and to bestow on his pictures as much time as he thought proper. He had acquired confidence in his powers, and a knowledge of nature, which he had not yet ceased to consult. At this period, we find truth in his representations, without the particularity of individual imitation; and freedom, without the looseness and manner of his latter productions. He had learned, in some degree, to generalize his ideas of form and character; his faculties were mature, and invigorated by success and applause. But even at this period his pictures seldom possessed sufficient interest when of a large size; and he never chose an action that was important enough to give energy and employment to any considerable number of figures. His subjects were, however, well adapted to his talents: of powerful exertion, or refined expression, he was in a great degree incapable, for his knowledge of anatomy was slight, and the habits of his life must have destroyed all nice discrimination of passion or sentiment, whatever he might have once possessed. In his landscapes, the scene is seldom intrinsically fine, or rendered so by accidents of nature, as in the works of Rubens and Rembrandt. Indeed he was ignorant of the principles of extensive landscape; nor was his colouring or effect appropriate to subjects of that description. His studies were confined to the animals, the figures, and the more obvious parts of his pictures; and he neither had a sufficiently extensive knowledge of nature, nor bestowed time enough on his paintings to avail himself of that which he possessed. His scenes are such as he was most accustomed to, and seldom having visited mountainous countries, except Derbyshire, he did not attempt romantic subjects. He generally exhibits with truth the most common but interesting species of English scenery, consisting of fields and hedges, with ponds of water and clay banks. His storms, though not grand, are sometimes replete with familiar incidents, local circumstances, and partial effects, that denote observation. In short, he was little capable of landscape, except as a background and accompaniment to his figures; but there it often possessed considerable merit.

Morland's best productions are his interiors. Indeed, the more confined the subject, the greater was his success, and his faults increase as the scene extends. He was peculiarly happy in the description of the stunted dwarf pollard oak, with a group of sheep under it. In the general conception of such subjects he has scarcely been excelled. He succeeded best in those animals that required least correctness of drawing, such as pigs, guineapigs, sheep, asses, &c. In these he is often extremely happy; for no artist ever painted such subjects with greater feeling: he avoided the delicate proportions of the horse, by selecting such as were old, rough, and clumsy. A white horse was a favourite object with him, as it must be with every painter, from its affording a mass of light, with a most desirable opportunity for the display of colouring, owing to the variety of yellow, and other tints, with which it is diversified. Indeed, an old white horse, of this description, is one of the most picturesque objects to be met with in rustic scenery. But the pig was

his favourite animal, and that which he introduced most frequently, and with great success. His touch was well adapted to the representation of its bristly hide, and he seldom fails faithfully to depict the gluttonous and lazy character of the animal. The innocence of the sheep he has also pourtrayed with considerable success.

It may be interesting to compare Morland with a painter of his own country. The rural pieces of Gainsborough are more highly esteemed than those of Morland; and in sentiment, composition, and effect, greatly surpass his best performances. In genius, Morland might perhaps be equal to Gainsborough; but the latter best cultivated his talents. In colouring, each artist had his respective excellencies and defects. Gainsborough is rich, but by endeavouring at transparency, often becomes flimsy. Morland is natural, but ochrey. The one had too little solidity, the other carried it to excess; but in effect of light and shadow, Gainsborough had greatly the advantage, for he preserved fine keeping, which, when Morland attempted, he produced only mist and fog, representing his extreme distance no farther off than his middle ground, and there is no depth in his pictures. In each artist too great a sameness of colouring and chiaro-scuro is observable, and both are incorrect in drawing, and loose in execution. Gainsborough in all his works displayed refined feeling and an elegant mind, and he has given to the eye the most interesting representations of rustic innocence; while the taste of Morland was of a lower kind, though he delineated the characters he selected with equal success. Those who have visited the cottage of the peasant, who have enjoyed rural sports, or engaged in rustic occupations, will feel a peculiar charm in the works of Morland, arising from associations which the truth of his pencil never fails to excite. But Gainsborough seems most calculated to delight those whose ideas of such employments have been refined by the descriptions of pastoral poetry. Towards the latter part of his life his defects rapidly increased: he then worked merely to supply the exigencies of the moment, and grew more confident and careless. His paintings declining from their original peculiar excellence, fell to vapid imitations of his former works, poor, meagre, and monotonous, deprived of force and character, with all the defects of manner and negligence. These feeble glimmerings of expiring genius show, according to their dates, a regular decay. His earlier works evince an intuition into the feelings of nature, and display combinations that few could produce. Upon the whole, Morland's paintings indicate a mind which, with due cultivation, was capable of very high attainments, and excite our admiration, that so much could be effected during a life spent like his. He died the 29th of October, 1804. [It is said that George Morland painted upwards of 4000 pictures; no doubt there are as many bearing his name or initials. But it should be known that he permitted his *cronies*, Hands, Taylor, and *dirty* Brooks, to use that privilege when it suited his or their purpose. The dealers of the day also found it to be a good speculation to pay him handsomely for *one genuine picture*, which they increased seven-fold. His brother Henry has frequently boasted that he kept a regular manufactory of them; and he would gravely assure the purchasers that he knew them to be genuine, as he saw them painted. Indeed the public may be assured that no modern artist's pictures have been so surreptitiously multiplied as those of

George Morland. Fine pictures by him are still in request, and obtain larger prices than during his lifetime.]

[MORLAND, HENRY ROBERT, the father of the celebrated George Morland, was an excellent portrait painter in oil and crayons, and also an engraver in mezzotinto. He did not confine himself to portraiture, but produced several interesting domestic subjects; and was particularly successful in representing scenes by candlelight. His portraits are carefully finished, and in the management of the chiaro-scuro he is superior to most of his contemporaries. He died in 1797, at upwards of 70.]

MORO, IL. See TORBIDO.

MORO, GIOVANNI BATISTA D'ANGELI. This painter was born at Verona about the year 1512. He was a scholar of Francesco Torbido, called Il Moro, but improved his style by studying the works of Titian. He painted several pictures, both in oil and fresco, for the churches at Verona, and sometimes in competition with Paolo Veronese. In S. Eufemia he had painted a fresco of Paul before Ananias, which, on the demolition of the wall on which it was painted, was sawed out with great precaution and expense, and removed to another part of the church. His colouring is more vigorous than that of his instructor, and his design more graceful. Such is his picture in S. Stefano of an Angel presenting the Palms of Martyrdom to the Innocents. We have several slight but spirited etchings by this master, in which the extremities of the figures are drawn in a very masterly style. In conjunction with Batista Vicentino, he engraved a set of fifty landscapes, mostly after *Titian*, which are executed in a bold, free style. We have also the following by him:

- The Nativity, or Adoration of the Shepherds; *after Parmigiano*.
- The Virgin, with the infant Christ and St. John; *B. A. del Moro, fec.*
- The Holy Family, with St. Elisabeth and St. John; *after Raffaele*.
- Another Holy Family; *after the same*.
- The Martyrdom of St. Catherine; *after Bernardino Campi*.
- The Baptism of Christ by St. John; *after the same*.

MORO, MARCO and GIULIO D'ANGELI, the son and brother of the preceding artist. By the latter is the Quattro Coronati, in the church of S. Apollinari at Venice; and by the latter a picture of Paradise, in S. Bartolomeo. Marco died young.

MORONI, DOMENICO, was born at Verona in 1430, and was instructed in the art by some of the disciples of Stefano Veronese. In the church of S. Bernardino at Verona is an altar-piece by this master, which was highly esteemed, and preserved with great care.

MORONI, FRANCESCO, was the son and disciple of the preceding artist, born at Verona in 1474, and is said by Vasari to have greatly excelled his father in the graceful style of his design, and in the tenderness and suavity of his colouring. The latter part of his life was passed at Rome, where he was employed in painting several altar-pieces for the churches and convents, which hold a respectable rank even in that emporium of art. He died at Rome in 1529. [There are several interesting pictures with Moroni's name inscribed on them in the Museum at Berlin; the subjects are Madonnas and

saints. They are simple and well painted, and have a character of mild seriousness.]

MORONI, GIOVANNI BATISTA. This painter was a native of Albini, in the Bergamese state, and flourished from the year 1557 till 1578. He was a scholar of Alessandro Bonvicino, called Il Moretto, and, according to Tassi, was one of the most assiduous of his disciples, and the most successful follower of his style. That author gives a detailed account of his numerous works in the churches of Bergamo and the vicinity. His pictures are, however, inferior to those of his instructor in invention and design, and particularly in the graceful expression which distinguishes the productions of Il Moretto. He was, however, an excellent colourist. Among his most esteemed works are his picture of the Crowning of the Virgin, in the church of La Trinità; the Assumption, with the Apostles, in S. Benedetto; and at the Cappuccini, the dead Christ in the arms of the Virgin, with several saints. He was one of the best portrait painters, except Titian. [The picture of a Jesuit, in the Duke of Sutherland's collection, called Titian's Schoolmaster, will give a good idea of the talent of Moroni as a portrait painter.]

MORONI, PIETRO, was the son of the preceding artist, and, according to Averoldi, was first instructed by his father, but afterwards became a disciple of Paolo Veronese, and also studied after the works of Titian. He was esteemed one of the most correct designers of the Venetian school, and yielded to none of his contemporaries in the *impasto* and lucidity of his colouring. Such is his picture of Christ bearing his Cross, in the church of S. Barnaba; and in his several works in the public edifices at Brescia. He died at Riva di Soldo about the year 1625.

MOROSINI, FRANCESCO, called IL MONTE PULCIANO. According to Baldinucci, this painter was a Florentine, and a scholar of Orazio Fidano, in whose style he painted a picture of the Conversion of St. Paul, for the church of S. Stefano at Florence.

MORTIMER, JOHN HAMILTON. This ingenious artist was born at Eastborne, in Sussex, in 1739. His father was collector of the customs of that port, and his uncle is said to have been a painter of talents above mediocrity. As he was frequently admitted into the painting-room of his relation, he conceived an early inclination for the art, and with the assistance of his uncle, arrived at a proficiency in drawing sufficient to enable him to sketch whatever objects appeared to him to be interesting. It is not improbable that he originally imbibed his taste for the terrific from the romantic scenery which was the haunt of his youth, and the savage hardihood which marked the countenances of the bands of ferocious smugglers by which the place was infested. He was sent to London, and placed as a pupil under Hudson, from whose instruction a mind of his cast could derive no advantage. He was indebted for his greatest improvement to his constant attendance in the Duke of Richmond's gallery, to design after the select objects of art in the possession of that nobleman, which were liberally opened for the study and advancement of the young artists of the time. He was encouraged and assisted in his studies by the benevolent Cipriani, who recommended him to the particular patronage of the Duke, who was desirous of detaining him in his house, but the offer was rejected. He soon afterwards gained the premium of one hundred guineas given by the Society for the Encouragement of Arts, Manufactures, and Commerce, for the best historical picture, which was

adjudged to his painting of St. Paul converting the Britons, which some time afterwards became the property of Dr. Bates, who presented it, in 1778, to the church of Chipping Wycombe in Buckinghamshire. The reputation of Mortimer was now established, and he successively increased his celebrity, by the production of his pictures of King John granting Magna Charta to the Barons, the Battle of Agincourt, Vortigern and Rowena, and his other admired works. He was for some years a member of the society of artists, who exhibited at the room now called the Lyceum, in the Strand; but in the year 1779, without solicitation or expectation, was created a royal academician, by the especial grant of his Majesty; but he did not live to receive his diploma. After an illness of a few days, he died at his house in Norfolk Street, the 4th of February, 1779. We have several etchings by Mortimer, mostly from his own designs, which are executed in a bold, free style. Among others are the following:

The Virgin teaching St. John to read; *after Guercino.*

A set of twelve circular plates of characters from Shakspeare.

Nature and Genius introducing Garrick into the Temple of Shakspeare.

A set of fifteen Studies; *after S. Rosa, Laïresse,* and others.

MORTO DA FELTRO. This artist was born at Florence in 1468, and was instructed in the first rudiments of design in his native city; but he went early in his life to Rome, where he devoted himself to the study of what are called *grotesche*, in which he arrived at a great perfection. In 1505 he resided at Venice, where he was employed by Giorgione to paint the grotesque ornaments in some of the important works he was engaged in. From an unsettled and capricious disposition, he abandoned painting when he was about forty years of age, and entered the army. He was killed in battle at Zara, in the year 1513, in his forty-fifth year.

[**MOSCA, (GIAMMARIA?)** As there are accounts of Giammaria Mosca, who is called of Padua and of Milan, and spoken of for some works of sculpture at Orvieto; and of a Mosca of Mantua, a painter, who flourished at the same period, namely, the early part of the sixteenth century, it is probable that they relate to one and the same artist. Lanzi says mention is made of one Mosca, whether a native or foreigner I know not, as a disciple of this school (the Roman). Christ on his way to Mount Calvary, now in the Academy of Mantua, is certainly a *Raffaellesque* picture, but we may rather consider Mosca an imitator and copyist than a pupil of Raphael. In the curious collection of ancient pictures in the possession of Messrs. Woodburn, is one of the Virgin and Child in a landscape, which is supposed to be by this master, as it is marked with a *fig.* his rebus. Attention is drawn to this circumstance in the hope that it may throw some light on the history of this artist and his works; the first being involved in uncertainty, and the latter comparatively unknown from ignorance of his distinguishing mark.]

MOSER, GEORGE MICHAEL, was a native of Switzerland, but came to England very young, to follow the profession of a chaser in gold, in which art he arrived at great eminence. But his talents were not confined to that branch; he likewise painted in enamel with considerable success. He was well skilled in the construction of the human figure,

which perfectly qualified him for the office he held of Keeper of the Royal Academy, to which he was appointed at its foundation in 1768, the business of which situation principally consists in superintending and instructing the students, who draw and model from the antique figures. Mr. Moser continued to fill that place with the greatest respectability till his death, which happened January 23, 1783. [His daughter, Miss Moser, was a painter of flowers, and was also a member of the Royal Academy. She died in 1803.]

MOSES, called LITTLE MOSES. See UYTEN-BROECK.

MOSIN. See MOUZVN.

MOSLEY, CHARLES, an English engraver, who resided in London about the year 1760, and was chiefly employed by the booksellers. His best prints are his portraits, of which the following are the most worthy of notice:

Charles I. on horseback; from the picture by *Vandyck* at Kensington.

Marshal Belleisle on horseback.

MOSNIER, JOHN. According to Felibien, this artist was born at Blois in 1600. He was the son of a painter on glass, by whom he was instructed in the rudiments of design. He afterwards travelled to Italy, and resided some time at Florence, where he studied under Cristofano Allori. On his return to France he distinguished himself as a reputable painter of history. Some of his most esteemed works are in the church of St. Martin, at Paris, where he died, in 1656.

MOSTAERT, JOHN. This painter was born at Haerlem in 1499. He was a disciple of Jacob van Haerlem, an artist of some reputation, under whom he became a very eminent painter of history and portraits. Van Mander describes several of his works, which remained, in his time, in the churches and public edifices in Holland. He particularly commends a picture by him of the Nativity, in the church of the Jacobins at Haerlem, and an *Ecce Homo*, in another church in that city, a grand composition of several figures. But one of his most esteemed productions was a *Feast of the Gods*, in the possession of the Count de Borsele. At the Hague were two celebrated pictures by him, of Abraham and Sarah, and Hagar and Ishmael. His talents recommended him to the patronage of Margaret, sister to Philip I. of Spain, in whose service he remained till his death. He was not less successful in portraits than in historical subjects, and painted that of his patroness, and the principal personages of his time. He died in 1555. [Immerzeel and Balkema both state that *Jan Mostaert* was born in 1474; in which they differ from all others, who place his birth as in the text.]

[MOSTAERT, FRANZ and GILLIS, twin brothers, born at Hulst, near Antwerp, in 1520. Gillis was a scholar of Van Mandyn, and Franz of Joachim Patenier and Henri de Bles. Franz excelled in landscape, and Gillis in figures, so they mutually assisted each other. Franz died in 1557, and Gillis in 1593, or according to some in 1601. In the Museum at Antwerp is a picture by the latter, representing Christ on the Cross, between the Virgin and St. John, and eight other figures.]

MOUCHERON, FREDERICK. This painter was born at Embden in 1633. At an early age he showed a strong inclination for the art, which, not meeting with any obstacle on the part of his parents, and as his genius seemed to lead him to landscape painting,

he was placed as a pupil with John Asselyn. Under that able master he was indefatigable in his studies, and his advancement was commensurate with his assiduity. When he was little more than twenty years of age, he found himself able to undertake a journey to France, on the produce of his talents, where he passed some years, and met with the most flattering encouragement. It was his intention to have visited Italy, by the advice of his instructor, who had studied at Rome; but his works were so much admired at Paris, that he abandoned his project. After a residence of several years in that capital he returned to Antwerp, and afterwards settled at Amsterdam, where his pictures were held in equal estimation. He had now the advantage of having his pictures embellished with figures by Adrian Vandevelde and John Lingelback; and his best productions are those which he painted in the latter part of his life. The landscapes of Moucheron exhibit very pleasing scenery; the forms of his trees are generally well chosen, and his foliage is light, and apparently in motion. He frequently introduced a waterfall rushing through the different plans of his pictures, and enriched them with picturesque buildings and architecture. Though the works of Moucheron are unequal to those of Both, Berghem, and other distinguished artists of the Dutch school, they are considered worthy of a place in the choicest collections in Holland. He died in 1686.

MOUCHERON, ISAAC, was the son and scholar of the preceding artist, born at Antwerp in 1670. When he was only sixteen years of age he had the misfortune of losing his father, but he was already sufficiently advanced to be able to dispense with any other assistance than that of studying after nature. In 1694 he visited Rome, and the enchanting environs of that city became the object of his admiration and study, particularly the vicinity of Tivoli, of which he made a number of designs; and after a residence of four years in Italy returned to Holland, with a rich assemblage of drawings, from the most remarkable views near Rome. He was well versed in perspective and architecture, with which he embellished his works. On his return to Amsterdam he was chiefly employed in painting large landscapes for the ornaments of saloons, in which the figures were generally introduced by Nicholas Verkolie, and others. In the scenery, as well as the style of his landscapes, he appears to have emulated the grand manner of Gaspar Poussin. He possessed a prompt and commanding facility, his forms are always select, and his colouring is fresh and clear.

Isaac Moucheron etched several plates, in a neat, spirited style, among which is a set of nineteen views of Heemstede, in the province of Utrecht, from his own designs. We have also the following by him:

A set of four Views of Gardens, with Buildings and figures, inscribed *J. Moucheron, inv. pinx. et fec.*

Another set of four Views of Gardens and Buildings, inscribed *J. Moucheron, inv. et fec.*

Four Landscapes, with Figures; after Gaspar Poussin; inscribed *Einige Landschapen, geschildert door G. Poussin, &c.*

He died at Amsterdam in 1744.

MOUCHY, MARTIN DE, a French engraver, born at Paris in 1746. He was a pupil of Augustine de St. Aubine, and engraved several plates for the booksellers; among which are sixteen prints for the

History of Telemachus, *after the designs of Monnet and Cochin*. We have also the following by him :

A pair of Views in the environs of Triel; *after Haekert*.

A View of Marienberg, near Stockholm; *after the same*.

Another View in Sweden; *after the same*.

MOUZYN, or MOSIN, MICHAEL, a Dutch engraver, born at Amsterdam about the year 1630. He endeavoured to unite the point with the graver in the execution of his plates, but with no great success. His style is laboured and heavy, and his drawing incorrect. We have, among others, the following prints by him :

PORTRAITS.

Jacob van Wassenaer, Admiral of Holland.

Michael Ruyter, Dutch Admiral; *after H. van Alde*.

Cornelius de Witte, Pensionary of Holland; *after the same*.

John van Galen, Admiral of Holland; *after J. Livius*.

SUBJECTS.

Venus sleeping; *after J. A. Baeker*.

The Four Elements under the empire of Venus; *after C. Holsteyn*.

A Satyr presenting a Bunch of Grapes to a Woman and Child; *after the same*.

MOYA, PEDRO DE, a Spanish painter, born at Granada in 1610. He was for some time a disciple of Juan del Castello. A desire to see the works of Rubens, and other distinguished painters of the Flemish school, induced him to visit Antwerp, where he was particularly captivated with the works of Vandyck, who was at that time in England. He resolved on visiting London, for the purpose of becoming his pupil, where he had not arrived many months, when his intentions were frustrated by the death of Vandyck. He returned to Granada, where he painted several pictures for the churches, of which the most esteemed is an altar-piece of the Conception, in the church of Nuestra Sennora de Gracia. He died at Granada in 1666.

[MOYAERT, or MOOJAERT, NICOLAS, or CLAAS, a Dutch painter of history, landscapes, and animals, was born about the year 1600; he was in high repute in 1624, and flourished till 1652. He was one of the best imitators of Adam Elsheimer, Rembrandt, and Lievens, several of his pictures being mistaken for their works. Among his scholars may be named N. Berchem, Vander Does, Salomon De Koning, and Jan Baptist Weenix; the pictures of the last bear a strong resemblance, in many respects, to those of his master. It is not stated when or where he died.]

MOYART, CHRISTIAN LOUIS, a Dutch painter and engraver, born at Amsterdam about the year 1600. He engraved a set of emblematical plates of the History of Mary of Medicis, consisting of eight subjects from his own designs. They are marked with the cipher **C. M.** [Zani and Brulliot both assert that this is the same as Nicolas Moyaert, and that the cipher **C.** signifies *Claas* (Nicolas) and not Christian Louis. It is certain that the prints of the History of Marie de Medicis were published by Blaeu at Amsterdam, from designs by Claas, engraved by Pieter Nolpe, in the year 1639.]

MOYREAU, JOHN, a French engraver, born at

Paris in 1712. His principal works are his plates after Philip Wouwermans, consisting of eighty-nine prints, which are very unequal in point of merit. It is indeed to be regretted, that so few of the pictures of this admirable painter have been engraved by the Visschers, the Danckerts, and the other able artists of his country; and that it should have fallen to the lot of the most exquisite of his works, to be handed down to us by the tame and heavy graver of Moyreau, so incapable of exhibiting the spirit and elegance of his pencil, and the correctness of his design. He engraved various prints after other masters, among which are the following :

Rebecca receiving the Presents from the Servant of Abraham; *after Paolo Veronese*; for the Crozat collection.

The Resurrection of Lazarus; *after Bon Boulongne*.

The Parting of Hector and Andromecha; *after the same*.

Bacchus and Ariadne; *after the same*.

A Halt of Hunters; *after Van Falens*.

The Rendezvous of the Chase; *after the same*.

The two last plates were engraved for his reception into the Academy in 1736, and are among his best prints.

A Sea-port; *after Claude*.

La Partie Quarrée; *after Watteau*.

A Waterfall; *after the same*.

Of his best prints *after Wouwermans*, may be mentioned those entitled,

Le Colombier du Maréchal.

La grande Chasse a l'oiseau.

La Fontaine du Dauphin.

La Fontaine de Neptune.

MUDO, JUAN FERNANDEZ ZIMENES DE NAVARRETTE, called EL. This eminent Spanish artist was born at Logrono in 1526, and was called El Mudo, from his being deaf and dumb from his infancy. The defects of nature were in some degree compensated to him by the endowment of a quick and lively imagination, which enabled him to arrive at a celebrity in the art, which acquired him the honourable appellation of the Titian of Spain. He received his first instruction in design from Fray Vicente de Santo Domingo, a monk of the order of the Geronomytes; and such were the marks of early genius he displayed, and his progress under that master, that his instructor recommended his parents to send him to Italy for improvement, and he accordingly visited Rome, Florence, and Naples, but passed the greater part of his time at Venice, where he formed his style, by an attentive study of the works of Titian. On his return to Spain, his talents recommended him to the favour of Philip II., who appointed him one of his painters in the Escorial, where there are many of his principal works. Of these the most remarkable are his celebrated picture of the Nativity, in which, like the *Notte* of Coreggio, the principal light emanates from the infant Saviour; the Baptism of Christ; the Twelve Apostles, on the great pillars of the church, near the principal altar; and his last work, representing Abraham entertaining the Angels. There are also several of his works at Valencia and Salamanca. He died in 1579. [The name of this painter was JUAN FERNANDEZ NAVARRETE. He was not born deaf and dumb, but an acute malady at the age of three years deprived him of the sense of hearing, and consequently of the power of learning to speak.

Having received instructions in the elementary parts of painting, as above related, he was sent to Italy, and became a pupil of Titian, with whom he remained for a considerable time. His sojourn in Italy lasted for at least twenty years, and he availed himself of the opportunity of visiting the *ateliers* of the most renowned masters there. Although there is no account of any production of importance by him during his stay in that country, yet it is certain that he obtained a great reputation among the artists, which no doubt was augmented by the circumstance of his infirmity. The fame of *el Mudo*, by which name he was known in Italy, reached Philip II., who was commencing the decorations of the Escorial, and he was commanded to attend at Madrid for the purpose of being employed on that work. He arrived there in 1568, and was appointed painter to the king, with an annual pension of 200 ducats, in addition to the price of his works. He had scarcely commenced his labours, when a serious malady compelled him to retire to the country for the benefit of air, and he remained for three years at his native place, Logroño, on leave of absence, but receiving his pension as painter to the king. In 1751 he returned to the Escorial, bringing with him four large pictures which had been commanded, and for which he received 500 ducats. These were an Assumption, The Martyrdom of St. James the Great, a St. Philip, and a St. Jerome. It is believed that in the first the face of the Virgin was the portrait of his mother, Dona Catalina Ximenes, who in her youth had been beautiful. When this picture was about to be placed, *el Mudo*, who was severely critical with regard to his own works, wished to destroy it, because he considered the principal group defective, and that the Angels pressed too closely on the Virgin; but Philip would not permit it. There was also a fabricated story, founded perhaps on those related of Michael Angelo and Lionardo da Vinci, that in the Martyrdom of St. James, in revenge for some supposed injury received from Santoyo, the king's secretary, he had introduced his portrait as the executioner, and that Philip protected this picture also, against the resentment of his secretary. But Siguenza, who has written much respecting *el Mudo*, and who at that time resided in the Escorial, affirms that the figure of the executioner is that of an artisan at Logroño. In addition to the four pictures mentioned, he painted for the Escorial The Nativity, Christ at the Pillar, a Holy Family, and St. John writing the Apocalypse: these he finished in 1575, and received 800 ducats. These eight pictures were Navarrete's principal works: unhappily three of them, The Assumption, St. Philip, and St. John, were destroyed by a fire; the other five were saved and placed in the principal cloister of the monastery. Besides their unquestionable merit, each picture is remarkable for some peculiar circumstance. Thus the Martyrdom of St. James and the St. Jerome are most minutely finished; a manner which he did not continue in his other compositions. The Christ at the Pillar, seen in front, is an admirable head, which, by its meekness and beauty, contrasts marvellously with the ignoble features of the flagellators. In the Holy Family, the heads are equally beautiful and expressive; but, by a strange caprice, the painter has placed on one side of the fore-ground of the picture a partridge, and on the other, a dog and cat contesting for a bone, with such comical contortions that it is impossible to regard them without laughing. In the Nativity, *el Mudo* essayed to vanquish a for-

midable difficulty in painting. He has introduced three lights in the picture: the effluence from the holy Infant; that which proceeds from the glory above, and which extends over the whole composition; and that emitted from the torch which Joseph holds in his hand. The group of shepherds is the best part of the picture. It is related that Pelligrino Tibaldi, on seeing it, cried out in raptures, "*Oh! gli belli pastori!*" This exclamation gave name to the picture, and it continues to be known as *the beautiful Shepherds*. In 1576, he painted his famous picture of Abraham and the three Angels, for which he received 500 ducats. About this time he entered into a contract with the prior, inspector, and treasurer of the Escorial, to paint thirty-two pictures, which he engaged to deliver in the course of four years. Twenty-seven of these pictures were to be seven feet and a half in height and seven feet and a quarter in breadth, and the other five thirteen feet high and nine feet broad. In the contract, which is preserved in the archives of the monastery, all the details are specified: for example, the canvass of each is to be of one piece without seam; the work to be entirely by the hand of Juan Fernandez Navarrete; it is to be done either at the convent, at Madrid, or at Logroño; the figures to be just six feet and a quarter in height; if the same Saint is repeated several times in the pictures he is always to have the same visage and the same vestments; the painter shall not put in the pictures *either cat, or dog, or any immodest figure*. He did not, however, live to complete this vast undertaking; he painted in 1577 and 1578 the eight which represent the Apostles, the Evangelists, St. Paul, and St. Barnabas; the rest were finished in the following years by Alonso Sanchez Coello and Louis de Caravajal. *El Mudo's* health had always been delicate, and he was now attacked by an obstruction of the stomach, and he died at Toledo in 1579. It may be said that the works of this eminent Spanish painter are altogether unknown to the world in general. The pictures above referred to having been commanded for the Escorial, have remained to the present time buried in the royal solitude, and almost inaccessible. All his Spanish works are there; even the Museum at Madrid has been able to obtain only the little picture of the Baptism of Christ, which he presented to Philip on his arrival from Italy. His name, however, shines in the accounts of many collections visited and described by tourists. The limits of this work will not allow of further details respecting this artist, else many interesting circumstances might be related of him that would probably be gratifying to the reader.

Note. There were two other Spanish painters who were dumb, and are surnamed *el Mudo*: one is *Diego Lopez*; the other is only known under the name *Pedro el Mudo*: their works must not be confounded with those of the illustrious *Navarrete*.]

MULDER, J., a Dutch engraver, who resided at Amsterdam about the year 1720. He engraved a set of plates of subjects from the Bible, published in that year, entitled *Figures de la Bible*, from the designs of Picart and others. They are executed with the graver in a stiff, tasteless style, and are very incorrectly drawn. We have also by him several views of churches and public buildings, which are his best performances. He also engraved a set of small plates, entitled, *Vues de Gunterstein*, inscribed *J. Mulder ad vivum del. et fecit*.

MULIER. See MOLYN.

[MULINARI, or MOLINARI, STEFANO, an Italian engraver, known for his numerous prints after drawings by the early Italian masters. He was born at Florence towards the middle of the eighteenth century, and was the pupil of A. Scacciati, whom he assisted in a series of engravings after the most beautiful drawings in the Florentine collection. Forty-one only were executed during Scacciati's life; the remaining fifty-nine were engraved entirely by Mulinari. These were succeeded in 1775 by a collection of prints after drawings of the earliest masters, from Cimabue to Pietro Perugino, under the title "Istoria pratica dell' Incominciamento e Progressi della Pittura; o sia Raccolta di 50 stampe estratte da ugual numero di disegni originali esistenti nella Galleria di Firenze." This was followed in 1780 by a still more interesting work on the great Italian schools of painting; "Saggio delle cinque Scuole di Pittura Italiana." Mulinari died near the close of the eighteenth century, aged about 55. Among the above-mentioned works are four after Lionardo da Vinci, five after Michelangelo, twenty-two after Raphael, eight after Giulio Romano, six after Polidoro da Caravaggio, twenty-six after Parmigiano, five after Daniele da Volterra, eight after Barocci, seven after Giulio Cesare Procaccini, three after Guido, three after Andrea Sacchi, thirteen after Guercino, and many others. Nagler has given a list of about 200 of them in his *Kunstler Lexicon*.]

MULLER, HERMAN. This artist is said by Huber to have been a native of Amsterdam, though he resided the greater part of his life at Antwerp, where he engraved several plates, in conjunction with Cornelius Cort, for Jerome Cock. He flourished about the year 1583, and is supposed to have been a disciple of Henry Goltzius, and to have studied afterwards in Italy. The plates of Herman Muller are executed entirely with the graver, in the laboured, formal style which distinguished the Flemish school at that period. His drawing is tolerably correct, and some of his best prints are not devoid of expression. In conjunction with the Galles, the Sadeliers, and others, he engraved several subjects of the Bible, after *John Stradan*, *Martin de Vos*, and other masters. We have also the following by him :

- The Fates; after *Cornelius van Haerlem*.
- The Four Cardinal Virtues; after *Martin Hemskerck*.
- The Ten Commandments; after the same.
- A set of seven plates of the Creation; after *H. Goltzius*.
- The Death of Cleopatra; after *C. van Haerlem*.
- The Death of Lucretia; after *Cornelius Ketel*.

MULLER, JOHN. This eminent engraver is supposed to have been of the same family with the preceding artist. He was born at Amsterdam about the year 1570, and was a disciple of Henry Goltzius, whose vigorous style he followed with an enthusiasm bordering on extravagance. John Muller is, perhaps, the artist who has handled the graver with the most daring facility, and his works are worthy of the admiration of those who wish to distinguish themselves in the free use of the burin, though it is to be regretted that his design was not more tasteful and correct. His plates are numerous; and though they are inferior to those of Goltzius, they are very estimable and extraordinary productions. Many of his prints are from his own compositions; and they are very creditable to his talents as a designer.

He engraved several portraits, which are highly esteemed. The following are among his most admired works :

PORTRAITS.

- Bartholomeus Spranger, Pictor celeberrimus; *J. ab Ach, pinx.*
- Maurice, Prince of Orange; after *Mirevelt*.
- John Neyen, of Antwerp, his hand resting on a skull; after the same.
- Ambrose Spinola; after the same.
- Albert, Archduke of Austria; after *Rubens*.
- Isabella, Infanta of Spain; after the same.
- Christian IV. King of Denmark; after *P. Isachs*.

SUBJECTS FROM HIS OWN COMPOSITIONS.

- The Baptism of Christ.
 - An Ecce Homo, with angels.
 - Balthasar's Feast; fine and rare.
 - The Adoration of the Magi; fine and rare.
- SUBJECTS AFTER BARTHOLOMEW SPRANGER.
- Hagar in the Desert, comforted by an Angel.
 - Lot and his Daughters.
 - The Nativity; *J. Muller, scul.* 1606.
 - The Holy Family, with two Angels.
 - Venus and the Graces.
 - Venus, Bacchus, and Ceres.
 - A Satyr taking a Thorn from the Foot of a Faun.
 - Venus and Mercury.
 - Perseus armed by Minerva and Mercury; one of his finest plates.
 - Cupid and Psyche.
 - The Apotheosis of the Arts.
 - Fortune distributing her Gifts.

SUBJECTS AFTER VARIOUS MASTERS.

- The Raising of Lazarus; after *Ab. Bloemaert*; fine.
- Cain slaying Abel; after *Cornelius van Haerlem*.
- The Rape of the Sabines; after the sculpture of *A. de Vries*.
- Mercury and Pandora; after the same.
- The Martyrdom of St. Sebastian; after *J. van Aehen*; fine.

MULLER, SOLOMON, was probably of the same family, and flourished about the year 1610. From the style of his engraving, it is probable he was brought up in the school of the Wierixes, whose neat manner he imitated with some success, though his drawing is not correct, and his heads are sometimes without expression. He engraved a set of small prints of sacred subjects, which, as they are without the name of the painter, are probably from his own designs.

MULLER, G. A. This artist was born at Vienna about the year 1700. He was a contemporary of Andrew and Joseph Schmutzer, and in conjunction with them executed a part of the plates of the life of Decius, from the designs by Rubens, in the possession of the Prince of Lichtenstein. We have also, among other prints, the following portraits by him :

- Philip Louis, Count de Sintzendorf, Minister of State.
- Jacob van Schuppen, Director of the Academy at Vienna.
- The two Children of Rubens; from a picture by that master, in the Lichtenstein collection.

MULLER, JACOB. The name of this artist is affixed to the frontispiece and plans for a book of gardening, from the designs of George Hatzel, published at Augsburg by Jeremiah Wolf. They are neatly executed with the graver, in a dry, tasteless

style. He also engraved some landscapes, in the style of *Perelle*.

MÜLLER, JOHN GOTTHARD, [VON,] a modern German engraver, born at Bernhausen, in the duchy of Wurtemberg, in 1747. He was favoured with the protection of the Duke, and was sent to Paris in 1770, where he became a pupil of J. G. Wille. His progress under that master was considerable, and his talents procured him a reception into the Academy at Paris in 1776. He soon afterwards returned to Stuttgart, and was appointed Director of the Academy of Design. We have by him several plates, engraved in the neat, finished style of his instructor, among which are the following :

PORTRAITS.

- Louis XVI. full-length ; one of his finest plates.
 John George Wille, Engraver ; *after Greuze*.
 Louis Galloche, Painter ; engraved for his reception into the Academy.
 Louis Leramberg, Sculptor to the King ; the same.
 Augustus Gottlieb Spangenberg ; *A. Graff, pinx.*
 F. Schiller ; *after the same*.

SUBJECTS.

- Ceres ; *after Goltzius*.
 The Nymph Erigone ; *after Jollain*.
 A Lady playing on the Guitar ; *after P. A. Wille*.
 Lot and his Daughters ; *after Gerard Honthorst*.
 A subject from the Life of Alexander ; *after G. Flinck*.

[Müller engraved only thirty-three plates, a small number, but some of them are large and elaborate works ; they are, however, chiefly portraits. His principal pieces, in addition to those above mentioned, are—The Battle of Bunker's Hill, *after Trumbull*, engraved in 1799 ; the Madonna della Seggiola, for the Musée Français, engraved in 1804, and by many considered superior to the print of the same subject by Raphael Morghen ; a St. Catharine with two Angels, *after Lionardo da Vinci* ; and St. Cecilia, *after Domenichino*. He was elected successively a member of the principal German Academies ; was presented in 1808 by the king, Frederick of Wurtemberg, with the order of Civil Merit ; and in 1818 was made a knight of the Wurtemberg Crown. He died at Stuttgart in 1830.]

[MÜLLER, CHRISTIAN FRIEDRICH VON, son of the preceding, surpassed his father, but owing to the shortness of his career his prints are even less numerous than those of the elder Müller. He was born at Stuttgart in 1783, and he died at Pirna, near Dresden, in 1816. He was carefully educated by his father in all those branches of the art, which he knew by experience to be essential to constitute an excellent engraver ; and in 1802 he sent him to Paris to complete his studies. In 1808 Müller engraved the St. John about to write his Revelation, *after Domenichino*, in which the eagle brings him his pen ; and Adam and Eve under the Tree of Life, *after Raphael*. He was commissioned shortly after by Rittner, a printseller of Dresden, to engrave his last and greatest work, the Madonna di San Sisto of Raphael in the Dresden gallery. He was occupied for the remainder of his life on this plate, which he just lived to complete, but he never saw a finished print from it. His existence seems to have been almost wrapped up in the execution of this plate ; he was occupied with it day and night ; and being of a sickly constitution, the infallible result of such constant application and excitement soon made its appearance. He completed the plate and sent it to

Paris to be printed ; but with it the artificial excitement which supported him departed also : he had just strength enough left to admit of his being carried to the Sonnenstein, near Pirna, where he died in 1816, only a few days before the proof of his plate arrived from Paris. It was suspended over the head of his bier as he lay dead ; thus reminding the spectators of the similar untimely fate of the great master of the original. C. F. Müller engraved only eighteen plates, but the Madonna di San Sisto is in itself a host ; his other works are nearly all portraits.]

MÜLLER, JOHN SEBASTIAN, a German engraver, born at Nuremberg about the year 1720. He resided in London in 1760, and engraved several plates for the collection of Boydell, which possess great merit. He is generally known in this country by the name of Miller. We have, among others, the following prints by him :

- The Holy Family ; *after Federigo Baroccio*.
 Another Holy Family ; *after Murillo*.
 Nero depositing the Ashes of Britannicus ; *after Le Sueur*.
 A Landscape, with Apollo and Marsias ; *after Claude*.
 A Moonlight ; *after Vander Neer*.
 Two Views in Rome ; *after Gio. Paolo Panini*.

[It is probable that he came to England at an early age and worked for the booksellers : he engraved the plates for Newton's edition of Milton.]

[MÜLLER, WILLIAM JOHN, an eminent landscape and costume painter, was born at Bristol in 1812 ; his father, a native of Germany, was Curator of the Bristol Museum, and from him he acquired a taste for science, especially botany and natural history, which continued with him during his whole career, and enriched his sketch books beyond those of any of his contemporaries. From J. B. Pyne he received the primary instructions in painting ; and soon after made the tour of Germany, Switzerland, and Italy, studying only under the guidance of nature, and hence his works bear the impress of originality in a greater degree than those of most modern landscape painters. On his return to his native city he pursued his profession, but with very partial success. Bristol has the character of producing men of talent, but they must look elsewhere for support, if that talent should be allied with genius, and disposed to more elevated pursuits than manufacture or commerce : refinement does not flourish there as an indigenous plant. He therefore visited Greece and Egypt, enriching his portfolio with a large number of sketches of the most interesting objects. In 1839 he settled in London, where his pictures found ready purchasers. Two years afterwards he published " Picturesque Sketches of the Age of Francis I.," which extended his fame beyond his own country. He next, at his own expense, joined the expedition to Lycia, projected by the government, and from the valuable sketches he made there produced the pictures which were exhibited at the Royal Academy and British Institution during the three last years of his life. Of the treatment he received at both places, from the improper positions in which his pictures were placed, he complained with bitterness, and, it must be admitted, with justice. There is yet too much of favouritism, caprice, or ignorance, shown in both establishments, if half the complaints of the rising generation of artists be founded on truth. In 1845 Müller left London for Bristol for the benefit of his health ; but his strength

gradually failed, and he died, of disease of the heart, on the 8th of September, in that year. At the sale of his oil pictures, finished and unfinished, and the series of sketches made by him in Lycia, (which took place in the following year,) competition to possess them was extreme; the sketches sold at prices varying from £20 to £60 sterling for each, and the total amount of the three days' sale was about £4600. These were not factitious prices, for the dealers reaped a rich harvest by the purchases they made at the sale; and his works are still increasing in value. Copies and imitations are being palmed already on the unwary, at exorbitant prices, by unprincipled traffickers in the Fine Arts.]

MUNARI, PELLEGRINO. See **MODENA.**

MUNIER, JOHN, a French engraver on wood, who resided at Toulouse about the year 1553. He executed several wooden cuts, in conjunction with John Perrin. Among others, we have by these artists the prints for a small octavo volume of emblems, entitled *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes*, published at Lyons in 1553.

MUNNICKHUYSEN, JOHN, a Flemish engraver who flourished about the year 1680. We have several plates by him, executed with the graver, which possess considerable merit, among which are some portraits, engraved in a neat, clear style. Among others, we have the following prints by him :

PORTRAITS.

Hendrick Dirksen Spiegel, Burgomaster; *after Limburg.*

Francis Burmann, Professor of Theology; *after C. Maas.*

Henry Vander Graft.

Cornelius Tromp, Admiral of Holland; *after D. Vander Plaas.*

Peter van Staveren, of Amsterdam; *after W. Mieris.*

Peter Zurendonk, Rector of the Latin School at Amsterdam.

He also engraved an upright plate of two boys, emblematical of Autumn and Winter; *after Gerard Lairesse.* The companion print, of Spring and Summer, was engraved by H. Bary; *after Vandyck.*

MUÑOZ, SEBASTIAN. This Spanish painter was born at Navalcarnero in 1654, and was a disciple of Claudio Coello. In 1680 he visited Italy, and studied six years in the school of Carlo Maratti. On his return to Spain, he first settled at Saragossa, where he executed some considerable works, in conjunction with Coello. He visited Madrid in 1683, and was made painter to the king. He was employed in the royal palaces, where he painted a series of frescoes of the history of Cupid and Psyche. He painted in the flimsy style of the modern Italians, in which all is sacrificed to gaudiness and frivolity, without sobriety in the composition, beauty in the forms, or expression in the characters. He is said to have died, in consequence of a fall from a scaffold, in 1690.

MUNTINCK, GERARD, a Dutch engraver, born at Groninguen, who flourished about the year 1640. He engraved several portraits, which are executed with the graver in a neat style, but without much taste.

[**MUOLTSCHER, HANS,** a painter of Ulm in Suabia, of whom there are no particulars recorded in any of the writers on early painting. Ottley mentions an altar-piece by him, with the date 1436,

which was in the *Truchsessian* Gallery of Pictures, exhibited and sold at London, more than forty years ago. Lord Lindsay conceives that he was the parent of the succession of painters at Ulm; it is therefore surprising that he has not been noticed by any of the German writers. This hint may awaken their attention.]

MURA, FRANCESCO DE, called **FRANCESCHIELLO.** This painter was a native of Naples, and flourished about the year 1743. He was one of the numerous scholars of Francesco Solimene, and was much employed in ornamenting the public edifices in his native city; but perhaps his most celebrated performances are his frescoes in the royal palace of Turin, which he painted in competition with Claudio Beaumont, where he represented the Olympic Games, and the Life of Achilles. [He died in 1759.]

MURANO, NATALINO DA. According to Ridolfi, this painter was a disciple of Titian, and flourished about the year 1558. He painted historical subjects of an easel size, but was more celebrated as a portrait painter, in which he particularly excelled. He died young.

MURANT, EMANUEL. This artist was born at Amsterdam, according to Descamps, in 1622; this is, however, disputable; it is probable that his birth was at a later date, as he was the scholar of Philip Wowermans, who was born in 1620. Though he did not adopt the same subjects as those painted by his master, he acquired somewhat of the neatness of his pencil, the truth and purity of his colouring, and the correctness of his design. Instead of horse-fairs and huntings, the usual representations of Wowermans, he painted the views of towns and ruined buildings in Holland, which he finished with a precision and accuracy, which has only been surpassed by the extraordinary productions of John Vander Heyden. He visited France, and resided some time at Paris, where his works were greatly admired for the delicacy of his style. On his return to Holland, he settled at Lewarde, in Friesland, where he died, in 1700. The works of E. Murant have the rare merit of exhibiting the most exquisite finish, without the appearance of stiffness or labour, and without the interruption of that harmony of colour, and union of effect, which are almost exclusively the attributes of a process less tedious and precise. His tones are artfully broken, and there is a vagueness and neutrality in his tints, which are only to be found in the works of the most intelligent colourists. His pictures are not frequently to be met with, and are highly esteemed.

MURATORI, DOMENICO MARIA, was born at Bologna in 1662, and was a scholar of Lorenzo Pasinelli. He resided chiefly at Rome, where he was much employed for the churches and public edifices. In the church of the SS. Apostoli, the principal altar-piece is by him, representing the Martyrdom of St. Philip and St. James, one of the largest pictures in Rome, composed and designed in a grand style, with a fine effect of chiaro-scuro, though not equally successful in the colouring. His picture of Christ crowned with Thorns, in the church of the Stimato, is not less creditable to his talents, which were of sufficient respectability to procure him the commission to paint one of the prophets in the Basilica of St. John of Lateran. At the Primaziale, at Pisa, is a fine picture by him representing S. Ranieri working a Miracle, which is considered by Lanzi as one of his most esteemed works. We have by him a few etchings, which are executed in a spirited and masterly style. He died

in 1749. [There is an etching by him of a Holy Family, *after Cantarini*, with the date 1685. Zani says he was born in 1655, and died in 1742.]

MURATORI, TERESA. This lady was born at Bologna in 1662. She was the daughter of an eminent physician, and at a very early age discovered an uncommon genius for drawing and music. She was first instructed in design by Emilio Taruffi, was afterwards a scholar of Lorenzo Pasinelli, and lastly studied under Giovanni Gioseffo dal Sole. She proved a very reputable paintress of history, and executed several considerable works for the churches at Bologna, of which the most deserving of notice are, S. Benedetto resuscitating a dead Child, in the church of S. Stefano; the Annunciation, in S. Trinitá; and the Incredulity of St. Thomas, in La Madonna di Galeria. She died in 1708.

MURILLO, BARTOLOMÉ ESTEVAN. With the works of this admirable artist the English collector is more intimately acquainted, than with those of any painter of the Spanish school; and their intrinsic merit amply justifies the admiration which is bestowed on them. Bartolomé Estevan Murillo was born at the small town of Pílas, about five leagues from Seville, in 1613. He was descended from an ancient family, who had formerly held ample possessions in the province of Andalusia. Don Juan del Castillo, a painter of some eminence, was his uncle by his mother's side, and had established an academy at Seville, which was in considerable reputation.

The young Murillo having discovered an early inclination for the art, he was placed under the tuition of his relative, where he received his first instruction. On leaving the school of that master, his manner was dark and inky, distinguished by a blackness and heaviness in his shadows, by which defects the works of Castillo were characterized, who was an indifferent colourist, though in all other respects was competent to the profession of a teacher. The first subjects he painted were rustics and beggar-boys, in which he discovers a faithful and accurate attention to nature, and a charming simplicity of character, which is peculiar to him. His pictures of this description are vigorously coloured, though without the tenderness and suavity which afterwards distinguished his more important productions in historical painting. Sandrart, with his usual inaccuracy, has stated that Murillo made a voyage to South America, where he passed some years, and on his return to Europe travelled to Italy, in search of improvement. Both these assertions are unfounded.

At the time when Murillo left the school of Castillo, it was customary for the young artists to expose their works for sale at the fair held annually at Seville, and many of his earliest productions were purchased in this manner, and exported to Spanish America, which probably gave rise to the false tradition of his having gone thither in person. The fallacy of the report that he studied in Italy is completely proved by all the Spanish biographers, who have satisfactorily ascertained that he never left Spain.

The fame of Don Diego Velasquez, who was then in the height of his reputation, reached Seville, and Murillo conceived the project of visiting Madrid, and of endeavouring to introduce himself to the notice of that distinguished artist. On his arrival in that capital, he paid his court to Velasquez with success, and he not only admitted him into his

academy, but treated him with the greatest kindness and liberality. He procured him the best means of improvement, independent of his own instruction, and obtained for him access to the rich treasures of art deposited in the royal collections. A new scene was now opened to his view, and his zeal for advancement was increased by the continued contemplation of such admirable productions. His attention was particularly directed to the works of Titian, Rubens, and Vandyck, whose works he studied and copied, by which he greatly improved his style of colouring. After a few years passed under such favourable circumstances, and with the advantage of the counsels of Velasquez, Murillo returned to Seville, and resumed the practice of his art with redoubled alacrity, and with the most flattering success. He was now engaged in his first great work in fresco, in the convent of San Francisco, or the Capuchins; it consists of sixteen compartments, among which is his celebrated work of St. Thomas of Villanueva, distributing alms to a group of poor, which he is said to have distinguished by the name of his favourite picture. In this subject, the particular bent of his genius had full scope for the display of its powers, which were peculiarly adapted to the representation of nature in her most simple and unsophisticated forms. The group of paupers who surround the Saint, and are eagerly pressing forward to partake of his charity, is admirably composed, and the varied character of their wretchedness is portrayed with wonderful art and expression. At the principal altar, in the same church, is a large picture representing the Jubilee of the Porciuncula, representing Christ holding his Cross, and the Virgin interceding for the grant specified in the picture, with a group of angels, of extraordinary beauty. He was about this time engaged by the Marquis of Villamanrique, to paint a series of pictures of the Life of David, in which the back-grounds were to be painted by Ignacio Iriarte, an eminent landscape painter of Seville. Murillo proposed that the landscapes should be first painted, and that he should afterwards put in the figures, but Iriarte contended that the historical part should be first finished, to which he would adapt the back-ground. To put an end to the dispute, Murillo undertook to execute the whole, without the assistance of Iriarte, and changing the history of David to that of Jacob, he produced the famous suite of pictures now in the possession of the Marquis of Santiago at Madrid, in which the beauty of the landscapes contends with that of the figures, and which remain a monument of his powers in the different departments of the art. In the same collection are two pictures, which are said to be among the finest of his works, and superior to those in the royal collection: one represents Saint Francis Xavier, in a dignified and sublime attitude, his eyes devoutly raised to heaven, with great fervour and devotion, with a stream of light beaming on his breast, as if receiving the divine inspiration previous to his entering on his mission to the Indians, a group of which is seen in the distance; the other represents St. Joseph leading by the hand the young Saviour, apparently of the age of eight or ten years, over their heads is a glory of beautiful angels, and a fine landscape in the back-ground. He painted for the cathedral at Seville his admired picture of San Antonio, with the infant Christ, and a glory of angels, with a back-ground of admirable architecture; a Miraculous Conception; and his two portraits of Leandro and Isidore, Archbishops of

Seville, which are painted in his finest manner. In the church of the hospital of the Charity is one of his highly esteemed works, representing St. John supporting a poor man, who is aided in his charitable office by an angel, whom the Saint regards with a look of reverence and gratitude, which is beautifully expressed. In the same sanctuary are two other fine pictures, representing Moses striking the Rock, and the Miracle of the Multiplication of the Loaves and Fishes, a composition of a numerous assemblage of figures, exhibiting a striking variety of character, and grouped with surprising ability.

Murillo painted several pictures for the churches of Cadiz, Granada, and Cordova. At Cadiz, in the church of San Philippe Neri, is an altar-piece of the Conception; and at the Capuchins, a picture of St. Catherine. In the chapel of the Nuns of the Angel at Granada, is one of his most interesting productions, representing the good Shepherd. His works had been hitherto chiefly confined to Seville; but in the year 1670, a picture by him of the Immaculate Conception was carried in procession on the great festival of Corpus Christi, which excited universal surprise and admiration, and was regarded as a phenomenon. Charles II. directed him to be invited to Madrid, with a promise of appointing him one of his painters; but Murillo, whose natural humility, and love of retirement, with his attachment to his native city, prevailed over every consideration of advantage or promotion, excused himself from accepting the invitation, on account of his age. He was at all times equally insensible to the allurements of ambition or interest; and such was his charitable disposition, that though economical in his habits, constantly employed, and not illiberally remunerated, he is said to have died in narrow circumstances. His last work was his picture of St. Catherine, in the church of the Capuchins at Cadiz; and when he was painting it, he fell from the scaffold, which brought on a complaint that put an end to his life in 1685, in his seventy-second year. Few painters have a juster claim to the originality of style than Murillo. It is distinguished by a close and lively imitation of nature. His forms have a national peculiarity of air, habiliment, and countenance. His pictures of the Virgin, his Saints, and even his Saviours, are stamped with the features of his country, and a characteristic expression of the eye, which is remarkable. There is little of the academy discernible in his design or composition; it is a chaste and faithful representation of what he saw, or conceived; truth and simplicity are never lost sight of. His colouring is clear, tender, and harmonious; and though it possesses the truth of Titian, and the sweetness of Vanduyck, it has nothing of the servility of imitation. Though he sometimes adopts a beautiful expression, there is usually a portrait-like simplicity in the airs of his heads, in which there is seldom any thing of the ideal. His style may be said to hold a middle rank between the unpolished naturalness of the Flemish, and the graceful and elegant taste of the Italian school. [*Bartolomé Estéban Murillo* was born at Seville in 1618. There are numerous fine specimens of his works in England, particularly in the collections of the Duke of Sutherland, Lord Ashburton, the Marquis of Westminster, Mr Tomline, Baron Rothschild, and other noblemen and gentlemen. In the Dulwich Gallery there are several; and the National Gallery possesses two, a Holy Family, which cost about 4000 guineas, and St. John and the Lamb,

purchased at Sir Simon Clarke's sale for 2000 guineas.]

[MURPHY, JOHN, an excellent engraver in mezzotinto, was born in 1748, and flourished till the early part of the present century. He engraved some of the prints in the Houghton Collection, and after other works of the Italian masters; and also after Reynolds, Northcote, Romney, Stothard, Ramberg, and B. West. Though all his productions are good, perhaps the most esteemed, especially by foreign amateurs, are Mark Antony's Oration over the body of Cæsar, *after West*; Elisha restoring the Widow's Son, *after Northcote*; the Tiger, *after the same*; the Brothers of Joseph showing his bloody Garment to Jacob, and Joseph interpreting Pharaoh's dream, both *after Guercino*.]

MURRAY, THOMAS. This painter was a native of Scotland, born about the year 1666, and was a scholar of John Riley, at the time he was painter to William and Mary. He was one of the most eminent artists of his time, and was employed to paint the portraits of the royal family, and many of the principal nobility. His pictures had the merit of a faithful resemblance, and were freshly and chastely coloured. The portrait of Murray, painted by himself, is among those of the great artists in the Florentine Gallery. He died in 1724.

MUSIS, AGOSTINO DE, called AGOSTINO VENEZIANO. This eminent engraver was born at Venice about the year 1490, and was a disciple of Marc Antonio Raimondi, of whose fine style he was one of the most successful followers. Several of his earliest plates were executed in conjunction with Marco da Ravenna, who had been his fellow student under Marc Antonio. After the death of Raffaele, in 1520, they separated, and each of them worked on his own account. On the sacking of Rome, in 1527, the artists resident in that capital sought refuge in the other cities of Italy; and Agostino went to Florence, where he applied to Andrea del Sarto for employment. But having engraved, in 1516, a plate from a picture by him, representing a dead Christ, supported by Angels, which did not meet with the painter's approbation, he would not permit any more of his pictures to be engraved. The earliest dated print by Agostino is in 1509; and as none of his works bear a later date than 1536, it may be presumed, that he did not long survive that period; and he is said by Huber to have died at Rome about the year 1540. This artist claims a distinguished rank among the engravers of his time. His graver is equally neat and finished with that of Marc Antonio; but he is very inferior to that celebrated artist in the purity and correctness of his drawing, and in the tasteful expression of his heads. The prints of Agostino de Musis are extremely scarce, particularly fine impressions of them. He sometimes marked them with a tablet similar to that used by Marc Antonio, and more frequently with the initials A. V. with the date. The following are his principal plates:

PORTRAITS.

Pope Paul III., in profile; inscribed *Paulus III. Pon. Max.* 1534.

The same Pontiff, with the papal crown; dated 1536.

Charles V. holding a sword; *after Titian*.

Another Portrait of Charles V.; dated 1536.

Ferdinand, King of the Romans; inscribed *Proximus a summo Ferdinandus, &c.* 1536.

Francis I. of France; dated 1536.

The Emperor Soliman; dated 1535.

SUBJECTS OF SACRED HISTORY.

- The Creation; engraved in conjunction with Marco da Ravenna; *after Raffaele*.
 The Sacrifice of Isaac; *after the same*.
 The Benediction of Isaac; dated 1522; *after the same*; very scarce.
 The same subject; dated 1524.
 The Israelites passing the Red Sea; *after the same*.
 The Israelites gathering the Manna; *after the same*. This plate is supposed to have been begun by Marc Antonio.
 Samson bound by the Philistines; circular; *from his own design*.
 The Nativity; *after Giulio Romano*. 1531.
 The Four Evangelists; in four plates; *after the same*. 1518.
 The Murder of the Innocents; copied from the print by *Marc Antonio*. A. V.; very scarce.
 The Nativity; copied from a wooden cut by *A. Durer*; very scarce.
 Christ bound to the Pillar; *the same*; very scarce.
 The Last Supper; *the same*; 1514.
 The dead Christ, with Angels; *after A. del Sarto*. 1516.
 The Archangel Michael; *after Raffaele*.
 The Virgin and infant Christ, with St. John; *after Francia*.
 St. Jerome, with the Lion; *after Raffaele*.

HISTORICAL AND MYTHOLOGICAL SUBJECTS.

- Diogenes seated by the side of a River; *after Baccio Bandinelli*.
 Tarquin and Lucretia; *after Raffaele*.
 The Death of Lucretia; copied from the print by *Marc Antonio*; *after Raffaele*.
 Cleopatra; *after Baccio Bandinelli*. 1518.
 Vulcan giving Cupid's Arrows to Venus; *after Raffaele*. 1530.
 Venus riding on a Dolphin, with Cupid holding a Torch; *after Raffaele*.
 Jupiter and Leda.
 Apollo and Daphne; *after Raffaele*; attributed by some to Marc Antonio.
 The Fall of Phaeton; marked A. V. on a tablet.
 The Triumph of Silenus; *after Raffaele*; the same mark.
 The infant Hercules destroying the Serpents; *after Giulio Romano*.
 Hercules strangling Anteus; *after M. Angelo Buonaroti*.
 Hercules destroying the Nemean Lion; *after Raffaele*.

VARIOUS SUBJECTS.

- The Burying-place, an assemblage of emaciated figures with skeletons, and a figure of Death holding a book; *after Baccio Bandinelli*; inscribed *Augustinus Venetus de Musis faciebat*. 1518.
 A large print, called the Climbers; *after the famous cartoon of Pisa*, by *M. Angelo Buonaroti*, dated 1523. This print is very different from that of the same subject engraved by Marc Antonio, which consists of many more figures. It is marked with the name of the painter on a tablet, and dated 1524.
 The Academy of Baccio Bandinelli, in which that artist is represented in the midst of his disciples. 1531.
 The Battle of the Sabre, so called from a sword which lies on the ground, fallen from the hand

of a warrior, who is represented as dead, on the right-hand side of the print.

- An Emperor on horseback, with attendants, called by some the Triumph of Marcus Aurelius. This print is marked with the tablet used by Marc Antonio, who is supposed to have partly engraved it.
 An old Philosopher, or Magician, seated on the ground, measuring with his compasses a circle, in which are seen the sun and moon; dated 1509; *after Dom. Campagnola*.

He also engraved a variety of plates of grotesque subjects, *after Raffaele*, and several busts and antique vases.

MUSIS, LORENZO and GIULIO DE. These artists are supposed to have been the sons of Agostino de Musis. They engraved some plates in the style of their father, but with no great success. By the former we have a portrait of Barbarossa, King of Algiers, inscribed *Lorenzo de Musis, Faciebat*. 1535. By the latter there is a large print lengthways, entitled *Antiqua Species Urbium, Portus, par Pyrrhum Ligorium facta, &c. Julius de Musis in aes incidit*. 1554.

MUSSCHER, MICHAEL VAN, a Dutch painter, born at Rotterdam in 1645. He was first placed under the tuition of Martin Zaagmoolen, an obscure artist, with whom he did not continue long, and was afterwards successively the scholar of Abraham Vanden Tempel, Gabriel Metsu, and Adrian van Ostade. He did not, however, exactly follow the style of any of his instructors, but adopted one more resembling that of Francis Mieris, without arriving at the harmony of his colouring, or the exquisite polish of his finishing. He painted conversations and small portraits, which are clearly and agreeably coloured; and though his figures are not very correctly drawn, his portraits have the merit of fidelity and truth. According to M. Descamps, he occasionally attempted historical subjects, which he presumes were above mediocrity, as he was liberally paid for them. His works of that description, like those of the other painters of his country, are estimable for the beauty of the colour, and the neatness of the penciling, though greatly deficient in character, expression, and the propriety of costume, so essential to the dignity of historical painting. His principal residence was at Amsterdam, where his pictures are to be met with in the choicest collections. They are little known out of his own country. He died at Amsterdam in 1705. [At the time Bryan wrote Musscher's pictures were scarcely known in England; since that period several fine specimens have been imported, and the amateur's knowledge of them enlarged by visits to Holland. His conversation pieces sometimes blend the qualities of Jan Steen and Metsu. His portrait, with his wife and son, is in the Museum at the Hague.]

MUSSO, NICCOLO, was a native of Casalmonteferrato, and flourished about the year 1618. According to Orlandi, he went to Rome when he was very young, and entered the school of Michael Angelo Caravaggio. After passing ten years at Rome he returned to his native city, where he painted several altar-pieces for the churches, of which Lanzi particularly mentions a picture of St. Francis kneeling before the crucified Saviour, in the church dedicated to that Saint. His style resembles that of Caravaggio, though less violent in his chiaro-scuro, and more select in his forms, and in the expression of his heads.

MUTEL, ———. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Thomas Fantel de Lagny.

[**MUYS, GUILLAUME**, was born at Schiedam in 1712, and resided at Rotterdam. He painted portraits and other subjects of large dimensions; and also cabinet pictures in the taste of Mieris and Vander Werf. He died at Rotterdam in 1763.]

[**MUYS, NICOLAS**, son of the preceding, was born at Rotterdam in 1740. He was instructed by his father, and also by Aart Schouman at the Hague. He painted portraits and cabinet pictures, chiefly interiors. His pictures exhibit a fine genius in composition, correct design, and freedom of touch, with careful finish. He died in 1803.]

MUYS, R., an obscure Dutch engraver, by whom we have, among others, a portrait of William, Prince of Orange.

MUZIANO, GIROLAMO. This reputable artist was born at Aquafredda, in the territory of Brescia, in 1528. After receiving some instruction in the art in his native city, under Girolamo Romanino, he went to Venice, where he studied the works of Titian, and the other great masters. When he was about twenty years of age he visited Rome, accompanied by Federigo Zuccaro, where it was not long before his abilities recommended him to the notice of Gregory XIII., who employed him in the Capella Gregoriana, and commissioned him to paint two pictures for the church of St. Peter, representing St. Jerome and St. Basil, which procured him considerable celebrity. Muziano distinguished himself also as a landscape painter, and acquired at Rome the appellation of *Il Giovane de' paesi*. The Cardinal Farnese employed him to decorate his Vigne at Tivoli, in conjunction with Federigo Zuccaro and Tempesta, where he evinced the superiority of his talents over both his competitors. He now produced his celebrated picture of the Resurrection of Lazarus, painted for the church of S. Maria Maggiore, afterwards removed to the pontifical palace of the Quirinal, and now among the spoils in the gallery of the Louvre. This capital production excited the admiration and procured him the esteem of Michael Angelo Buonaroti, who assisted him with his instruction and advice. He soon afterwards painted his picture of the Circumcision, for the church del Gesu; the Ascension, for Ara Caeli; and St. Francis receiving the Stigmata, for the church della Concezione. His other esteemed works at Rome are, the Descent of the Holy Ghost, in the hall of the Consistory; a picture of the Nativity, in S. Maria de Morti; and Christ giving the Keys to St. Peter, in S. Maria degli Angeli. The works of Muziano exhibit a grandeur of design, and an intimate acquaintance with muscular anatomy, in which he appears to have emulated the learned design of Buonaroti. His compositions are copious and ingenious, and the characters of his heads are dignified and expressive. His colouring partakes of the truth and harmony of the Venetian school, and the back-grounds of his pictures are frequently embellished with landscapes, which remind us of the fine style of Titian. Girolamo Muziano was much employed in designing after the antique; and it is to him we are indebted for the accomplishment of the design of the bas-reliefs of the Trojan column, which had been begun by Giulio Romano, and which were afterwards engraved. He died at Rome in 1592.

[**MY, JEROME VANDER**, born at Leyden in 1688, was a scholar of William Mieris. He painted history, portraits, and familiar subjects. His portraits

are painted in the manner of his master, with great attention to the finishing, but in some parts deficient in vigour.]

[**MYIN, HENRI ARNAULD**, born at Antwerp in 1760, was instructed by B. P. Ommeganck, whose manner he followed both in his landscapes and animals. There were two landscapes, with sheep, by him in the Brentano collection at Amsterdam, a proof of their merit; and others may be found in the cabinets of the tasteful amateurs of Holland.]

MYN, A. VANDER, a Dutch engraver, who resided some time in London, by whom we have a portrait of Richard Leveridge.

[**MYN, GEORGE VANDER**, born in 1725, resided at Amsterdam, where he died in 1763. He painted portraits, and subjects in the manner of Watteau, which are very cleverly handled.]


MYN, HERMAN VANDER. Herman Vander Myn was born at Amsterdam in 1684. He was the son of a clergyman, who intended him for the church, and with that project bestowed on him a suitable education. His love of the arts, however, was more prevalent than his attention to his studies; and his father, yielding to his natural propensity, placed him under the tuition of Ernest Stuken, an eminent painter of fruit and flowers, under whom he continued until he surpassed his master. Aspiring to a higher department of the art, he quitted Stuken and flower-painting, and devoted his studies to the more elevated branch of historical subjects. It is not known by whom he was instructed in his new pursuit; but he acquired sufficient celebrity to be invited to the court of the Elector Palatine, in 1716, where he passed some time. He returned to Holland, where he painted a picture of Jupiter and Danae, which excited universal admiration. The applause bestowed on this performance, instead of contributing to his advantage, proved extremely prejudicial to his interest, by prompting his avarice to demand so unreasonable a price for it, that it was left on his hands. He afterwards visited Antwerp, and from thence, in 1718, went to Paris, where he was patronized by the Duke of Orleans, and where he painted a picture of Peter denying Christ, which is considered as his most capital work. By the recommendation of Lord Cadogan, he came to England about the year 1722, and was employed in painting the portraits of several of the nobility, in which he carried to excess the laborious minuteness of his countrymen; faithfully imitating the details of lace, embroidery, and fringes, with the most patient precision. Frederick, Prince of Wales, and the Prince of Orange, sat to him; and he painted a picture of the Duke and Duchess of Chandos, for which he is said to have received five hundred guineas. Vander Myn died in London in 1741. He had a sister, **AGATHA VANDER MYN**, who, according to Lord Orford, came with him to England, and painted fruit, flowers, and dead game.

[**MYN, ROBERT VANDER**, a painter of portraits, landscapes, and flower-pieces, was born in 1724. He painted a great number of pictures of each sort in London, where they are occasionally met with; for this reason he is selected from the numerous painters of the same name who exercised their talent on similar subjects, and nearly at the same period.]

MYNDE, J. This artist resided in London about the year 1760, and engraved several plates for the booksellers. His prints are very indifferently executed. We have by him some anatomical figures, and a few portraits, among which are,

Roger, Earl of Orrery, and William Harris, D. D.

MYRIGINUS, or MYRICINUS, PETER, a Flemish engraver, who flourished about the year 1550. He engraved several eccentric and strange compositions, after Jerome Bos, Breughel, and others. There is also a portrait of Albert Durer at the age of 56, copied by him from a larger print.

He marked his plates with the cipher . [This artist is said to be the same as *Peter Martini*, a printseller of Antwerp. The name appears on several prints published by Jerome Cock; one has the date 1567; it is signed *Pet. Mercicinus, sc.*]

MYTENS, ARNOLD. This painter was born at Brussels in 1541. After receiving some instruction in his native country, he travelled to Italy, in company with Anthony de Santwort, and studied some years at Rome. He afterwards visited Naples, where he painted an altar-piece, which gained him great reputation, representing the Assumption of the Virgin, with the Apostles; and in the church of S. Lodovico, a picture of the Miraculous Conception. On his return to Rome he was employed in some considerable works in the church of St. Peter, and died in that city in 1602.

[MYTENS, A———, a portrait painter of great merit, who resided at the Hague from 1612 to 1660, but of whom there is no other record except in his works. He painted the portraits of the eminent Dutch poet, Jacob Cats, and his house-keeper, named Havius; and of the Prince of Orange Nassau. At the Hague is The Celebration of the Marriage of the Elector of Brandenburg with the daughter of Frederic Henri, Prince of Orange, by this artist. This was formerly in the Lormier collection. The conformity that exists in these works and those of Daniel Mytens, and the epoch in which both lived, would warrant the supposition that this artist was the father and master of Daniel, were it not that little dependence is to be placed on the accounts by the Dutch writers, who too often ascribe to one artist of the name what belongs to another. Immerzeel felt the difficulty of giving an authentic and satisfactory account of the many painters of the name of Mytens, and has therefore placed them under one head.]

MYTENS, DANIEL, the ELDER. This artist was a native of the Hague, and, according to Lord Orford, was an admired painter in the reigns of King James and Charles I. The date of his arrival in England is not certain; but it was probably in the latter part of the reign of James. Although he drew several of the court, he was not formally employed as painter to the King, until the first year of the reign of King Charles. His patent was dated the 30th of May, 1625. He had studied the works of Rubens previous to his coming. His landscape, in the back-grounds of his portraits, is evidently in the style of that school; and some of his works have been taken for those of Vandyck. At Hampton Court are several whole-lengths of the princes and princesses of the House of Brunswick Lunenburg, and the portrait of Charles Howard, Earl of Nottingham. At Kensington is a Head of himself; and at St. James's is a fine picture by Mytens, of Hudson, the dwarf, holding a dog with a string, in a landscape, warmly coloured and painted freely, like Rubens or Snyders. Mytens remained in great reputation till the arrival of Vandyck, who being appointed the King's principal painter, the former, in disgust, asked his Majesty's leave to retire to his

own country; but the King, learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck. Mytens consented to stay, and even grew intimate with his rival; for the head of Mytens is one of those painted among the professors by that great master. Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much longer in England. We find none of his works here after the year 1630; yet he lived many years afterwards. Houbraken quotes a register at the Hague, dated in 1656, at which time Mytens painted part of the ceiling of the town-hall there. [In the notices of Van Dyck and his contemporaries, by Mr. W. H. Carpenter, there is a letter from Daniel Mytens addressed to Sir Dudley Carleton, dated the 18th of August, 1618; it relates to the portraits of Lord Arundel and his Lady, and hints at his endeavour to find occasion "to draw the Princes highness picture." As it is written in good English, the probability is that he had lived previously in England for some time. The original letter is in the State Paper Office.]

MYTENS, DANIEL, the YOUNGER, was the son of the preceding artist, born at the Hague in 1636. After being instructed for some time by his father, he travelled to Rome, where he studied in company with his countrymen Doudyns and Vander Schuur. The works of Carlo Maratti were particularly the objects of his admiration; and he formed an acquaintance with that master, whose advice and instruction contributed in no small degree to his advancement. Having inherited a considerable property from his father, he was not very assiduous in his application, but divided his time between his amusement and his studies. His abilities were, however, respectable, and he distinguished himself at Rome, both as a painter of history and portraits. In 1664 he returned to the Hague, where he continued to exercise his profession with reputation, and was received into the Academy there, of which he afterwards was appointed director. His principal work at the Hague is the ceiling in the hall of the painters, which is ingeniously composed, and designed in the style of Maratti. Towards the latter part of his life he sunk into a state of dissipation and intemperance, which degraded his talents and injured his health. He died in 1688.

[MYTENS, JAN. See MEYSSSENS, JOHN.]

MYTENS, MARTIN, a Swedish artist, born at Stockholm in 1605. He is said to have distinguished himself as a portrait painter at the different courts of Europe, and to have died at Vienna in 1755. [This painter seems to have visited every city of note in Europe, for the purpose of studying his art, and finally settled at Vienna as court painter. One picture by him is mentioned as a capital performance; it is taken from the history of Esther and Ahasuerus. As his portraits are chiefly of crowned heads, they are probably confined to the places where they were painted.]

N

NACHTGLAS, ———. This artist was an indifferent engraver of portraits, which are executed with the graver, in a stiff, tasteless style. They are probably from his own designs, as he usually adds the word *fecit* to his name.

NADAT, a German engraver, who flourished about the year 1530. We have by him a consider-

able number of prints, marked with a mouse-trap, and his name NA DAT. Some authors doubt this being his name, from the apparent division between the two first letters and the three last. The prints thus marked are executed entirely with the graver, and consist chiefly of small prints, representing processions, and armies on their march. From the resemblance of the style of this engraver to that afterwards adopted by Theodore de Bry, it is probable that the latter was his pupil. Among others are the following prints by him :

The Virgin and Child, with St. Elisabeth ; in an arch to the right is the Angel appearing to St. Joseph, and to the left an Angel appearing to St. Joachim.

An Army on the march ; dated 1530.

An Army exercising.

[A Monstrous Infant, or two Infants joined back to back, inscribed *Duo Gemini*, &c. ; H. 4in., W. 6½ ; not mentioned by Bartsch.

It is feared that Bryan committed himself by the expression, " We have by him a considerable number of prints, marked with a mouse-trap, and his name NA DAT : " if so, where are they to be found ? Bartsch was acquainted with two only, The Virgin and St. Anne, and The two Armies, which he has described. A third, A monstrous Infant, inserted above, has been discovered since by Messrs. Smith, brothers, of Lisle Street, London ; and these three constitute all at present known. With regard to the name of the artist, there are various opinions. He was formerly designated " The Master of the Rat-trap," because that figure, accompanied by the two syllables NA DAT, appears on the two known prints. Zani calls him *Natalis Dati* ; but others suppose that *Na dat* and the *rat-trap* together form a rebus, of which it is difficult to discover the sense. Bartsch states that in the imperial library at Vienna there is a first proof of *The two Armies*, on which is written with a pen, in a very ancient hand, *ROTA DE RAVENNA*. 1512. These words, no doubt, designate the name of the engraver, or that of the designer after whom the piece was executed. The rat, *RATO*, he says, appears to have allusion to it. What is very remarkable, the year 1512, written by the same ancient hand, proves that this print is more ancient than that by Agostino Veneziano. It is true that a second proof bears the date 1530, but that date was added after the plate was much used, as may be supposed by the bad impressions on which it appears. The letters T N, which are on a stone in the same print, require explanation, but at present their signification is unknown. It is somewhat surprising that the accurate Bartsch should endeavour to solve the enigma by substituting *Rato* for *Rota*, a word that he did not find written.]

NAGEL, PETER, a Flemish engraver, who flourished at Antwerp about the year 1580. He is said to have been a disciple of Philip Galle, whose style he imitated, but without much success. His plates are coarsely executed, and his drawing is generally incorrect. He engraved several sacred subjects after Martin Hemskerck, and other Flemish painters. He sometimes signed his prints with his name at length, but more frequently marked them with a cipher composed of a P. and an N. joined thus,

PN. FE., or with the initials P. N., fec. or P. Na. fec. Among other prints by him we have,

The Seven Works of Mercy ; after M. Hemskerck.

NAGTEGEL, ARNOLD. The name of this artist is affixed to a very indifferent print in mezzotinto, representing the portrait of Ishach Aboab Rabin.

It is apparently from a design of his own, as he adds to his name the words *delin. et fecit*.

[NAIGEON, JEAN, a French historical and portrait painter, was born at Baune (Côte d'Or) in 1757, and was a scholar of the Academy at Dijon, and of David. His principal pictures are, The Infant Pyrrhus presented at the Court of Closias ; Eneas going to Battle ; Numa Pompilius consulting the nymph Egeria ; two bas-reliefs in the gallery of the Luxembourg, being allegories (en grisaille) of the glory of Rubens and Le Sueur ; the design for the grand Vignette engraved by Rôger for the brevets and acts of the government of the French republic. He also painted theatrical decorations, and portraits of distinguished persons of the day. He was conservator of the Museum of the Luxembourg, and a member of the Legion of Honour. He was living in 1831.]

NAIN, LE, ———. This artist was a native of France, and flourished about the year 1650. He excelled in painting domestic subjects and assemblages of peasantry, which are ingeniously grouped, and painted in a sweet and simple tone of colouring, which is extremely interesting. There is an appearance of truth and nature in the expression of his heads, which is admirable, and in a manner peculiar to himself.

[NAIN, LOUIS, ANTOINE, and MATTHIEU LE, three brothers, supposed to be natives of Laon, in France, and born respectively in the years 1583, 1585, and 1593 ; and that the two first died about the year 1648, and Matthieu at a much later period, but the date is uncertain. It is probable that the very interesting and pleasing subjects known as the works of LE NAIN, were painted by *Louis* and *Antoine* conjointly. They consist of familiar objects and incidents, such as interiors of inns, rustic habitations, domestic enjoyments, card-players, and village pastimes. Their pictures have characteristic peculiarities that distinguish them from those of all other masters. They are unequalled for natural expression and an air of truth. The subjects are generally simple, and the story is manifest ; it requires no explanation. Their young persons are specimens of unsophisticated nature. Their manner of painting is broad ; their colouring clear and sober, at the same time rich and juicy ; it partakes more of the Dutch than of the French school, and there is an occasional approach to the Spanish. The pictures by them, which are best known, are of the cabinet size. There was one of unusual large dimensions in Watson Taylor's collection, and is probably still in England ; it represented the interior of an inn, with a party of travellers, an itinerant performer on the hurdy-gurdy, and several other figures. Specimens are to be found in some of the richest cabinets in England, France, and Germany. *Matthieu*, it is conjectured, was more occupied in painting portraits and historical subjects for churches ; whether he was assisted in the latter by his brothers, has not yet been ascertained. Antoine is supposed to have been the most eminent, and Louis the next in degree ; but how are their performances to be distinguished ? It is surprising that so little should be recorded of artists whose works must have been popular at all times, as speaking directly to the apprehension of all. Some of their pictures have been engraved by Lebas, Daullé, Strange, Earlom, and others.]

NAIWINCK, or NAIWYNCX, HENRY, a Dutch painter and engraver, born at Utrecht about the year 1620. He painted landscapes in the style

of Anthony Waterloo, which are little known out of his own country, but he has distinguished himself as an engraver by some admirable etchings, which are deservedly esteemed by the intelligent collector. They are executed in a free and original style, and produce a picturesque and charming effect. They consist of two sets of landscapes, eight in each, one of upright plates, and the other length-ways. They are both numbered 1 to 8. The plate No. 1 in each set is inscribed, *H. Nanteuil, fe. et inv.* [Balkema, who writes the name *Naeuwincx*, says he was born at Schoonhoven, and that he painted woody and mountainous landscapes, views of villages, and fortifications; and that the figures and animals in his pictures are by *Jan Asselyn*. Bartsch, who has described the two sets of landscapes above mentioned, says it is uncertain what was his baptismal name, as some call him *Henry*, and others *Herman*, merely at a venture, from finding the letter H preceding his family name.]

NALDINI, BATISTA. This painter was born at Florence in 1537, and was first a scholar of Jacopo Carrucci, called Il Pontorno, but afterwards studied under Angioli Bronzino. According to Baglione he visited Rome in the pontificate of Gregory XIII., where he painted several altar-pieces for the churches, of which the following are particularly noticed by that writer. In la Trinità de Monti, is a picture by him of the Baptism of Christ, and several subjects in fresco, of the life of St. John; and in the church of S. Giovanni Decollato, the Martyrdom of St. John the Evangelist. On his return to Florence he was engaged by Giorgio Vasari, as his coadjutor, in the works in which he was employed in the Palazzo Vecchio, where he was occupied fourteen years. He is commended by Vasari as a bold and ready designer, and as possessing uncommon facility of hand. His pictures of the Purification and Deposition from the Cross, in S. Maria Novella, at Florence, are extolled by Borghini for their composition and design, as well as the beauty of his colouring, and the elegance of his attitudes. He was living in 1590. [Zani supposes that he died about 1600.]

NANNI, GIOVANNI DA UDINE. See UDINE.

NANNI, GIROLAMO. This painter was a native of Rome, and flourished about the year 1642, during the pontificate of Sixtus V., by whom he was employed in several considerable works. He was generally known by the name of *poco e buono*, from the following circumstance. Being of a very studious disposition, and rather slow in his operation, he was reproached for his tardiness by Giovanni da Modena, a contemporary artist, when he replied, *faccio poco e buono*; and he bore that name ever afterwards. His works are to be seen in several of the public edifices at Rome. In the church of the Madonna dell' Animà is a picture by this master, representing the Annunciation; and in S. Bartolomeo dell' Isola, two subjects from the life of S. Bonaventura.

NANTEUIL, ROBERT, a celebrated French engraver, and painter in crayons, born at Rheims in 1630. He was the son of a merchant, who gave him a classical education, but a decided inclination for the art of design induced him to adopt it as a profession. He was instructed in engraving by his brother-in-law, Nicholas Regnesson, and became one of the most distinguished artists of his country. He acquired considerable reputation as a painter of portraits in crayons, and his talent in that branch recommended him to the protection of Louis XIV., whose portrait he painted, and was appointed designer and engraver of the cabinet, with a pension. In his first

works, as an engraver, he appears to have imitated the style of Claude Mellan, in single strokes only, without being crossed; but he afterwards adopted one infinitely superior, which in clearness and beauty of effect has never been surpassed. His portraits will ever hold a rank among the most admired productions of the art; and their extraordinary merit will authorize our giving an ample list of them. Nanteuil died at Paris in 1678, at the age of 48, and it appears extraordinary, that in so short a life he could accomplish so many plates in so finished a style. Mariette possessed two hundred and eighty prints by this artist. The following are his most esteemed plates:

PORTRAITS.

- Anno of Austria, Queen of France; *after Mignard*.
 Several Portraits of Louis XIV.; *from his own designs, Mignard, and others*.
 Louis, Dauphin; son of Louis XIV. 1677.
 Louis Bourbon, Prince de Condé; *after his own designs*. 1662.
 Henry Julius de Bourbon, Duke d'Enghien; *after Mignard*. 1661.
 Christina, Queen of Sweden; *after S. Bourdon*. 1654.
 Lousia Maria, Queen of Poland; *after Juste*. 1653.
 Charles Emanuel, Duke of Savoy. 1668.
 Charles, Duke of Lorraine. 1660.
 John Frederick, Duke of Brunswick Lunehourg. 1674.
 Charles II., Duke of Mantua. 1652.
 William Egon, Prince of Furstenberg, Cardinal. 1671.
 N. Duke of Albrét. 1649; scarce.
 Louis Dony d'Attichy, Bishop of Autun. 1663.
 Antonio Barberini, Cardinal, and Archbishop of Rheims. 1663.
 Pomponne de Bellievre, President of the Parliament; *fine*.
 Peter de Bony, Archbishop of Narbonne. 1678.
 J. B. Bossuet, Bishop of Meaux. 1674.
 Louis de Boucherat, Chancellor of France. 1676.
 Emanuel Theodore, Duke de Bouillon, Cardinal. 1670.
 Leon le Bouthellier, Minister of State; *after Champagne*. 1652.
 John Chapelin, the Poet. 1655.
 Charles d'Ailly, Duke de Chaulnes. 1676.
 Francis de Clermont, Bishop of Noyon. 1655.
 Peter du Cambut, Bishop of Orleans, afterwards Cardinal. 1666.
 James Nicholas Colbert, Archbishop of Rouen. 1670.
 John Baptist Colbert, Minister of State. 1676; *after Champagne*.
 Francis de Bonne, Duke de Crequy. 1662.
 Ferdinand de Foix de la Valette, Duke d'Espéron. 1650.
 Cæsar d'Étrée, Bishop of Loudon, afterwards Cardinal. 1660.
 Francis de Harley de Chanvallon, Archbishop of Paris. 1675.
 Louis Hesselin, Counsellor of State; engraved in the style of *C. Mellan*.
 William de Lamoignon, President of the Parliament. 1659.
 Dominick de Ligny, Bishop of Meaux. 1654.
 René de Longueuil, Minister of State and President of Parliament.
 Henry d'Orleans, Duke of Longueville; *after Champagne*.
 John Loret de Carenton. 1658; scarce.
 Francis Mallier, Bishop of Troyes; *after Velut*.
 Leonor de Matignon, Bishop of Lissieux.
 Julius Mazarin, Cardinal. 1655.
 Edward Molé, President of the Parliament.
 Charles de la Porte, Duke de la Melleraye. 1662.
 John Francis Paul de Gondy, Cardinal de Retz. 1650.
 Armand John du Plessis, Cardinal de Richelieu; *after Champagne*.
 Henry de Savoye d'Aumale, Archbishop of Rheims. 1651.
 Peter Séguier, Chancellor of France; *after Le Brun*. 1656.
 John Baptist Steenberg, called the *Advocate of Holland*; one of his finest portraits. 1668.
 Charles Maurice le Tellier, Archbishop of Rheims. 1663.
 Michael le Tellier, Chancellor of France. 1662.

Henry de la Tour d'Auvergne, Viscount Turenne. 1665; fine.

[For a critical account, and a full catalogue raisonné of the works of Robert Nanteuil, see *Le Peintre Graveur Français*, par Dumesnil, tom. iv.]

NAPOLITANO. See ANGELO.

NAPPI, FRANCESCO. According to Baglione, this painter was a native of Milan, and visited Rome, with some proficiency in the art, during the pontificate of Urban VIII. He was employed for some of the public edifices at Rome; but his works do not rank above mediocrity. His best productions are, his pictures of the Resurrection, and the Assumption of the Virgin, in the cloister della Minerva; and the Annunciation, in the Monasterio dell' Umltà. [He was born in 1573, and died in 1638.]

NARDI, ANGELO. This painter was an Italian; but, according to Palomino, passed the greater part of his life in Spain, where he was painter to Philip IV. He is said by that author to have been a scholar of Paolo Veronese, whose style he imitated in all his works. Of his pictures in the churches of Madrid, the most esteemed are the Nativity and the Conception, in the church of the Franciscans; the Archangel St. Michael, and the Guardian Angel, in the church of the Barefooted Carmelites; and the Annunciation, in the Society of San Justo. He died at Madrid in 1660.

NASELLI, FRANCESCO, was born at Ferrara, and flourished about the year 1610. When young, he studied the works of Caracci and Guercino, which he copied with surprising success, but afterwards devoted himself to the manner of his countryman Giuseppe Mazzuoli, called Bastarnolo. He became an eminent painter of history, and was employed for several of the churches in Ferrara. In the cathedral is an altar-piece by him, representing the Nativity; in the church of S. Maria de Servi, a large picture of the Last Supper; and in the church of S. Francesca, the Assumption of the Virgin. He died at Ferrara in 1630.

NASINI, CAVALIERE GIUSEPPE [NICOLÒ.] This painter was born at Siena, in 1664. His father, Francesco Nasini, an artist little known, instructed him in the first rudiments of the art; but he afterwards became one of the ablest disciples of Ciro Ferri. He possessed a fertile imagination, and a resolute and commanding execution, which particularly qualified him for the great machinal works in fresco, in which he was chiefly employed, although he was deficient in correctness of design and dignity of character. By the recommendation of Ciro Ferri, he was employed by the Grand Duke of Tuscany, to paint from the designs of Pietro da Cortona, the Four Ages of Man, in emblematical subjects, in the Palazzo Pitti, which he executed to the satisfaction of his employer. On his return to Rome he was commissioned to paint the ceiling of the Capella Bracciana, in the church de S. S. Apostoli; and his picture of the Prophet Amos, in the Basilica of St. John of Lateran. There are many of his works at Siena, Florence, and Foligno. He died in 1736. [Gandellini says he was born in 1650. Bartsch describes a print by him of the Virgin and the infants Jesus and St. John in a landscape, with Cherubs flying in the air. It is designed in the taste of Ciro Ferri, and engraved with a delicate point in the manner of P. S. Bartoli, not quite so neatly, but with more freedom.]

[NASMYTH, ALEXANDER, a Scotch landscape painter, was born at Edinburgh in 1758. He went early to London, and was a pupil of Allan Ramsay;

he afterwards went to Rome, where he remained several years, and studied historical painting, landscape, and portraiture. On his return to Edinburgh, he commenced as a portrait painter, and had Robert Burns as one of his sitters. His inclination, however, being towards landscape painting, he ultimately confined himself to that branch; but much of his time was occupied in teaching, in which he was very successful. He died at Edinburgh in 1840. His landscapes are numerous; his style is picturesque and simple; his objects are seldom made grand and striking, though the subjects of his pencil would seem to demand something of artistic display. His colouring is weak and his pencilling timid, but his pictures exhibit the careful attention of the drawing-master in their finishing, and the exactness of the painter who adheres to a rule.]

[NASMYTH, PATRICK, son of Alexander Nasmyth, was born at Edinburgh in 1786, or 1787. He showed an early and decided predilection for landscape painting; and his zeal in pursuit of his favourite art left him little opportunity of acquiring any other instruction. Early in life he injured his right hand, and learned to use the pencil and brush with his left. At the age of twenty he went to London, and his productions became very popular, obtaining for him the designation of "the English Hobbema," though his manner of painting has very little in common with that of the great Dutch master; Wynants would be more appropriate, as the minuteness of detail in some of his smaller pictures seems to have been successfully imitated in many of Nasmyth's finished pieces. He improved on the style of his father, and his pictures have less of the spotted chalky character which, from its having been followed by several other members of this clever family, is considered as a chief feature of "the Nasmyth school." Patrick Nasmyth's landscapes are eminently pleasing, but there is too much attention to detail; they are deficient in breadth and vigour. He painted Scottish scenes, but the character of his landscapes is entirely English. His style was not sufficiently massive to represent properly the wild mountainous character, and striking atmospheric peculiarities of Scotland. Light clouds, sunshine, smooth water, or small pattering brooks, meadows, gently rising grounds, and green trees, are the objects which his pencil was best qualified to represent. He died at Lambeth, near London, on the 17th of August, 1831, during a thunder storm, which, at his own desire, he was raised in his bed to behold; thus exhibiting "the ruling passion strong in death." He is frequently called *Peter*, but his pictures are signed *Pat^r Nasmyth*, as the editor knows well, having had many of them.]

[NASON, PETER, a Dutch painter of portraits and still-life, who lived about the year 1670. It is said that he visited England, and painted Charles II.; certainly there are portraits by him in the country, neatly pencilled and delicately coloured. His still-life pieces, however, are most esteemed, and are to be found in some of the principal collections in Germany.]

NATALI, CARLO, called IL GUARDOLINO, born at Cremona about the year 1590. He was first a disciple of Andrea Mainardi, but afterwards studied at Bologna, under Guido Reni. There are several of his works at Genoa and Cremona, where he also distinguished himself as an architect. One of his best works, as a painter, is a picture of S. Francesca Romagna, in the church of S. Gismondo at Cremona, which, according to Lanzi, if it does not

reach excellence, is above the rank of mediocrity. He died in 1683. [He was living in 1683; the exact time of his death is not ascertained.]

NATALI, GIOVANNI BATISTA, was the son of the preceding artist, born at Cremona about the year 1630, and distinguished himself as a painter and engraver. After receiving some instruction from his father he went to Rome, where he entered the school of Pietro da Cortona. On his return to Cremona, he painted several pictures for the churches, and established an academy, in which he cultivated the principles of Cortona, though without many followers. In the church of the P. P. Predicatori, is a large picture, embellished with architecture, representing S. Patriarca burning the Books of the Heretics, which Lanzi says is not unworthy of a follower of Pietro da Cortona. He died about the year 1700.

NATALINO, DA MURANO. See MURANO.

NATALIS, MICHAEL. This artist was born at Liege about the year 1589, and was instructed in design by Joachim Sandrart. He afterwards went to Antwerp, where he learned engraving, under Charles Mallery. From thence he went to Rome, where he adopted the style of Cornelius Bloemaert, which he followed with some success. In conjunction with that artist, Theodore Matham, and Regnier Persyn, he engraved part of the plates for the statues and busts in the Giustiniani Gallery, consisting of one hundred and fifty prints. He engraved several plates after works of some of the greatest Italian painters. On his return to Flanders he was invited to Paris, where he resided some time. The plates of Natalis are executed with the graver, in a free, open style, but without much taste. He handled the burin with great facility; his strokes are clear and regular, but the effect is generally cold and heavy, and his drawing is usually incorrect. He engraved a few portraits, which are among the best of his prints. We have, among others, the following by him :

PORTRAITS.

Josephus Justinianus Benedicti Filius; Mich. Natalis, fec.

Jacob Catz, Pensionary of Holland, and Poet.

Eugene d'Alamond, Bishop of Ghent.

Maximilian Emanuel, Elector of Bavaria; *after J. Sandrart.*

Frederick, Count of Merode.

Ernestine, Princess of Ligne; *after Vanduyck.*

The Marquis del Guasto, with his mistress represented as Venus; *after Titian.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaele.*

The Virgin and infant Jesus, with St. Joseph seated behind, leaning his head upon his hand; *after A. del Sarto.*

The Holy Family; *after N. Poussin.* The first impressions are before the nudity of the child was covered with linen.

St Paul taken up into Heaven; *after the same.*

The Holy Family, with angels presenting flowers; *after S. Bourdon.*

The Marriage of St. Catherine; *after the same.*

The Virgin holding the infant Christ, who is sleeping, with St. John by her side; *after the same.* The first impressions are before the bosom of the Virgin was covered with linen.

St. Bruno at prayer; *after Bertholet Flemael.*

The Assembly of the Carthusians; in four sheets; *after the same.*

Mary washing the Feet of Christ; *after Rubens.*

The Last Supper; *after Diepenbeck.*

St. Francis with a Lamb; *after the same.*

[Michael Natalis was born in 1606 or 1609, about the same time as Sandrart: the date of his death

is uncertain, but it is known that he was working in 1670.]

NATOIRE, CHARLES [FRANÇOIS,] a French painter and engraver, born at Nismes in 1700. He was a scholar of Francis Le Moine, and after the death of that master was employed to finish the works he left imperfect. His principal works at Paris are the pictures he painted for the chapel of *Les Enfants Trouvés*, which are now much damaged. He was appointed Director of the French Academy at Rome, where he died in 1775. We have a few etchings by Natoire, executed in a free, spirited style; they are from his own designs. Among others are the following :

The Crucifixion, with Mary Magdalene at the foot of the Cross.

The Adoration of the Magi.

The Martyrdom of St. Fereol.

Two, of the Sports of Children.

Spring and Winter; etched by *Natoire*, and finished with the graver by *P. Aveline*.

[Dumesnil's list of his prints differs from the foregoing. He also says that he died at Castel-Gandolfo in 1777, and not in 1775, as stated by several writers; the latter being the year in which Vien succeeded him as director of the school at Rome, he having retired on account of his age. Proof-etchings of the Crucifixion, and of the *four Seasons*, are more rare than those finished with the graver.]

NATTIER, JOHN MARK, a French artist, born at Paris in 1685. He chiefly distinguished himself as a portrait painter, in which he was much employed, and became a member of the Academy at Paris. He made the designs for the engravings of the Luxembourg Gallery, painted by Rubens. He died in 1776, aged 82.

NAVARETTE. See MUÑOZ, EL.

NAVARO, JUAN. This Spanish engraver is stated by Strutt to have resided at Seville about the year 1598. He engraved several frontispieces for books, which are executed with the graver in a very indifferent style.

[**NAVARRO, JUAN SIMON**, an historical and flower painter, who lived at Madrid about the middle of the 17th century, as appears by a picture bearing the date 1654. It represents the Virgin, of the size of life, employed in the workshop of Joseph, who is sawing a board, and the infant Jesus is forming a cross in the midst of a group of angels. It is more remarkable for colour than for correctness of design or skill in the management. As a painter of flowers he holds a more respectable rank. In the convent of the shod Carmelites at Madrid, are a Nativity and an Epiphany by him, which were formerly in the convent of the same order at Valdemorly.]

NAZZARI, BARTOLOMEO. According to Tassi, this painter was born in the territory of Clusane, in the Bergamese state, in 1699, and was first a scholar of Angelo Trevisani at Venice. He afterwards studied at Rome, under Benedetto Luti and Francesco Trevisani, and became a reputable painter of history and portraits, but particularly excelled in the latter, in which he was much employed at the different courts in Germany. One of the most esteemed of his historical pictures is a Holy Family, with St. Anne, at Pontremoli. He died in 1758.

[**NEALE, JOHN PRESTON**, a very eminent English architectural designer and engraver, was born in 1770. In 1818 he published the first portion of the "History and Antiquities of Westminster Abbey," and in 1823 the second part, forming together two volumes royal quarto, containing 61 beautiful

engravings. The literary part, consisting of Notices and Biographical Memoirs of the Abbots and Deans of that foundation, was written by E. W. Brayley. Coeval with the first portion of this work, he published six volumes, royal quarto, of "The Seats of Noblemen and Gentlemen of England, Wales, Scotland, and Ireland;" and in 1829 a second series in 5 vols., containing, in the whole, 737 plates. The labour of producing two such important works in the period would have been sufficient employment for the most industrious designer; but Neale was indefatigable. During the years 1824 and 1825 he published, in conjunction with Le Keux, "Views of the most interesting Collegiate and Parochial Churches of Great Britain, including Screens, Fonts, Monuments, &c., with historical and architectural descriptions," containing 98 plates, in which the talents of both artists appear to the greatest advantage. In the earlier part of his artistic career he painted many architectural subjects in oil, with views of their several localities, in which he exhibited the feeling and power of a great landscape painter. The success that attended his publications, however, induced him to abandon the palette and devote his energies and skill to a department in which he particularly delighted, and in which, for a long time, he stood unrivalled. Many detached pieces were designed and executed by him for the embellishment of other publications; but the works already noticed are sufficient to place him among the most eminent pictorial recorders of our national architecture. This distinguished artist closed his long industrious life at the commencement of the present year, 1848.]

NEALE, THOMAS, an English engraver, who flourished about the year 1650. He resided in London, where he etched the portrait of Bindo Altoviti, *after Titian*. It is executed in the style of Gaywood, and possesses considerable merit. Strutt conjectures that he had a share in engraving the plates for the octavo edition of Ogilby's Fables. If this should be the fact, they afford no favourable specimens of his talents. [He is supposed to have been a disciple of Hollar, and engraved after him 24 pieces of Holbein's Dances of Death, the first of which is marked, *Paris*, 1657. He signed his prints with his name in full, or with the letters T. N. He etched several of the plates of birds *after Barlow*; these were executed at Paris in 1659. It is very probable that he did engrave some of the plates for Ogilby's *Æsop*.]

[NEAPOLI, FRANCISCO, a Spanish historical painter, supposed to have been a scholar of Lionardo da Vinci, from the resemblance of his works to those of that great master. In conjunction with Pablo Aregio, it is said that he painted the doors that enclose the great altar of the cathedral of Valencia. This work was finished in 1506, and for it the artists received 3000 ducats. Villanueva, however, thinks them to be the work of Felipe Paulo di S^t. Leucadia, a Burgundian artist, and that they were ordered, and paid for, by Rodriga Borja, in 1471. See Ford's Handbook for Spain, p. 439.]

NEBBIA, CESARE. This painter was born at Orvieto about the year 1536, and was the ablest scholar of Girolamo Muziano, whose style he adopted, and assisted him in the considerable works he executed for Gregory XIII., in the Vatican, and in the Capella Gregoriana. He was himself employed by Gregory's successor, Sextus V., in superintending the works undertaken by order of that pontiff, in the palaces of St. John of Lateran, and Monte Cavallo, in the library of the Vatican, and in the

Scala Santa, in which he was assisted by Giovanni Guerra da Modena. He painted several pictures for the churches in Rome, which are particularly noticed by Baglione, of which the most considerable are the Resurrection, in S. Giacomo degli Spagnuoli; some subjects of the life of the Virgin, painted in fresco, in the Capella Borghese, in S. Maria Maggiore; and the Crowning of the Virgin, in S. Maria de Monti. Though Cesare Nebbia possessed a ready invention and uncommon dexterity of hand, he is very inferior to Muziano in the grandeur of his style and the dignity of his characters. He died at Rome about the year 1614.

NECK, JOHN VAN. This painter was born at Naarden in 1636. He was the son of a physician, who destined him to his own profession, but yielded to the marked disposition his son evinced for the art, and placed him under the tuition of Jacob de Backer, an eminent painter of history and portraits, whose style he followed with great success. Houbraken speaks of his talents as an historical painter in the most flattering terms, and particularly commends a picture by him representing the Presentation in the Temple, in the French church at Amsterdam, which is finely composed and correctly drawn. He was still more successful in painting subjects of the Fable, in which he discovers a perfect acquaintance with the nude, and his female figures are designed with an elegance and taste unusual in his country. He was also an eminent portrait painter, in which he was very extensively employed. He resided chiefly at Amsterdam, where he died in 1714.

[NECKER, or NEGKER, JOBST, or JOSSE DE, of Nordlingen, was one of the most skilful engravers in wood of the 16th century. He was much employed by Hans Burgmaier, for whom he executed part of the prints in the Triumph of Maximilian. He generally marked his name in full letters; there is but one print known with his cipher only, †st d n in old German characters. By some writers he is supposed to be the same as *Josse de Necker*, or *Dennecker*, who worked at Augsburg in the middle of the 16th century, and engraved the prints of Holbein's Dance of Death, published in 1544; at the end of that work the artist calls himself *Jobst Dennecker Formschneyder*. Brulliot does not agree in this opinion; he thinks the engraver of Augsburg was son of the engraver of Nordlingen. Nagler, under the head of *Necker*, or *Negker*, *Danneker*, or *Denneker*, has given a detailed account, in which will be found all that probably can be known with certainty respecting the artist or artists, his or their works, that are specified under those names.]

[NEDEK, PIETER, born at Amsterdam in 1616, was a scholar of P. Lastman. He painted history, portraits, and landscapes; the last have considerable merit. He died in 1678.]

NEE, DENIS, a French engraver, born at Paris about the year 1732, [or 1735.] He was a pupil of J. P. Le Bas, and has engraved several plates in the neat style of that artist, with considerable success. Among others, he executed several vignettes for Ovid's *Metamorphoses*, published at Paris, and engraved several landscapes, *after A. Vande Velde*, and other Dutch masters. We have also the following by him:

Several Views in Switzerland; *after Chatelet*.

The Massacre of St. Bartholomew; *after Gravelot*.

Three Views in Martinique; *after the Chevalier d'Epemay*.

Benjamin Franklin; *after Charmontel*.

A View of the City of Lyons; *after Lallemand*.

The Environs of Frascati; *after the same.*
A View of Tivoli; *after the same.*

[He died about 1818. He engraved for numerous picturesque works, published in his time, conjointly with other eminent French engravers; an account of them is given by Nagler in his *Kunstler-Lexicon*.]

NEEF, or NEEFS, PETER, the ELDER. This artist was born at Antwerp in 1570, and was a scholar of Henry Steenwyck the elder. He painted similar subjects to those in which his instructor had acquired much celebrity, representing the interiors of churches and temples, which he finished with a precision and a neatness of pencil that is altogether surprising. His knowledge of perspective was so correct, that he would exhibit in the small space of a cabinet picture the most vast and magnificent Gothic edifices, in which the beholder is deluded into a belief in the reality and immensity of the space the building represents. Every ornament of the architecture, and the various decorations of the churches, are designed with the utmost correctness, and touched with a delicacy that is inimitable. To avoid the monotony almost inseparable from such a subject, in which the regularity of lines and the uniformity of tints would appear cold and insipid, he introduced, with infinite art, a variety of objects, to animate and diversify the scene, and by a judicious management of the chiaro-scuro, he gave a lively and pleasing effect to what in less able hands would have been tame and uninteresting. He frequently represented these objects by torch-light, in which the degradation is managed with singular skill, and they are perhaps the most picturesque and the most desirable of his works. Peter Neefs was not successful in the design of the figure, and some of his pictures have the additional recommendation of being decorated with those of the elder Teniers, John Breughel, and others. [Balkema says he died in 1651. The figures in some of his pictures are by Van Tulden and Francks.]

NEEF, or NEEFS, PETER, the YOUNGER, was the son and scholar of the preceding artist, born at Antwerp about the year 1600. He painted similar subjects to those of his father, but they are greatly inferior, both in the neatness of the finishing and the correctness of the perspective. [According to Immerzeel and Balkema he was born in 1601, and died in 1658; but the latter is not correct, as there are pictures by him with the date 1660, and perhaps still later.]

NEEF, or NEEFS, JAMES, [OR JACOB,] a Flemish engraver, born at Antwerp about the year 1630. It is probable that he was of the same family with the two preceding artists. He distinguished himself, with several of his contemporaries, by the plates he engraved after Rubens, Vandeyck, and the other celebrated painters of the Flemish school. His plates are principally executed with the graver, which he handled with great facility. His drawing, without being incorrect, is stiff and mannered, and the expression of his heads is occasionally *outré* and extravagant. His best prints are, however, justly esteemed. The following are his most esteemed works:

PORTRAITS.

Gaspar Nemius, Bishop of Antwerp; *after Gerard Segers.*

John Tollenario, Jesuit; *after P. Fruytiers.*

Francis Snyders, Painter; *after Vandeyck.*

Anthony de Tassis, Canon of Antwerp; *after the same.*

The Marchioness of Barlemon, Countess d'Égmont; *after the same.*

Josse de Hertoghe; *after the same.*

Martin Ryckart, Painter; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Fall of the Angels; *after Rubens.*

The Meeting of Abraham and Melchisedec; *after the same.*

The Crucifixion, with the Virgin and St. John; *after the same.*

St. Augustine; *after the same.*

The Martyrdom of St. Thomas; *after the same.*

The Judgment of Paris, and the Triumph of Galatea, called the Ewer of Charles I.; *after the same*; scarce.

Christ and the Six Penitents; *after Gerard Segers.*

Job and his Wife; *after the same.*

The Martyrdom of St. Lievin; *after the same.*

Christ appearing to Magdalene; *after Gerard Segers.*

Christ brought before Pilate; *after J. Jordans.*

The Satyr, with the Peasant blowing Hot and Cold; *after the same.*

St. Roch interceding for the Persons attacked by the Plague; *after Erasmus Quellinus.*

[Zani and Ferrario say he was born in 1639; Nagler says about 1610: the last is nearest the truth, as there are prints by him with the dates 1632 and 1633. The time of his death is not known, but the latest date noted is 1645. For a detailed account of his prints see Nagler.]

NEER, ARNOLD, [OR AART,] VANDER. This eminent painter was born at Amsterdam in 1619. It is not known by whom he was instructed, but he distinguished himself in a peculiar but interesting style. He excelled in painting views in Holland by moonlight, representing groups of cottages or fishermen's huts on the banks of a river or canal with boats and figures. The moon, "rising in clouded majesty," or from her lustrous height, sheds her silvery beams on every object, and their light, reflected by the respondent glittering of the water, produces the most fascinating and picturesque effect. Vander Neer was a perfect master of the chiaro-scuro. He occasionally painted pictures of sun-set, and in the glowing richness and harmony of his colouring he sometimes approaches the excellence of Rubens and Rembrandt. He was not less successful in painting winter pieces, with figures amusing themselves on the ice, in which he is only surpassed by the admirable productions of Albert Cuyp. He died in 1683. [Some place his birth in 1613; and it is said that he was living in 1691. The picture by Vanderneer and Cuyp in the National Gallery was offered for sale in Lucien Buonaparte's collection, and bought in at 360 guineas; at Énard's sale at Paris it was purchased by Lord Farnborough for more than double that sum, and bequeathed by him to the nation.]

NEER; EGLON HENDRICK VANDER, was the son of Arnold Vander Neer, born at Amsterdam in 1643, and received his first instruction from his father, but his taste leading him to a different branch of the art, he was placed under the care of Jacob van Loo, a painter of history and portraits at Amsterdam. When he was twenty years of age he went to Paris, where he passed four years, and painted some small portraits and domestic subjects, which were generally admired. On his return to Holland he attempted some historical and fabulous subjects, which have little to recommend them but delicacy of colour and careful finishing. He was more successful in his pictures of conversations and gallant subjects, which are tastefully composed and correctly drawn, in which he appears to have imitated the style of Terburg and Netscher. His pictures of this description are justly held in high estimation; they are very highly finished, and though less mellow and harmonious than those of

Metzu and Mieris, they are well coloured, and touched with great delicacy. Eglon Vander Neer has the credit of having been the instructor of Adrian Vanderwerf, and his portrait by himself is honoured with a place among the illustrious painters in the Florentine Gallery. He was for some time employed by the Elector Palatine at Dusseldorf, where he died in 1703. [See Smith's Catalogue raisonné of the Works of the Dutch and Flemish Masters, vol. iv. and Supplement, for descriptions of about 40 pictures by this master. His pictures are very rare.]

[NEGKER, DE. See NECKER.]

[NEGRE, MATTHIAS VAN, an historical and architectural painter, who lived about 1620 or 1630. In the cathedral of Tournay is a Holy Family by him, with a glory of angels. Descamps mentions him, but there are no particulars of his life, or where his other works are to be found.]

[NEGRE, NICOLAAS VAN, a portrait painter, who flourished about the middle of the seventeenth century. Suyderhoef, Van Dalen, and Crispin de Pass have engraved after him.]

NEGRI, PIER MARTIRE. This painter was a native of Cremona, and flourished about the year 1600. According to Zaist, he was a disciple of Giovanni Batista Trotti, called Il Malosso, and distinguished himself as a painter of history and portraits. He afterwards studied at Rome, and was received into the Academy of St. Luke. In the church of the Hospital, at Cremona, is an admired work by this master, representing Christ restoring Sight to the Blind; and, according to Lanzi, a finer picture of St. Joseph, at the Certosa at Pavia.

NEGRONE, [OR NIGRONE,] PIETRO. This artist was a native of Calabria, born about the year 1495. According to Dominici, he was a disciple of Giovanni Antonio d'Amato, and also studied under Marco Calabrese. At Naples, in the church of S. Maria Donna Romata, are two pictures by this master, representing the Adoration of the Magi, and the Scourging of Christ, painted in the year 1541. And in the church of S. Agnello a picture representing the Virgin Mary and infant Christ in the clouds, with a glory of angels, and below St. Catherine, St. Gerome, and St. Onofrio. He died in 1565, aged about 70. [Both Lanzi and Zani say he was about 60 when he died. He was called *il giovane Zingaro*, the young gipsy.]

[NEGROPONTE, FRÀ FRANCESCO, OR ANTONIO, DA, a Venetian painter, who flourished in the early part of the fifteenth century: he was of the order of Cappuccini. Kugler says his works are in a similar style to those of Jacobello del Fiore, but are distinguished by a peculiar dignity allied to the early Christian art.]

NELLI, SUOR PLAUTILLA. According to Lanzi, this lady was of a noble family, born at Florence in 1523. Without any other assistance than the study of some designs of Fra. Bartolomeo di S. Marco, of which she was in possession, she acquired a respectable talent as a paintress. She became a religious of the Dominican convent of St. Catherine at Florence, and painted for their church a Descent from the Cross, which is said to have been from a design by Andrea del Sarto, and a picture of the Adoration of the Magi, a work of great merit, of her own composition. She died in 1588.

NELLI, NICCOLO. This artist was a native of Venice, and flourished about the year 1568. From the style of his engraving, he is supposed to have been a disciple of Marco da Ravenna. He engraved

an architectural frontispiece, with figures, for a book of plans and views of the most illustrious cities and fortresses in the world, published in 1568. It is inscribed *Nicolo Nelli Veneziano, f.* The figures are well drawn, and the print is executed with considerable ability. Strutt observes, that many of the prints without marks, of the above date, particularly those which bear a resemblance to the works of Marco da Ravenna, may be attributed to this engraver.

[NERANUS, A———. This painter flourished about the middle of the seventeenth century, and imitated the manner of Rembrandt. In Cardinal Fesch's collection was a picture by him representing Pilate washing his hands on delivering Christ to the Jews to be crucified. It is also said that he painted in the style of Van Vliet. There are no particulars of him recorded.]

NERONI, BARTOLOMEO. This painter was a native of Siena, and flourished about the year 1573. He was a disciple of Giovanni Antonio Razzi. He painted history, but was more celebrated for his perspective and architectural views. At the Osservanti at Siena is a Crucifixion, with a great number of figures; and in the church of the Derelitte, a Descent from the Cross, which is painted entirely in the style of his master.

NES, OR NEES, JOHN VAN, was born at Dord about the year 1600, and was a scholar of Michael Mirevelt. By the advice of his instructor he travelled to Italy, and studied some time at Rome and at Venice. On his return to Holland he painted some historical pictures, which were deservedly admired; and he would probably have distinguished himself in that branch of the art, had not the general demand for his portraits, which he painted in the fine style of Mirevelt, induced him, for the sake of emolument, to devote himself entirely to portrait painting, in which, to a perfect resemblance, he added dignity of character, and a chaste and vigorous colouring. He died in 1650. [Füssli says he was a native of Delft, and flourished in 1670; Balkema, that he was born at Utrecht in 1635, and died in 1692; Immerzeel says he was of Delft, and died in 1650.]

NETSCHER, GASPAR. According to d'Argenville, this painter was born at Prague in 1636; but Descamps, who follows the authority of Houbraken, asserts that he was born at Heidelberg, in 1639. His father was a sculptor, and an engineer in the Polish service, who died when he was only two years of age, leaving a widow with three children, of which Gaspar was the youngest. The calamities of war obliged her to fly from Germany, and make the best of her way towards Holland. Two of her children perished with hunger on the road, and she arrived at Arnheim in Guelderland in a state of the utmost wretchedness. An opulent physician, named Tullenkens, compassionated her miserable situation, took the young Netscher under his protection, and brought him up as his own son. He educated him with the intention of his following the medical profession, but his genius strongly inclining to the art of painting, it was judged best to give way to it; he was in consequence placed under a painter of dead game and still-life, with whom he did not remain long, as these were not subjects in which he was ambitious of excelling. He became a disciple of Gerard Terburg, whose style, and the beauty of his pencil, were more congenial to his taste, and his progress under that master was so extraordinary, that in a few years his pictures were held in nearly as high estimation as

those of his instructor. On leaving the school of Terburg, he determined to visit Italy, and with that intention embarked at Amsterdam for Bourdeaux, where he was induced to remain some time, by the encouragement he received on his arrival, as a painter of portraits. His intended journey was perhaps more effectually interrupted by an attachment he conceived for the niece of the person at whose house he lodged, whom he married. This union prevented his proceeding to Italy, and he returned to Holland, where his talents promised him a more certain establishment. The pictures of Netscher usually represent domestic subjects and conversations, which are treated with a delicacy of penciling and a lustre of colour, that remind us of the exquisite productions of Francis Mieris and Terburg. His design is more correct than that of the latter painter, and his compositions are arranged with more taste. His touch is spirited, yet mellow, and, like his instructor, he particularly excelled in painting white satin, silk, ermine, &c., which are represented with a fidelity approaching to illusion. He sometimes painted historical and fabulous subjects, but they are not the most esteemed of his works; he was more successful in portraits of a small size, in which he was much employed. He is said, in the Anecdotes, to have visited England by the invitation of Sir William Temple, in the reign of Charles II., but did not remain long here. Among other persons of distinction, he painted the portrait of Lord Berkeley of Stratton and his lady, dated 1676. He died at the Hague in 1684. [See Smith's Catalogue raisonné, vol. iv. and Supplement, for accurate descriptions of 120 pictures by this very estimable master.]

NETSCHER, THEODORE, was the son and scholar of the preceding artist, born at Bourdeaux in 1661. At the age of eighteen he visited Paris, under the protection of the Count Davaux, who had been ambassador from France to Holland, by whom he was recommended, and received great encouragement as a portrait painter, during a residence of twenty years. The love of his country induced him to return to Holland; he fixed his residence at the Hague, and was employed by the principal personages of the court. The states of Holland having determined to send to England six thousand auxiliary troops at the time of the rebellion in 1715, Netscher had interest enough to be appointed paymaster, and came to this country in that capacity, where he resided six years, and met with great encouragement as a portrait painter. This circumstance is related by M. Descamps with an appearance of precision and plausibility that entitle it to our credit, although it is remarkable, that his being so long in England, and so extensively employed here, should have escaped the notice of the noble author of the Anecdotes. He is said to have returned to Holland in 1722, where he died in 1732. [In his larger pictures he introduced fruit, flowers, turkey carpets, and other decorations, to give them richness. He was particularly successful in his representations of grapes and peaches, which he coloured with great beauty and transparency. His manner of painting was, however, very different from that of his father.]

NETSCHER, CONSTANTINE. This artist was the younger son of Gaspar Netscher, born at the Hague in 1670. He learned the first principles of art from his father, but when he had reached the age of fourteen, death deprived him of the advantage of his instruction. It does not appear that he studied under any other master, but contented him-

self with consulting the pictures, sketches, and drawings left by his father, and by an assiduous and constant imitation of them, he became an expert and successful follower of his style. He was very extensively employed in painting portraits, and was encouraged by the principal personages of his time. Among his other protectors, were the families of Wassenaer and Duivenvoorden, whose portraits he painted, with those of the Earl and Countess of Portland. Descamps reports, that the Earl used every persuasion to prevail on him to visit England, which he declined, on account of the infirm state of his health. His talents were not confined to portraits, he occasionally painted domestic subjects and conversations; but in these he was very inferior to Gaspar. He was received into the Society of Painters at the Hague in 1699, of which he was afterwards appointed the director. His best works are his portraits, in which he possessed a talent infinitely calculated to secure success to an artist in that branch. To a faithful resemblance, he united the most flattering and favourable representation of his model, particularly in his portraits of women, which are gracefully designed and delicately coloured. He died in 1722. [The inelegant costume of persons of fashion, at the period in which he flourished, militates much against the beauty of his portraits, which are finely executed.]

NEVE, FRANCIS DE, was born at Antwerp about the year 1627, and for some time studied the works of Rubens and Vandyck. He afterwards visited Rome, where he resided some years, and on his return to his native country gave proof of considerable ability as a painter of history; but he afterwards distinguished himself more as a painter of what are called heroic landscapes, with subjects from history or the fable, in which he exhibits the fertility of his genius, and the refinement of his taste. We have by this artist several etchings, executed in a slight, but very masterly style. They are embellished with figures, correctly drawn and ingeniously grouped. [Balkema and others say he was born in 1625, and died in 1681. Bartsch describes fourteen etchings by him; on several of which is inscribed *Fran. de Neue*; and it appears that they were published at Rome by Giacomo de Rossi.]

NEVEU, [or NAVEU,] MATTHEW. This painter was born at Leyden in 1647, and was first a scholar of Abraham Toren Vliet, but he had afterwards the advantage of being instructed by Gerard Dou. He painted domestic subjects and conversations, in the highly finished style of that painter, which, though inferior to the extraordinary productions of Dou, are correctly drawn, and well coloured. Houbraken highly commends a picture by Neveu at Amsterdam, representing the works of Mercy, a composition of a great number of figures, ingeniously grouped, the heads full of character and expression. His works are principally confined to Holland, where they are justly esteemed. He died in 1721. [Some of his pictures have been imported into England; they are excellent of their class, but differ widely from the works of G. Dou.]

NEURAUTTER, A., a German engraver, who resided at Prague about the year 1715. He engraved a set of figures, entitled *Statue Pontis Pragenensis*, published in that year. They are executed with the graver, in a laboured, formal style, with more finish than taste.

NEWTON, EDWARD. The name of this engraver is affixed to a portrait of William Tansur,

the musician, published with his *Melodia Sacra*. It is inscribed *E. Newton, j. ad vivum, f.*

NEWTON, JAMES. This English engraver was probably a relation of the preceding artist. He resided in London about the year 1778. We have, among others, the following prints by him:

PORTRAITS.

Sidney Parkinson, Draftsman on board of the Endeavour, Capt. Cook.
William Newton, Clerk of the Works at Greenwich Hospital.
Edward Sergeant, Secretary to the Protestant Association in 1780.

LANDSCAPES.

Two Views in Italy; *after Marco Ricci*.
A Landscape, with Cattle passing a River; *after Claude*.
The Herdsman, a pastoral Landscape; *after Zucarelli*.

NEWTON, FRANCIS MILNER, was born in London about the year 1720, and was a pupil of M. Tuschler. As an artist, he confined himself to portrait painting, in which he was considerably employed. At the foundation of the Royal Academy Mr. Newton was chosen a member, and was appointed the first secretary to that institution, which situation he filled until 1788, when he resigned. He died in 1794.

[NEWTON, GILBERT STUART, was born at Halifax, in Nova Scotia, in 1794, or 1795. He commenced his studies with his maternal uncle, Gilbert Stuart, at Boston. He came to England about 1820, and, after making a tour in Italy, entered as a student of the Royal Academy. He adopted Watteau as his model, and produced several small pictures much in the affected style of that master, as regards the figures, but with more of distinctive character and expression. His first works that attracted notice were the Forsaken, and the Lovers' Quarrel, engraved for the "Literary Souvenir" of 1826. The Prince of Spain's Visit to Catalina was engraved in the same Annual in 1831, and he received 500 guineas from the Duke of Bedford for the picture. His other works, best known to the public by the engravings, are Shylock and Jessica, Yorick and the Grisette, the Abbot Boniface, Portia and Bassanio, and Lear attended by Cordelia and the Physician. He also painted a small picture of Abelard in his Study, said to be a work full of sentiment and expression; the Vicar of Wakefield restoring his Daughter to her Mother; the Poet, reading his Verses to an impatient Gallant, a piece of genuine humour; Macheath, and a few portraits. The Macheath was purchased by the Marquis of Lansdowne for 500 guineas. His Abelard was the last picture he exhibited at the Royal Academy, in 1833, and it was about this time that he evinced signs of aberration of mind, and these were followed by unequivocal insanity, from which he recovered only four days before his decease. His death occurred August the 3rd, 1835, at Chelsea. He was a member of the Royal Academy. It is said that he painted slowly, and was laborious and fastidious in his execution; but his pictures show nothing of the fine handling and exquisite finishing of the Dutch masters; they have, however, all that is requisite for his subjects. It is said that he was irritable and capricious; the best answer to the charge is that he enjoyed the friendship and esteem of Washington Irving and Charles R. Leslie.]

[NEYN, PETER DE, born at Leyden in 1597, studied for some time under Esaias Vander Velde, and gave promise of becoming a good landscape painter, in the manner of his master; but after-

wards applied his talents to architecture, in which he succeeded so well as to be appointed architect to his native city, Leyden, where he died in 1639.]

[NEYTS, GILES, a painter and engraver, of whose history little is known, except that he flourished towards the latter part of the 17th century, as appears by the date 1681 on one of two pictures preserved in the electoral gallery at Dresden. Bartsch speaks in praise of his manner of etching and finishing with the graver. He describes ten subjects by him, (P. G. tom. iv. p. 307,) all with which he was acquainted; but Nagler adds eleven to the list. Brulliot, with great probability, conjectures

that the mark **Cy** on pictures of landscapes, belongs to this artist. There are small landscape-drawings with the pen, washed with Indian ink, the trees of which are in the manner of Swaneveldt, supposed to be by this artist; they are marked *A. E. Neyts*, perhaps for *Ægidius* instead of *Giles*.]

[NICASIUS, BERNARD, a pupil of F. Snyders, whose manner he imitated, and sometimes closely approached, in landscape, hunting-pieces, fruit, and still-life subjects. He was born at Antwerp in 1618, and, having travelled in Italy and France, died at Paris in 1678. It would be useless to refer to any of his pictures in private collections, as the possessors are fully persuaded that they are by Snyders: the dealers of old have much to answer for.]

NICCOLO, DEL ABATI. See ABATI.

NICHOLS, STUTON, an indifferent English engraver, who resided in London about the year 1710. He was chiefly employed by the booksellers, for whom he executed a considerable number of plates. His best prints are slight etchings of shells, and other trifling subjects; when he made use of the graver, his productions were miserably deficient both in execution and drawing.

NICOLAI, G. D. C. This artist resided at Vienna about the year 1760. Conjointly with A. J. Prenner, he executed part of the plates from the pictures in the grand gallery at Vienna, which were published in four sets in folio.

[NICOLAY, JAN HENDRIK, was born at Leeuwarden in 1766. He was a great ornithologist, and delighted in painting dead birds, which he did with great skill. He was a frequent exhibitor at Amsterdam, and his works are much esteemed in Holland. He died in 1826.]

NICOLE, D. The name of this artist is affixed to a set of views slightly etched, in the style of a painter. They are marked with a monogram, composed of a W. and an R. joined thus, **WR.**, which probably are the initials of the designer.

NICOLET, BENEDICT ALPHONSUS, a Swiss engraver, born at St. Imer, in the bishopric of Basle, in 1740. He went to Paris when he was young, where his first performances were some plates, engraved in conjunction with Longueil, after the marines of Vernet. He also engraved several of the plates which embellished the *Voyage Pittoresque du Royaume de Naples*, by the Abbé de St. Non. The following are esteemed his best prints:

PORTRAITS.

Noel Hallé, Painter to the King. 1775; *after Cochin*.
Thomas Le Sueur, Professor of Mathematics at Rome; *after the same*.
Francis de Paul Jacquier, Professor of Mathematics; *after the same*.
Nicholas de Monthanon; *after the same*.

VARIOUS SUBJECTS.

St. Apollonia; after the picture by *Guido*; in the Orleans collection.

Milo Crotoniate; after *Giorgione*; the same.

Susanna and the Elders; after *Deshaets*.

A View of Naples; after *Vernet*.

A Shipwreck; after the same.

A View of the Interior of the Church of St. Januarius at Naples; after *Dupres*.

[There is some confusion in the accounts of this artist. Nagler calls him *Bernhard Anton*, and says he was born in 1740, and died in 1807: Zani agrees in the date of Bernard Antonio's death, but places his birth in 1754; *Benedict Alfonso* he says was born in 1740, and operated in 1784: Nagler does not mention him, but it is evident that he means the engraver of the above-named works; and to which he has added several others.]

[NIEULANT, ADRIAN, born at Antwerp, was a good painter of landscapes, which he ornamented with small figures. In the Museum at Brussels is a Carnival Scene by him, representing masked figures skating on the *fosse* that surrounds the citadel of Antwerp; it appears to be the depth of winter, as the trees and tops of the houses are covered with snow. He died about 1601; but no particulars of him are recorded.]

[NIEULANT, JAN, born at Antwerp in 1569, painted historical pictures of small dimensions; but excelled in landscapes, which he finished with infinite pains: he died in 1628.]

NIEULANT, WILLIAM VAN. This painter was born at Antwerp in 1584. After being instructed in the first principles of the art by Roland Savery, he went to Rome, where he became the scholar of Paul Bril, under whom he studied three years, and for some time followed the style of that master; but he afterwards adopted one more bold and expeditious. On his return to Holland he established himself at Amsterdam, where he was much employed in painting views of the ruins of ancient architecture in the vicinity of Rome, from the designs he had made during his residence in Italy. His buildings are drawn with exactness and precision, and his colouring is bold and effective. William van Nieulant has etched several plates of landscapes and ruins, from his own designs, and from those of Paul Bril. They are executed in a free, spirited style, and are occasionally assisted with the graver. Among others, we have the following by him:

A Landscape, with ruins, and figures representing the Merciful Samaritan; *P. Bril, inv. G. Nieulant, fecit.*

A Mountainous Landscape, with Tobit and the Angel; *the same.*

Two Views of the Sea Coast; *the same.*

Three Views of Ruins in and near Rome; *Guil. Nieulant.*

A large Print, representing three Bridges on the Tiber, and part of the City of Rome; in three sheets, inscribed, *Guilielmus van Nieulant, fecit et eacud. Antverpiæ. 1600.*

[All writers on the subject are agreed that this artist was born in 1584; he was therefore only 16 years old when he published the large print of the Bridges on the Tiber and part of the City of Rome. How is this to be reconciled with his being instructed by Roland Savery, and afterwards being a scholar of Paul Bril for three years? He died in 1635.]

NIKKELËN, JOHN VAN. This artist was born at Haerlem in 1649. His father was an obscure painter of perspective views, and the interiors of churches, who instructed him in the first principles of design. He did not pursue the same branch of art, but applied himself to landscape painting, in which

he acquired considerable reputation. He passed some time at the court of the Elector Palatine, for whom he painted several pictures, and was afterwards made painter to the Prince of Cassel. He died in 1716. [The *J. van Nikkelen*, whether *Isaac* or *Jan*, ought not to be called an "obscure painter of churches"; pictures bearing that inscription are in the manner of *Van Vliet*, and are very good. It is difficult now to say whether they are by the father or son. The landscapes of Jan van Nikkelen have a resemblance to those of Karel Dujardin. His daughter *Jacoba Maria*, was a pupil of Vander Myn, and excelled in painting fruit and flowers. She married William Troost, a portrait painter. The pictures she painted at Dusseldorf have been erroneously ascribed to her father.]

NILSON, JOHN ELIAS, a German miniature painter and engraver, born at Augsburg in 1721. He engraved several portraits of eminent persons, which are executed in a stiff, formal style. Among others are the following:

PORTRAITS.

Clement XIII., Pontif. Max.; *Nilson, inv. et fec.*

Petrus III., Rurorum Imperator.

Catherina Alexiewna, Rurorum Imperatrix.

Stanislaus Augustus, Rex Pol.

NIMECIUS, BALTHASAR MENEIUS, was an indifferent engraver on wood, and is said to have been a native of Saxony. Professor Christ attributes to him a monogram composed of a B. an M. and an N., thus *M*. He sometimes used the initials only.

NIMEGUEN, [OR NYMEGEN,] ELIAS VAN, was born at Nimeguen in 1667, and was taught the first elements of the art by his elder brother, who was an indifferent painter of flowers and portraits; but on the death of his instructor, when he was little more than fourteen years of age, he resolved to dispense with further assistance, and applied himself to an assiduous study of nature. By an indefatigable attention to his profession, he became a tolerably correct designer of the figure, and acquired a competent acquaintance with perspective and architecture. He also excelled in painting landscapes and flowers. His principal occupation was ornamenting the ceilings and saloons of the principal mansions in Holland, with emblematical and historical subjects, embellished with bas-reliefs and other accessories. His talents recommended him to the patronage of the Princess of Orange, who employed him in adorning the apartments of her different palaces, where he was occupied several years. He possessed a ready invention, and his continual practice gave him great promptness and facility in his execution; his colouring is clear and agreeable, and his style was happily adapted to the decorative department, to which he devoted himself. He died in 1745, aged 78. [Most writers place his death in 1755, at the age of 87.]

NIMEGUEN, [OR NYMEGEN,] TOBIAS VAN, was the younger brother of the foregoing artist, born at Nimeguen about the year 1670. His technical education was similar to that of Elias van Nimeguen; and he pursued the same branch of the art, in which he gained considerable reputation. Tobias was invited to the court of the Elector Palatine, in whose service he remained till his death. [When that occurred is not ascertained.]

[NIMEGUEN, OR NYMEGEN, DIONYSIUS VAN, son and scholar of Elias, was born at Rotterdam in 1705. He painted similar subjects to those by

his father, and also excelled in portraiture. It is related that at the age of 81 he painted, without the aid of spectacles, a perfect likeness of a young lady. He died in 1798.]

[NIMEGUEN, or NYMEGEN, GERARD VAN, was the son of Dionysius, and was born at Rotterdam in 1735. He was instructed by his father, and at a very early age painted the portrait of Prince William V.; but he applied himself more particularly to landscape, in which he made the works of Ruissdael, Everdingen, and Pynacker his models. His best pieces are mountainous landscapes, and forest scenery with rivulets, ornamented with animals and figures, which are held in great estimation, and are to be found in first-rate collections. He painted many portraits, and made drawings and copies after *Jacob Ruissdael, Wynants, Hakkert, and Hobbema*. Brulliot mentions twelve etchings of landscapes by him. He died at Rotterdam in 1808.]

NINFE, CESARE [DALLE.] Zanetti mentions this Venetian among the imitators of Tintoretto, of whom he is supposed to have been a disciple. He possessed the readiness of invention, and the facility of hand, for which that painter was remarkable, and was an excellent colourist, though deficient in design. [He flourished about 1590 to 1600. There is no accurate account of his birth or death; and it is mere conjecture that he was a disciple of Tintoretto.]

NINNO, JUAN DE GUEVARA. See GUEVARA.

[NIQUET, THE ELDER, one of the engravers employed on the *Galerie du Musée Napoleon*, published by Filhol. He also engraved the Death of St. Bruno, after *Le Sueur*; the Triumph of Flora, after *N. Poussin*; the Apollo Belvedere; Diana hunting; the Laocoon; Cupid and Psyche; and the Transfiguration, after *Raphael*. He was living in 1831.]

NIXON, an English engraver, who flourished about the year 1750. His best prints are small portraits, which he executed in a surprisingly neat style, in which the faces are entirely finished with dots. Among others we have the following by him:

PORTRAITS.

Frederick, Prince of Wales.
William Augustus, Duke of Cumberland; two plates.
Archbishop Tillotson.
John, Earl of Granville.

NOBLESSE. According to Basan, this artist was a native of France, and resided at Paris, where he died at an advanced age in 1730. He excelled in drawing with a pen, and appears to have formed his taste by studying the works of Callot. He etched a few small landscapes, which are executed in the neat and spirited style of that master.

NOBLET. This artist is noticed by Mr. Strutt as an indifferent engraver of vignettes, and other book ornaments, to which his labours were confined.

NOBLIN, H., an indifferent engraver of portraits, who flourished about the year 1680. Among others, we have by him a head of Cardinal Howard.

NOCHER, J. E., a French engraver, who resided at Paris about the year 1760. He was a pupil of Stephen Fessard, and has engraved several book-ornaments, and a few portraits; among which is that of J. J. Rousseau.

[NOCRET, JEAN, a French painter and engraver, born at Nancy in 1618, was a scholar of Leclerc, but finished his studies in Italy. On his return to France he was much employed at St. Cloud and the Tuileries. He painted the portraits of several of the royal family of France, which have been en-

graved. Felibien speaks in praise of his knowledge, and his rare sagacity in all the departments that he cultivated. Dumesnil describes an engraving by him, which he calls *L'hommage du petit St. Jean*, and which has hitherto escaped the researches of collectors. He says the attitudes are simple and graceful, the draperies finely cast, and much knowledge is shown in the gradations of the distances. He was rector of the Royal Academy of Painting and Sculpture at Paris, where he died in 1676, or, according to Nagler, in 1672.]

[NOEL, ———, a French marine painter, was a scholar of Silvestre and Joseph Vernet. He painted several marine subjects on the coasts of Spain and Portugal, under the aspect of tempests, gales of wind, fogs, conflagrations, moon-light, and falls of snow. He also made a sketch of the combat of the *French corvette, La Bayonnaise*, with the *English frigate, L'Embuscade*, but it is believed he did not complete the picture; but he did finish that of the French frigate passing by night before Alexandria. He painted views of Gibraltar and Lisbon; and was an industrious exhibitor till the year 1822. He was living in 1831.]

[NOGARI, GIUSEPPE, a Venetian painter, born about 1700, was a scholar of Antonio Balestra. Lanzi describes him as a portrait painter as well as of half-length figures. In pieces of composition, such as his San Pietro, placed in the cathedral of Bassano, he appears a respectable artist, and somewhat ambitious of reconciling his master's style with that of Piazzetta. From the numerous heads by him which have been brought to England during the last thirty years, it may be concluded that he was an excellent portrait painter, as far as regarded resemblance and powerful expression. He is very rich in his colouring; and some of his Oriental heads have the truth and boldness of Rembrandt, but not his artistic management of light and shade. He died in 1763.]

NOGARI, PARIS, was born at Rome, and flourished during the pontificate of Gregory XIII. He imitated the manner of Raffaello da Reggio, and was employed in the library of the Vatican. He also painted several pictures for the churches, both in oil and fresco. In the church della Madonna de Monti, in the chapel della Pietá, is a picture by this master representing our Saviour bearing his Cross; in S. Spirito in Sassia, the Circumcision; and in the Trinitá de Monti, the taking down from the Cross. He died at Rome at the age of 65. [That is to say, he was born in 1512, and died in 1577; but Zani says he was living in 1588.]

NOLLEKENS, JOSEPH FRANCIS. This painter was born at Antwerp in 1706. He came to England when he was young, and was for some time a scholar of Peter Tillemans. He painted landscapes and domestic subjects, and was much employed in copying the works of Watteau, and the architectural views of Giovanni Paolo Pannini. Lord Cobham employed him in several ornamental works at Stowe; and he was also patronized by the Earl of Tilney. He died in London in 1748. [He was the father of the celebrated sculptor, Joseph Nollekens. His subjects, like Watteau's, were musical and fashionable conversations, *al fresco*, but are not imitations of that master: the scene is generally the gardens at Wanstead, the seat of the Earl of Tilney. In his domestic subjects there is a resemblance to the manner of Hogarth, when he painted family portraits in small, or to that of Horreman.]

NOLLET, DOMINICK. This painter was born at

Bruges in 1640, and was a scholar of Jacob van Oost the elder. He painted history, but was more distinguished as a painter of landscapes, battles, and sieges. His talents recommended him to the patronage of Maximilian, Duke of Bavaria, the governor of the Low Countries, who appointed him his principal painter. He was made a member of the society of painters at Bruges in 1687. His landscapes are painted in a grand style, and his figures and horses are correctly drawn, and touched with freedom and spirit. There is great similarity between his pictures and those of Vander Meulen, to which they are little inferior. In the church of the Carmelites at Bruges is an altar-piece representing St. Louis embarking for the Holy Land. There are several of his battle-pieces and landscapes in the collections in Flanders. He died in 1736. [His pictures on close inspection have more the appearance of crude sketches than finished works, but viewed at a proper distance, the colours become warm, and the arrangement harmonious.]

NOLLI, CARLO, an Italian engraver, who resided at Naples about the year 1760. He was employed in the plates engraved by command of the King of the Two Sicilies, of the Antiquities discovered at Herculaneum. [He also etched some plates in imitation of the drawings of Parmigiano.]

NOLLI, GIOVANNI BATISTA. This artist was a native of Italy, and flourished about the year 1755. He engraved several plates of plans and views of buildings. [He was the father of Carlo Nolli.]

NOLLIN, or NOLIN, J. B., a French engraver, who flourished about the year 1687. He studied in Italy, where he executed some plates after *An. Carracci, Nic. Poussin*, and other masters. He engraved several of the prints in a work entitled, *Les vues, plans, coupes, se elevations de Versailles*.

NOLPE, PETER, a Dutch painter and engraver, born at the Hague in 1601. Of the works of this artist as a painter little is known; but we have several prints by him which evince the hand of the master. His plates are usually executed with the point, and finished with the graver, which he handled with considerable ability. It is to be regretted that he is not more correct in his drawing, and that his light and shadow is not conducted with more intelligence. His best productions are his landscapes, which are engraved in a bold, free, and masterly style. He usually signed his prints with his name at length, joining the initials P and N together, thus, *PN.* or *N.*, and in a few instances with the cipher only. The following are esteemed his best works:

The Portrait of John Adler Salvius, Swedish Minister Plenipotentiary.

A set of eight Cavaliers; etched, scarce.

A set of eighteen etchings of Beggars; in the style of *P. Quast*.

St. Peter delivered from Prison; after *J. V. Vucht*.

Judah and Tamar, in a large landscape; from his own design. The same figures were afterwards introduced into another landscape, of a smaller size.

The Broken Dyke; from his own design. The fine impressions of this print are very scarce; it is one of his most esteemed plates.

Daniel in the Den of Lions; after *Blancert*.

The Departure of King William from Holland to England in 1660.

An Emblematical Print on the Marriage of the Prince of Orange with the Princess Mary of England.

A set of six Landscapes; after *Adrian van Nieuland*; fine.

A set of six Landscapes; after *R. Rogman*; fine.

Eight Months of the Year; *Peter Nolpe, fec. et exc.*; fine. The Prophet Elias speaking to the Widow of Sarepta. St. Paul, the Hermit, fed by an Eagle in the Desert; after *Peter Potter*.

The Cavalcade made in 1638 by the citizens of Amsterdam, on the entry of Mary of Medicis into that city; after *C. Moly'n*; a large print in six sheets.

[For a list of his prints, see Nagler, who is of opinion that he flourished till 1670.]

NON, RICHARD ABBÉ DE ST. This distinguished author and amateur engraver was born at Paris in 1730. He has etched a variety of subjects, from his own designs and after other masters, and has engraved several plates in a style resembling washed drawings. He was the author of a considerable work published at Paris, in five volumes, folio, entitled, *Voyage Pittoresque des Royaumes de Naples et de Sicile*, embellished with plates engraved by several of the most eminent French artists of the time, under his superintendence. Of his own engravings, the following are the most worthy of notice:

ETCHINGS FROM HIS OWN DESIGNS.

A set of six Landscapes, with rural occupations and amusements; oval.

A set of seven Landscapes and Cottages.

Six Views in Italy, with figures; in the style of *Sal. Rosa*.

ETCHINGS AFTER VARIOUS MASTERS.

Six Views in and near Rome; after *Robert*.

Six Views near Rome and Tivoli; after *Fragonard*.

Two Landscapes, with figures; after *Boucher*.

Two, a Village Festival, and a Cattle Market; after *Bernard*.

A Landscape, with a figure drawing; after *Berghem*.

A variety of Views and other subjects, in aquatinta; after *Boucher, Le Prince, Robert, Fragonard*, and other artists.

[Nagler calls him *Jean Claude Richard de St. Non*, and gives a list of his engravings; he places his death in 1792, in which Zani agrees.]

NOOMS, RENIER. See ZEEMAN.

NOORDT, J. V. This engraver is mentioned by Mr. Strutt as an artist of great merit. He notices a spirited etching by him of a landscape, with ruins, executed in a broad, masterly manner, with the figures designed in a superior style. [*Jan van Noordt* was a painter. His subjects were emblematical, nymphs bathing, and portraits. Some of them have been engraved. The etching noticed by Strutt is, probably, a landscape after *P. Lastman*, which he engraved in 1645. Bartsch mentions another after *P. van Laer*; they are both very scarce.]

NOORDT, CORNELIUS. By this artist, who was probably a relation of the preceding engraver, we have his own portrait, executed by himself.

NORDEN, JOHN. This English artist was an eminent engraver of topographical subjects. Anthony Wood conjectures, with great probability, that he was the author of several tracts, which he enumerates, and thinks he was born in Wiltshire, about the year 1546. He was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573. He resided at Hendon, in Middlesex, was patronized by Lord Burleigh, and his son, Robert, Earl of Salisbury, and was surveyor of the King's lands in 1614. His principal work, as an engraver, was his *Speculum Britannia*, or an Historical and Chorographical Description of Middlesex and Hertfordshire, with a frontispiece and maps. He also engraved a View of London, in 1603, with a representation of the Lord Mayor's Show, with a variety of habits.

NORISINI. See PARASOLE.

[NORTHCOTE, JAMES, an English historical and portrait painter, was born at Devonport in 1746. His father was a watchmaker, and he for some time followed the same business, that is to say, in cleaning and repairing clocks and watches, but with his whole mind bent to be a painter. The fame of his countryman, Joshua Reynolds, inflamed his desire; and the kind view that some of his townsmen took of his attempts in art, and their friendship, or acquaintance with the President, introduced Northcote to his notice. In his 25th year he was permitted to enter the studio of Sir Joshua, and he remained in the employment of that master for about five years. In 1777 he went to Rome, to see, as his biographer says, "if fame reported truly of the prime works of the chiefs of the calling. He found that report had not reached to the whole of the truth, and that the great and enduring works of the Italians were founded alike in science and poetry; and that, compared to the scriptural and historic epics of Angelo and Raphael, the finest portraits were gross and unrefined." But as Northcote observed that a late leading portrait painter had the finest collection of drawings by Raphael and Michael Angelo in Europe, and they were not of the least use in the world to him; so it would seem that the inspection of the masterpieces of Italy had little or no influence on his prosaic mind. "Original flights were beyond his power; *beau idéal* beauty he could not delineate; the characters which act in the drama of his pictures incline to the ordinary and the heavy; they have dignity, but not enough for the parts they have to play; they have life, but it is without graceful ease or heroic ardour." And yet his journey to Italy was not entirely thrown away; it enabled him, like others who go there to imbue themselves with artistic knowledge, to talk of Michael Angelo, Raphael, and Titian. This he never ceased doing, and his productions served as commentaries. The works on which his reputation rests have been preserved by the engravers, who by their skill diffused a knowledge of them to the last generation, and will enable succeeding to judge of their merits as compositions. Among the most popular of his pictures may be named, the Death of Wat Tyler; the Murder and Burial of the Children in the Tower; the Entry of Bolingbroke and Richard II.; Hubert and Arthur; the Earl of Argyll asleep; Lady Jane Grey; Prospero and Miranda; a Vulture and Snake; a Lion Hunt, and some others of the like kind, in which he showed great talent in animal painting. His portraits are numerous; but whatever veneration he felt for Titian, or his master Sir Joshua Reynolds, he scorned to make their works his models of imitation. He was a member of the Royal Academy, more feared than beloved by his brethren; lived a long, penurious life; and died in 1831.

Northcote exercised the pen as well as the pencil. His earliest known literary productions are some papers published in "*The Artist*," entitled "Originality of Painting;" "Imitators and Collectors;" "A Letter from a discontented Genius;" "Character of John Opie;" "Second Letter of a discontented Genius;" "On the Imitation of the Stage in Painting;" "The History of the slighted Beauty;" "The Dream of a Painter, an allegory." His most important performances, as a writer, are his Life of Sir Joshua Reynolds, containing anecdotes of many distinguished personages, and a brief analysis; to which are added, Varieties on Art, published in

1813, in quarto. A supplement appeared in 1815; and an octavo edition in 1819, with considerable additions. In 1828 he published an octavo volume of "One hundred Fables," original and selected, with engravings on wood from his designs. In 1830 appeared the "Life of Titian;" and, after his decease, a second volume of Fables, published under the title of "The Artists' Book of Fables," and illustrated with numerous beautiful wood-cuts, executed under the direction of *Harvey* by the most eminent engravers in that department. To the sketch of the Life of Northcote prefixed to that work, the editor has appended a note, explanatory of the mode in which the designs for the *first volume* of Fables were composed. He says, "It was by a curious process that Mr. Northcote really made the designs for these Fables the amusement of his old age, for his talents as a draftsman, excelling as he did in animals, were rarely required by this undertaking. His general practice was to collect great numbers of prints of animals, and to cut them out; he then moved such as he selected about upon the surface of a piece of paper until he had illustrated the fable by placing them to his satisfaction, and had thus composed his subject; then fixing the different figures with paste to the paper, a few pen or pencil touches rendered this singular composition complete enough to place in the hands of *Mr. Harvey*, by whom it was adapted or freely translated on the blocks for the engravers. The designs made by this ingenious mode are the more curious as having been executed by a painter, whose masterly hand knew so well how to give that beauty of arrangement which makes them so admirable and interesting."

NOTHNAGEL, JOHN ANDREW, a German painter and engraver, born at Buch, in the principality of Saxe Cobourg, in 1729. He resided at Frankfort, where he acquired considerable reputation as a painter of landscapes, with merry-makings, in the style of Teniers; but he is more known as an engraver. His best productions are several heads and busts, in which he has imitated the style of Rembrandt with great success. The number of his plates amounts to about sixty, of which a descriptive catalogue was published at Frankfort in 1790, by H. S. Husgen. [Nagler has described 66 prints by *Johann Andreas Benjamin Northnagel*, and says that he died in 1800.]

[NOTRE, PIERRE FRANÇOIS DE, was born at Waelhem, near Malines, in 1779, and was for some time a pupil of Van Geel, the sculptor. In 1811 he abandoned sculpture and devoted himself entirely to painting. He became eminent as a painter of landscapes, marine subjects, winter scenes, views of the interiors of cities, and cathedrals. His most esteemed pictures are the views of cities and winter scenes; and for the latter part of his artistic career he confined his talents almost exclusively to the representation of such objects. He was a faithful imitator of nature, and never sought to embellish her with graces that were not her own. His pencilling was delicate; and in this respect he may be considered as belonging to the Dutch school. His pictures are numerous and various, and are to be found in the richest cabinets of Belgium, Holland, and the north of France. There are three of his pictures in the Museum at Brussels. He also engraved and published a collection of landscapes, several of which are after Hobbema: these are in great request. He received many medals, as testimonies to his talents, from several societies of art-

ists, was a member of the Academy at Amsterdam, and Professor of Painting to the Academy at Ghent. He died in 1842.]

[NOTRE, HERMAN AUGUSTE DE, the son of P. F. de Notre, was born at Ghent in 1806. He was instructed by his father, and gave early promise of success in his profession. He painted landscapes, winter scenes, marine views, and subjects in the manner of Wouwerman. He died in 1839.]

NOTTI, GHERARDO DALLE. See HONTHORST.

NOUAL, the name of an engraver affixed to the portrait of Thomas Wilson, Bishop of Sodor and Man.

NOVELLANI, SIMONE. In conjunction with Francis Hogenbergh, this artist etched, in a coarse style, twenty-one plates, of *The pompous Funeral of Frederick II. King of Denmark*, published in 1592. He also etched several of the plates for *Braun's Civitates Orbis Terrarum*, published at Cologne in 1572.

[NUÑEZ, JUAN, one of the earliest of the painters of Seville. He lived at the commencement of the 16th century, and was a scholar of Sanchez de Castro. The greater number of his pictures have been destroyed by various circumstances. In the cathedral of Seville there is still a picture by him representing the Virgin with the dead Christ in her arms, accompanied by S. Michael and S. Vincent martyr; in the fore-ground are several figures on their knees adoring the Virgin. This picture is said to be in such a brilliant state of preservation as to appear to be just from the hands of the painter. On it he has bestowed all the accessories of embroidery with which the artists of that period ornamented their productions. Although the drawing and proportions of the body of Christ are Gothic, the beautiful draperies, and the highly finished details of the whole composition, entitle this picture to be considered, in Spain, a chef d'œuvre in the style which Albert Dürer diffused through Germany.]

[NUÑEZ, PEDRO DE VILLAVICENCIO, a chevalier of the order of St. John, was born at Seville in 1635, of an illustrious family. He studied painting for amusement, and placed himself under the direction of Murillo, to whom he became the most attached friend. Such was his progress in the art, that from an amusement it became his constant occupation, as though he intended to become a professor. As a knight of the order of St. John, he was obliged to the usual expedition (*las carabanas*); and on his arrival at Naples he placed himself under Matteo Preti, called il Calabrese, who was also a knight of the same order; with him he increased his knowledge, particularly in chiaro-scuro. On his return to Spain he rejoined Murillo, who loved him tenderly, and for whom he felt such attachment and veneration that he always resided with him. The master died in the arms of his scholar. Villavicencio, like Antolinez, Tobar, and Meneses Osorio, approached so near to the manner of Murillo in painting children, that it is difficult to decide to which the picture belongs. Nunez de Villavicencio was also an excellent portrait painter. He died in 1700. There is a picture by him at Altou. Tower, the seat of Lord Shrewsbury, partaking of the dark manner of Calabrese. It represents the Virgin sewing, and Joseph embracing the child Jesus.]

NUNNEZ, [or NUÑEZ,] PEDRO, a Spanish painter, born at Seville in 1614. He visited Rome, and is said to have been a scholar of Guercino. He was a reputable painter of history and portraits, and, according to Palomino, was one of the artists employed to paint the portraits of the kings of Spain, in the saloon of the theatre at Madrid; and painted

some pictures for the church of the convent of La Merced. He was a correct designer, and a tolerable colourist, with a firm and vigorous execution. He died at Madrid in 1654. [It is probable that he was born earlier, as, according to Ceán Bermudez, he was employed in the year 1625 in the convent de la Merced.]

NUTTING, JOSEPH, an English engraver, who resided in London about the year 1700. He was principally employed by the booksellers. His best prints are his portraits, and they are more esteemed on account of their scarcity than for any merit they possess, in point of execution. Among others are the following:

PORTRAITS.

- Charles I., with the persons who suffered in his cause.
- Mary Capel, Duchess of Beaufort; *after Walker.*
- Matthew Mead, father of Dr. Mead.
- Sir John Cheke.
- Lucius Cary, Viscount Falkland.
- Robert Pierpont, Earl of Kingston.
- George St. Loo, Commissioner for the Navy; scarce.
- Henry Sacheverel, D. D.
- John Locke.
- Aaron Hill.
- G. Parker, the Almanack-maker.
- Johannes Jacobus Scheuchzerus; *after Melchior Fusslimus.*
- William Elder, Engraver; *after Faithorne.*

NUVOLONE, PANFILO. This painter was a native of Cremona, and flourished about the year 1608. He was one of the ablest disciples of Gio. Batista Trotti, called Il Malosso, and painted history in the style of that master. In the church of the monastery of S. S. Dominico and Lazzaro, at Milan, is one of his principal works, representing the Rich Man and Lazarus; and in the cupola of the church of La Passione, the Assumption of the Virgin. [Zani places his death in 1651. There is some confusion in the dates respecting Panfilo and his son Carlo Francesco.]

NUVOLONE, CARLO FRANCESCO, was the eldest son of Panfilo Nuvolone, born at Milan in 1608, and received his first instruction from his father, but was afterwards a scholar of Giulio Cesare Procaccini. He abandoned the principles of that master to imitate the works of Guido Reni, and some of his pictures, particularly those of the Virgin, approach so near to the elegant and graceful style of that master, that he acquired the appellation of the Guido of Lombardy. In the church of S. Vittore, at Milan, is a fine picture by him of St. Peter's Miracle at the Gate of the Temple. There are many of his pictures in the public edifices at Parma, Cremona, and Piacenza. He also painted portraits with great success. In the year 1649, when the Queen of Spain visited Milan, he was selected to paint the portrait of her Majesty. He died in 1661.

NUVOLONE, GIUSEPPE, called IL PANFILO, was the younger brother of the preceding artist, born at Milan in 1619. With the possession of a fervid imagination, and great facility of hand, his works form a striking contrast with those of his brother. His compositions are copious, and the opposition of his light and shadow is conducted with intelligence and vigour. The pictures of Giuseppe Nuvolone are not confined to Lombardy. During a long life, he painted many altar-pieces for the churches at Brescia, and other cities, in the states of Venice. Lanzi mentions, as one of his best performances, his picture of St. Dominic resuscitating a dead Man, in the church dedicated to that Saint, at Cremona. The composition is grand, and the figure of the Saint dignified and expressive. Towards the

latter part of his life his powers became languid and feeble, which is not extraordinary, as he continued to paint till his eighty-fourth year. He died in 1703.

NUVOLSTELLA, [or **NIVOLSTELLA**,] **JOHN GEORGE**, a German engraver on wood, born at Mentz in 1594. He executed a set of cuts for Virgil's *Æneid*, and other poetical subjects; and also engraved some prints of the Holy Fathers, from the designs of Tempesta. [He died in 1624.]

[**NUYEN**, **WYNAND JAN JOSEPH**, a scholar of the celebrated A. Schelfhout, was born in 1813, and died at the Hague in 1839. In his sixteenth year he exhibited a landscape at Ghent, for which he received the honours; some time after he obtained the first prize from the Society, *Felix Meritis*, at Amsterdam. In 1838 a winter scene, which he exhibited at Ghent, attracted the attention of all the connoisseurs; it is a charming production, beautiful in colour, and a faithful imitation of nature. For this he was nominated a member of the Academy of the Fine Arts at the Hague. His premature death prevented the full development of his talents; but what he has done will secure him a lasting reputation. His pictures are, of course, in great request, and only to be met with in the richest collections. At the Pavillon at Haerlem there is a landscape by him, which is considered one of his finest works.]

NUZZI, **MARIO DELLA PENNA**, called **MARIO DA' FIORI**. This painter was born at Penna, in the diocese of Fermo, in 1603, and was a scholar of Tommaso Salini, a flower painter of some celebrity. He chiefly resided at Rome, where his pictures of fruit and flowers were held in the highest estimation, and were purchased at considerable prices. But from using something of a noxious quality in the preparation of his colours, his works soon lost their original freshness, and many of them have almost entirely perished. He died at Rome in 1673. [He was much employed in painting garlands to decorate figures of the Virgin, Saints, and other religious subjects.]

NYTS, J., a French engraver, who flourished in the latter part of the sixteenth century. He etched a View of the City of Lisle, in French Flanders, and several landscapes, which are executed with great spirit and neatness. His works are not common. [See **NEYTS**, **GILES**.]

O

O, LEON HENRY VANDER, a German engraver, who flourished about the year 1660. He executed a part of the portraits for Priorata's History of the Emperor Leopold, among which are the following:
James, Duke of York.
J. C. de Königsmarch.
Gualter Leslie, Eq. Aur.
Pietro Strozzi.

OBREGON, PEDRO DE, a Spanish painter, born at Madrid about the year 1598. He was a disciple of Vincenzo Carducci, and proved a reputable painter of history, particularly in pictures of an easel size, of which there are several in the private collections at Madrid. Of his larger works, Palomino particularly notices his picture of the Trinity, in the refectory of the convent de la Merced, and the Immaculate Conception, in the church of Santa Cruz. He died in 1658. [Bermudez places his birth in 1597, and his death in 1659. He says that he was an excellent engraver; as were also his two sons *Diego* and *Marcos*. There was another Pedro de Obregon, who was a Miniaturist and Illu-

minator of books of devotion; he lived in 1564, but there are no particulars of him.]

OCCHIALI, GABRIELLO. See **FERRANTINI**. [See also **VANVITELLI**.]

OCHOA, FRANCISCO. This Spanish painter was born at Seville in 1644, and was brought up in the school of Murillo, whose style he followed with so much success, that his works have been mistaken for those of his master, by the most intelligent judges. [It is suspected that this is the same as *Francisco Antolínez de Sarabia*; Bermudez does not mention Ochoa.]

OCHTERVELDT, ———. This painter was a native of Holland, and flourished about the year 1655. He was probably a scholar of Gerard Terburg, to whose style his manner of painting bears so strong a resemblance, that his works are frequently mistaken for those of that master. His pictures, like those of Terburg, usually represent domestic subjects, ladies at their toilet, musical parties, &c. They are well coloured, and are very carefully wrought up; but his chief excellence consists in the polished finishing of his draperies, especially white satin, in which he is scarcely inferior to Terburg.

[*Jan Ochterveldt*, or *Uchterveldt*, a Dutch painter of familiar subjects in the manner of Metsu, flourished about the year 1670. Some writers suppose that he was born in 1655, in which case he could not have been a scholar of Metsu, but only an imitator of his manner to a certain extent. Some of his pictures have a resemblance to Peter de Hooge, who was his contemporary. His subjects are generally interiors, with few figures of the better order of society, sometimes painted in cool grey tones, and sometimes in warm positive colours; his out-door scenes, in which he imitates De Hooge, represent fish stalls, and other familiar objects in the towns of Holland. He seldom exceeded the small cabinet size; good specimens, in a pure state, are rare, and deserve to rank next to the masters above mentioned. Bryan is right as to the subjects painted by Ochterveldt, but any that can be mistaken for Terburg by a connoisseur, have not fallen under the editor's observation.]

ODAZZI, GIOVANNI, was born at Rome in 1663, and studied for some time under *Ciro Ferri*, but afterwards was a scholar of *Giovanni Batista Gaulli*, called *Baciccio*. By aiming at the despatch and celerity of his last instructor, without the possession of his powers, he proved but a feeble imitator of his style. Of his works at Rome, the most creditable are his picture of the Prophet Hosea, in St. John of Lateran; St. Bruno, in S. Maria dell'Angeli; and an altar-piece, representing the Fall of Lucifer, in the church of the S. Apostoli. He possessed a prompt and commanding facility; but his design is occasionally negligent and incorrect. He died in 1731.

ODDI, MAURO. This artist was born at Parma in 1639, where he was instructed in the first principles of the art. He went afterwards to Rome, where he studied six years, under *Pietro da Cortona*. On his return to his native city his talents recommended him to the patronage of the Duchess of Parma, who employed him in ornamenting the ducal palace, and the villa di Colorno. He also painted some altar-pieces for the churches of Parma, Piacenza, and Modena. Mr. Strutt attributes to this artist the etchings marked with the cipher **M^o**. [Bartsch describes two etchings by him, and says he died in 1703.]

[ODEKERKEN, W——, a painter of Nimeguen who lived about the middle of the 17th century, is mentioned as having copied a picture by Metsu so exactly as to render it difficult to distinguish it from the original. It represents a Cook in her Kitchen, surrounded by culinary utensils, and bears his name. He also painted objects of still-life; but not with equal success.]

ODERICO, GIOVANNI PAOLO. This painter was of a noble family of Genoa, born in 1613. According to Soprani he was a scholar of Domenico Fiasella, and painted history with some reputation, but was more distinguished for his portraits, in which he particularly excelled. He was a correct and tasteful designer, and his colouring possessed both vigour and harmony. Of his historical works, the most esteemed is his picture of the Guardian Angel, in the church of the Padri Scolopi at Genoa. He died in 1657.

[ODEVAERE, JOSEPH DIONYSIUS, an historical painter, was born at Bruges in 1778. After receiving a good scholastic education at the college of the Augustins, and obtaining several prizes at the Academy of Design, he was sent to Paris to study painting under Suvée and David. In 1804 he obtained the great prize, and the brevet of Pensionary of Government at Rome, for his picture of the Death of Phocion. This distinction, so honourable to him, was duly appreciated by the artists and inhabitants of his native city: he was received in triumph on his return; escorted to the city by the students on horseback in fanciful costume, preceded by a band of music; complimented by the Mayor and the President of the Academy; presented with a gold medal and chain, and a silver tea service; feasted at the Hotel de Ville; and the evening of the day concluded with a ball, and illuminations of fireworks, amidst continual acclamations of *Vive Odevaere!* Shortly after this magnificent reception, he returned to Paris; and the following year went to Italy, where he remained for about eight years, and executed several pictures of large dimensions. Revisiting France, he was presented with a gold medal by the Emperor Napoleon. In 1814 he painted for William I., king of the Netherlands, the picture of the Union of Utrecht; and, after the battle of Waterloo, another representing the action at the time the hereditary prince (now king of Holland) received his wounds, and others relating to the history of the country. For these he received special marks of the royal favour. His pictures are numerous, and are to be found at Paris, Brussels, Ghent, and Bruges. They are generally large; one painted for the king of the Netherlands measures 24 feet long and 16 feet high. Odevaere cultivated letters as well as the arts; and while in Italy collected materials for a history of the state of the arts in that country from the revival of painting to the time of Raphael. He was a member of the Royal Institute of the Pays-Bas, and a Chevalier of the order of the Belgique Lion. He died at Brussels in 1830.]

ODIEUVRE, MICHAEL, a French engraver and printseller, who resided at Paris about the year 1735. He etched and published in 1738 a set of portraits of illustrious personages, entitled, *Portraits des Personages illustres de l'un et de l'autre Sexe, recueillis et gravés par les soins de Michel Odieuvre, marchand d'estampes à Paris.* [These are usually found in the large paper quarto editions of the *Memoires de Sully* and *Memoires de Commines.*]

OERI, PETER, a Swiss artist, born at Zurich in

1637. He is said by the biographer of the painters of that country, to have been a correct and tasteful designer, possessing a ready invention, and a spirited and graceful execution. After studying six years in Italy, he returned to Switzerland, where, probably for want of employment, he abandoned painting, to follow the occupation of a chaser and working goldsmith.

OESER, FREDERICK, a German painter and engraver, born at Presburg in 1717. He was sent when young to Vienna, where he frequented the Academy, and at the age of eighteen gained the principal prize. His talent was noticed and encouraged by an eminent sculptor, named Raphael Donner, who taught him to model, and acquainted him with the costume of the ancients. Dresden was at that time the residence of several artists of eminence, and in 1739 he visited that city, where his abilities procured him the esteem and friendship of the most distinguished artists and literati. He formed an intimate acquaintance with the celebrated Winkelman, who makes honourable mention of him in his first literary work, on the imitation of the works of the Grecian painters and sculptors. "These reflections," says that writer, "are the result of my conversations with my friend Oeser, the successor of the Theban Aristides, who sketches the soul, and paints to the mind." In 1764, he was appointed director of the Academy of painting, sculpture, and architecture at Leipsic. He settled in that city, and during a residence of many years he painted many considerable works for the public edifices and private collections, both in oil and in fresco. Some of his most considerable productions are in the church of St. Nicholas, at Leipsic. F. Oeser has etched a variety of plates from his own compositions and after other masters, which are executed in a free, spirited style. Among many others are the following:

A variety of vignettes and frontispieces for books, ingeniously composed, designed, and etched by F. Oeser. The Circumcision; after G. Vanden Eeckhout. Saul and the Witch of Endor; after Rembrandt. The Presentation in the Temple; after the same. Cupid and Psyche; after Guercino.

He died at Leipsic in 1795. [Nagler calls him *Adam Friedrich*, and gives a list of 45 of his principal engravings. He says that Oeser died in 1799. The German writers speak highly of his productions, several of which have been engraved by Bause and others.]

[OESER, JOHANN LUDWIG, son of the preceding, was born at Dresden in 1751. He was a landscape painter and engraver. His principal plates are after Rembrandt, Rubens, and Salvator Rosa. He died in 1792.]

OESTEREICH, MATTHEW, a German designer and engraver, who resided at Dresden about the year 1750. We have several plates by this artist, etched in a bold, spirited style. His principal productions are a set of twenty-four caricatures, from the designs of P. L. Ghezzi, published at Dresden in 1750, entitled *Raccolta de XXIV. Caricature, diseguate colla penna dal celebre Cavaliere Ghezzi, conservate nel Gabinetto di sua Maesta il Re di Polonia, Matt. Oestereich.* These plates were republished at Potsdam in 1766, with the addition of eighteen others, from the designs of Giovanni Battista Internari, and others. He also engraved a set of forty plates from the drawings in the collection of Count de Bruhl, published at Dresden in 1752. Part of the plates from the pictures in the Dresden

gallery were engraved by Oestereich. He usually marked his plates with the monogram **M**.

[OFFERMANS, JAN, born at Dort in 1646, painted landscapes for some time; but not succeeding according to his wishes, he gave up the attempt, and became a house painter. He was a prudent man; and it would be wisdom in many self-styled artists of the present day to follow his example.]

[OGBORNE, JOHN, an English designer and engraver, was born at London about the year 1725. He was a scholar of Bartolozzi, and followed the manner of his school. He engraved several of the large plates for Boydell's Shakspeare Gallery, and they are among the best. He was chiefly employed on the pictures of the painters of that time; Smirke, Stothard, W. Hamilton, A. Kauffman, Westall, and Romney. He also engraved some subjects from his own designs. His works would have been more appreciated if he had been employed on those of better painters than several of the preceding. He died about 1795.]

OGGIONE, MARCO DA. See UGGIONE.

[OLEN, or OLIS, JAN VAN, a Dutch painter, who flourished about 1670, or later. His subjects are conversations, game and flower-pieces, and interiors of kitchens, ornamented with their utensils; all of which are painted in a broad, free manner, well coloured, and carefully finished. It is also supposed that he painted landscapes with sportsmen and dogs; but particulars of him are very scanty. As the name is variously spelt by different writers, this may be the same with JAN VAN ALEN. See that article.]

OLGIATI, GIROLAMO, an Italian engraver, who flourished about the year 1572. He formed his style of engraving by studying the works of Cornelius Cort, but his drawing is incorrect, and his heads want expression. Among other plates by him, is an arched print representing the Trinity, with a number of saints and angels, after *Federigo Zuccaro*, inscribed *Hieronymus Olgiatus, f. 1572*.

OLIVER, ISAAC. This eminent miniature painter was a native of England, born in 1556. He is stated in the Anecdotes to have studied some time under Nicholas Hilliard, and to have afterwards received some instruction from Federigo Zuccaro. Vertue conjectured, from the variety of his drawings after the great masters, particularly from Parmigiano, that he visited Italy. In the particular branch of the art which he adopted, he has perhaps never been surpassed by any artist of any country, if we except a few of the smaller works of Holbein. The extraordinary productions of Giulio Clovio in miniature, however admirable, will not dispute his claim to that distinction, as he never painted portraits, and Oliver did little else. In our own country no artist can be said to compete with him, except Samuel Cooper, who lived in an age of greater facility, and had the advantage of studying and copying the works of Vandyck; and yet the boldness and freedom of his style scarcely compensates for the delicate fidelity and truth of nature which distinguish the best pictures of Oliver. His son Peter approached nearer than any other artist to the beautiful finishing of his father. The miniatures of Isaac Oliver are preserved with care in the cabinets of the curious. In the collection of Dr. Meade were some of his finest works, among which were a small portrait of himself; an admirable head, said to be of Mary Queen of Scots, which Zinck copied in enamel, and it is engraved in Jebb's collection;

Queen Elizabeth; Henry, Prince of Wales; a full-length of Sir Philip Sydney; Ben Jonson, and others. His portrait of James I. served Rubens and Vandyck, when they had occasion to paint that monarch after his death. Although he rarely designed historical subjects, a few of his drawings and miniatures of that description are noticed by Lord Orford, among which is a fine Magdalene, in the collection by Colonel Sothby; a head of Christ, formerly in the collection of Dr. Meade; and in Queen Caroline's closet at Kensington, are two capital drawings, one of the Murder of the Innocents, after *Raffaello*, and the other the entombing of Christ, a composition of twenty-six figures. He died at his house in Blackfriars in 1617, aged 61.

OLIVER, PETER, was the eldest son of the preceding artist, born in London in 1601, and was instructed in miniature painting by his father. He did not confine his talents to portraits, but was employed in copying in water colours several of the finest pictures in the collection of Charles I., and it appears by the catalogues of that monarch, and of James II., that there were thirteen historical miniatures in the royal collection, several of which are preserved in the palace at Kensington. At Burligh is a picture by Peter Oliver, of Venus and Adonis, dated in 1631. One of his finest portraits is a picture of his wife, which was in the collection of the Duchess of Portland; it is doubted whether his father ever surpassed this excellent miniature. He died in 1660. Vertue informs us that he etched some small historical subjects, but without specifying any of them.

OLIVER, JOHN. This artist is said to have been the nephew of Peter Oliver. He was born in 1616, and was an eminent painter on glass, and practised that art until he was far advanced in years, as appears from the inscription on a painted window, executed by him, in Christ Church, Oxford, *J. Oliver etat. suæ 84, anno 1700, pinxit deditque*. The subject is the angel delivering St. Peter from prison; the drawing and execution are good, but the colouring in some parts is feeble. He is said to have engraved some plates of portraits and other subjects, some of which are etched, and others executed in mezzotint; among which are the following:

PORTRAITS.

King James II. in mezzotint.
Judge Jefferies, styled Earl of Flint.
Thomas White, Bishop of Peterborough.
John Woremburg, the Dutch Dwarf.

SUBJECTS.

A Boy sleeping, with a Skull by him; after *Art. Gentileschi*
A View of Tangiers; *J. Oliver, fec. 1676*.
A View of the Hot Wells at Bath; *J. Oliver, fec. aqua forti. 1676*.

OLIVIERI, DOMENICO. This painter was born at Turin in 1679. According to Della Valle, he particularly excelled in painting drolls, fairs, and merry-makings, in imitation of the style of Peter van Laer, in which he displayed infinite humour, and a talent for caricature, which has seldom been surpassed. In the gallery of the court of Turin were two of his most capital pictures, in one of which he has represented a fair, with an immense assemblage of figures, of quack-doctors, and groups of peasants, sporting or quarrelling, ingeniously composed, with an admirable variety of expression in the heads. Though chiefly employed in painting what are called *Bambocciate*, he was not incapable of treading in the higher walk of historic painting, as appears in his picture of the Miracle of

the Sacrament, in the sacristy of Corpus Domini, at Turin. [He died in 1755.]

[OMMEGANCK, BALTHASAR PAUL, a very distinguished painter of landscapes, with sheep, and other animals. He was born at Antwerp in 1755, and studied under H. Antonissen. He was not one of those artists who astonish by their precocity, but from the year 1802 till the time of his death, he enjoyed the full sunshine of public favour. His landscapes truly represent the warm humidity of spring, the glowing heat of summer, and the picturesque alternations of autumn; and such was his attention to, and accurate delineation of nature, that the very time of the day is perceptible, from the first roseate blush of the morning, to the setting splendour of the evening sun. In his scenes of spring all is dewy freshness; in those of summer it is breathless sultriness; the verdure is tinged with gold, the atmosphere dried up by heat, the very streams are oppressed with its power. It was in such subjects he delighted. Sheep, which he painted to perfection, and goats in frolicking attitudes, are the animated parts of his pictures. The forms and characteristic simplicity of the one, and the vivacious vagabondism inherent in the other, are impressed with the stamp of nature. During his life his works were in such request that only the rich could obtain them, and they are therefore seldom to be found, but in the finest modern collections of England, France, and Holland. Though he was liberally paid, his pictures are now of three-fold value, when found in commerce. The amateur, however, should be cautioned against very clever copies, imitations, and analogous pictures, of which there are many. Carpentero, J. F. Lenzen, and some of the more recent Belgian painters, have imitated his manner; a female painter, long resident in Holland and Belgium, has copied several of his pictures very successfully; and others in England and elsewhere, under the auspices of the dealers, have made it a very profitable speculation. He died at Antwerp in 1826. He received many honours, and was a member of several learned and artistic societies, and was one of the commissioners in 1815, appointed by Belgium to reclaim from France the objects of art which she had acquired by force of arms during the previous war.]

[ONATE, MIGUEL, a Spanish portrait painter, born at Seville in 1535, studied under Antonio More, who was in Spain in 1552. He accompanied his instructor to Portugal, where he was sent to paint the portrait of the first wife of Philip II., and returned with him to Madrid. He became one of the most celebrated portrait painters of the time, and his manner is exactly that of his master. Onate died at Madrid in 1606, leaving to his heirs a considerable fortune, which he had acquired by his profession.]

ONOFRIO, CRESCENZIO DI. This artist was born at Rome about the year 1650. He was a scholar of Gaspar Poussin, and painted landscapes in the charming style of that master. He chiefly resided at Florence, where he was much employed by the court, and for private collections. We have several etchings by this painter of heroic landscapes, with figures, which are executed in a spirited and masterly style. [Nagler, who gives a list of his etchings, says he was born in 1613. Lanzi and Zani say that he was living in 1712. Bartsch, who has given a description of the 12 prints by him, says he was born in 1613, and died in 1688, but one of the prints is dated 1696. The style of his

engraving is similar to that of *G. F. Grimaldi*, called *Il Bolognese*. It is more likely that he was an imitator than a scholar of Gaspar Poussin, who was born in 1613. His works are rare.]

OORT, LAMBRECHT VAN. According to Descamps, this artist was born at Amersfort about the year 1520. He was a reputable painter of history, but was more celebrated as an architect. His principal residence was at Antwerp, where he was received into the Academy in 1547. [In the Museum at Antwerp there is a Resurrection of Christ; and in that of Brussels, the Adoration of the Shepherds, and a Descent from the Cross, by him.]

OORT, ADAM VAN. This painter was the son of the preceding artist, born at Antwerp in 1557, and was instructed in design by his father. Born with a decided genius for the art, he would probably have reached an elevated rank among the greatest painters of his country, had he not become a slave to the most intemperate propensities, by which he degraded his talents and brutalized his disposition. His academy for some time was the most frequented at Antwerp, and he counted among his disciples several of the most eminent artists of the Flemish school; Rubens, Jordaens, Franck, and Van Balen, were of the number. His outrageous conduct disgusted, and drove from his seminary all his pupils, except Jordaens, who was induced to remain with him, notwithstanding the violence of his temper, and the depravity of his habits, by his attachment to his daughter, whom he married. Van Oort was employed for several of the churches and public edifices in Flanders and Brabant, and in the early part of his life his compositions were studied, and his drawing tolerably correct; but his love of the art diminished as his excesses increased, and his latter pictures were the productions of negligence and manner. It has been observed by Rubens, that Van Oort would have surpassed all the artists of his country, at the period at which he lived, if he had visited Rome, and if his talents had been exercised under more regular habits. He died at Antwerp in 1641.

[OORTMAN, JAN JOACHIM, an engraver, of Dutch parentage, but, from his long residence at Paris, reckoned among French artists, was born in 1777. He studied successively under W. Kock, C. H. Hodges, and Claessens. He engraved after Rembrandt, Gerard Dou, Ostade, and other eminent Dutch masters; also after Titian, Giulio Romano, Caravaggio, and Valentino; and some French subjects of more modern date. He is deceased, but it is not said when he died: the last works exhibited by him were executed in 1817. Nagler has given a list of 33.]

OOST, JACOB VAN, the ELDER. This eminent artist was of an ancient and opulent family of Bruges, born about the year 1600. It is not known under whom he studied, but in 1621 he painted an altar-piece for one of the churches in his native city, which excited the admiration and surprise of the contemporary artists. This flattering success, instead of inspiring him with ideas of consequence and self-sufficiency, only served to convince him of the necessity of an arduous prosecution of his studies, and he determined to visit Italy in search of improvement. On his arrival at Rome he contemplated the works of the great masters with the most attentive admiration, but those of Annibale Caracci were particularly the objects of his imitation; and during his residence in that capital he painted some pictures of his own composition, so entirely in the

style of that distinguished artist, that they astonished the most intelligent judges. The love of his country induced him, though with regret, to leave Rome, after a sojourn of five years; and as his talents had given rise to the most sanguine expectation before his departure from Italy, his fellow citizens were impatient to witness how far they had been cultivated by the advantages of travel and study. He was immediately loaded with commissions, and he was equally successful in altar-pieces, portraits, and pictures for private collections. During a long life he continued to be one of the most employed and most popular painters of his country. The number of altar-pieces he painted for the churches in Flanders, particularly at Bruges, is almost incredible, and proves the readiness of his invention, and the extraordinary facility of his hand. Van Oost is justly ranked among the ablest artists of the Flemish school. His first studies were the works of Rubens and Vandyck, and from their principles he acquired a freshness and purity of colouring, by which his works, both historical and portraits, are particularly distinguished. His compositions are studied and simple; following the example of the greatest masters, he avoided crowding them with figures unessential to his subject. In his design, and in the expression of his heads, he appeared to have always had in view the great style of Annibale Caracci. The back-grounds of his pictures are generally embellished with architecture, which he perfectly understood. Of his numerous works, the following are the most deserving of notice. In the church of St. Saviour, at Bruges, is a fine picture of the Nativity; and in the cathedral, one of his best productions, representing the Resurrection. But his most esteemed work is a taking down from the Cross, in the church formerly belonging to the Jesuits. He died in 1671.

OOST, JACOB VAN, the YOUNGER. He was the son and scholar of the preceding artist, born at Bruges in 1637. After studying under his father until he was twenty, he was sent to Rome for improvement, where he passed several years, and returned to Flanders an able and accomplished designer. After painting some pictures for the churches at Bruges, he established himself at Lisle, where are the greater part of his works. He painted history and portraits with great reputation, and was so eminent in the latter, that his partisans ventured to compare his pictures with those of Vandyck. His historical pictures, like those of his father, are admirably composed, and his design partakes more of the Roman than the Flemish school. In the church of St. Stephen, at Lisle, is a fine picture by him of the Martyrdom of St. Barbara; and in St. Saviour, the principal altar-piece, representing the Transfiguration, is considered one of his best performances. He died in 1713.

[OOSTEN, J. VAN, an artist who painted small landscapes, with figures and animals, in the manner of *Jan Breughel*. They are pleasing and spirited little pieces, and when they appear in sales are invariably ascribed to Breughel. There are no particulars of him recorded.]

[OOSTERHOUDT, THIERRY VAN, was born at Tiel, in Gueldreland, in 1756. He was a scholar of R. van Eynder, and frequented the Electoral Academy at Dusseldorf. After several years' study of the pictures of Raphael, Carlo Dolci, Rubens, Van Dyck, and other masters there, he returned to his native city, and painted portraits, and finished numerous compositions. Some of his subjects are

scenes in private life, and are to be met with at Tiel and Utrecht. He painted also in water colours, and his productions in that way are in much estimation. He died in 1830.]

OOSTERWYCK, MARIA VAN, a celebrated paintress of flowers and fruit, born at Nootdorp, a small town near Delft, in 1630. She was the daughter of a clergyman, who encouraged the disposition she discovered for the art, by placing her under the tuition of John David de Heem, the most celebrated flower painter of his time. By the lessons of so able an instructor, and her attentive study of nature, in a few years she produced some pictures which approached to the beauty and delicacy of de Heem. Her pictures of fruit, flowers, and still-life, found their way into the choicest collections; and she received commissions from many of the princes and sovereigns of Europe. The emperor Leopold engaged her to paint a picture for his collection, which was so much to his satisfaction, that he sent her the portrait of the Empress and his own, set with diamonds, as a mark of his approbation. William III. and Louis XIV. were among the most munificent patrons of this celebrated lady.

Maria van Oosterwyck may be deservedly ranked among the most successful imitators of nature in the particular branch of art to which she devoted herself. She grouped the flowers and fruit in her pictures with taste, and finished them with extraordinary neatness and delicacy. Her colouring is fresh, clear, and transparent, and though every part is exquisitely finished, her touch is admirably adapted to the various objects she had to represent. Although she was indefatigable in the pursuit of her profession, from the uncommon care and attention with which she finished her works, her pictures are extremely scarce, and are held in high estimation. She died in 1693. [Nagler, differing from all other writers of authority, places her birth in 1627, and her death in 1692.]

OPIE, JOHN. This eminent English painter was born in the village of St. Agnes, about seven miles from the town of Truro, in Cornwall, in 1761. He was the son of a master carpenter, who was very desirous of bringing him up to his own business, but the love of drawing appears to have given an early bent to his inclinations, and as his propensity was supported by his uncle, who had instructed him in arithmetic, and the elements of the mathematics, his desire of becoming a painter gained an entire dominion over his mind, and nothing could divert him from adopting it as a profession. He now pursued his untutored studies with assiduity, and had already acquired some practice in portrait painting, when his self-taught talent was accidentally discovered by Dr. Wolcott, distinguished by the appellation of Peter Pindar, who at that time resided at Truro, and being himself a lover of the art, possessing a competent judgment, and some respectable paintings, interested himself in his advancement, encouraged him to proceed, and lent him some of his pictures to study and copy. By his assistance and recommendation, the talents of young Opie soon became celebrated through the county, and he met with considerable employment as a portrait painter. His earliest efforts, though not distinguished by taste or a graceful disposition of the figure, were extraordinary productions for an artist, reared in a situation remote and secluded from the advantages of academic study, or the animating collision produced by the collected emulation of contending fellow students. About the year 1777 he was introduced

to Lord Bateman, who employed him in painting old men, beggars, &c., which he designed with uncommon vigour and great truth of expression. In 1780 he visited London, under the auspices of Dr. Wolcott, where his merit, and the extraordinary circumstances of his early technical life, became the objects of universal admiration. Commissions crowded upon him, his partisans were zealous in his praise, and for some time he was flattered with the most encouraging success.

The powers of Opie were not calculated to flatter the frivolity of fashion; he was not very attentive to the elegance or the graces of female attraction; and his portraits of men were rather distinguished by identity and truth, than by dignity of character. It was not long before the curiosity excited on his arrival in the metropolis in a great degree subsided, but as his talents were not confined to portraiture, he continued to meet with employment in painting domestic or rustic subjects, in which he was very successful. The great undertakings which took place at this time, of the Shakspeare, by Messrs. Boydell; the Illustration of English History, by Mr. Bowyer; Macklin's Poets and Biblical Galleries; and the other enterprises of the day, gave a new scope to the abilities of Mr. Opie in the higher department of historical painting. In all these he was much employed; and the pictures he painted on these occasions were amongst the most admired productions of the British school. It will not be judged necessary to particularize all those which were deserving of admiration; but perhaps his most popular performances were his pictures of the Murder of James I. of Scotland, the Death of Rizzio, Jephtha's Vow, the Presentation in the Temple, and Arthur supplicating Hubert.

The works of Mr. Opie are distinguished by a simplicity in the composition, masterly boldness of effect, uncommon strength, though not dignity of character, and a faithful expression of individual nature. His best pictures possess, in an eminent degree, what is termed by artists breadth; and though they will be found deficient in elevation of character and grace of attitude, they invariably exhibit an appearance of truth and reality, which almost compensate for the absence of the more refined characteristics of elegance and taste. Few painters have shown so perfect an eye to the purity of colour; and in some of his works he appears to have emulated the harmonious toning of Rembrandt and Titian. His conduct of the chiaro-scuro is masterly and intelligent. Narrowed in his acquaintance with design, by the want of academic tuition, he was confined to copy with precision the model before him. He transmitted what he saw with fidelity to the canvass, and he seldom varied from it. There is little of the ideal to be found in his works; and it has been justly observed of him, that he rather bent his subject to the figure, than the figure to the subject. On Mr. Fuseli's appointment to the office of keeper to the Royal Academy, in 1806, he became a candidate for the vacant professorship of painting, and was elected. In that capacity he read four lectures at Somerset House, which, though immediately following the learned and luminous effusions of genius and erudition which had preceded him, bear very reputable testimony of the extent of his powers, and of his acquaintance with the theory of the art.

The estimable character of Mr. Opie, as an artist and as a man, has been so ably and so justly drawn by one of his co-academicians, that it is hoped the

insertion of it will not be unacceptable. "Born in a rank of life in which the road to eminence is rendered infinitely difficult, unassisted by partial patronage, scorning with virtuous pride all slavery and dependence, he trusted alone for his reward to the force of his natural powers, and to well-directed and unremitting study; and he demonstrated by his works how highly he was endowed by nature with a strength of judgment and originality of conception. His thoughts were always new and striking, as they were the genuine offspring of his own mind; and it is difficult to say if his conversation gave more amusement or instruction. The toils and difficulties of his profession were by him considered as matter of honourable and delightful contest; and it might be said of him, that he did not so much paint to live as live to paint. He was studious, yet not severe; he was eminent, yet not vain; his disposition so tranquil and forgiving, that it was the reverse of every tincture of sour or vindictive, and what to some might have the appearance of roughness of manner, was only the effect of an honest indignation towards that which he conceived to be error. How greatly have we cause to lament that so much talent, united to so much industry, perseverance, and knowledge, should have been prematurely snatched from the world, which it would have delighted with its powers, and benefited by its example." He died April 9, 1807, and his remains were interred in St. Paul's cathedral, near those of Sir Joshua Reynolds. [The praise lavished on artists by their contemporaries has been often reversed by posterity. Opie may be cited as a worthy example of persevering industry in his endeavours to excel, but his productions must not be held up as models for imitation. There is coarseness and vulgarity in most of his historical characters, arising, perhaps, from the injudicious choice of his model, which he had not the talent to improve. Guido painted his divine figures from brawny porters; and a female servant's hands were the rough types for those of his Madonnas: Opie confined himself to the object; he could not idealize. His mode of colouring is to be condemned; in many instances it is plastering rather than painting, appearing to be laid on with a trowel, and not with a brush. In this, however, he does not stand alone: Sir Joshua Reynolds, and others of the same period, were guilty of a like departure from the legitimate application of their materials. The consequence is, that by such a procedure, and their unscientific experiments in vehicles and varnishes to produce striking and brilliant effects, their treacherous colours have abandoned the canvass, or exhibit unsightly seams, destructive of the harmony of the picture, and injurious to their reputation as masters of the art of painting].

OPSTAL, GASPAR JAMES VAN. This painter was born at Antwerp in 1660. He painted history and portraits with considerable reputation, and there are several of his works in the churches in Flanders and Brabant. In 1704 he was employed by Marshal Villeroy to copy the celebrated altar-piece by Rubens, formerly in the cathedral at Antwerp, representing the Descent from the Cross, with the shutters, which he is said to have executed in a manner very reputable to his talents. He had perfectly imitated the freedom of touch, and the admirable colouring of the original. In the cathedral church at St. Omer's is a picture by Van Opstal, representing the fathers of the church. His portraits are to be found in many of the private collections at Antwerp, and are highly esteemed. [Balkema says he

died in 1714. The altar-piece by Rubens, which he copied, is in its place, the cathedral of Antwerp.]

ORAM, WILLIAM, was bred an architect, but taking to landscape painting, arrived at great merit in that branch, and was made superintendent of the Board of Works, by the interest of Sir Edward Walpole, who had several of his pictures and drawings. [There is a picture by him in the Hermitage at St. Petersburg; it probably went there with the Houghton collection. Walker has engraved the triumphal arch erected by Oram on the coronation of George III., at Westminster Hall, in which is represented the entrance of the Champion and the Lord Chancellor, to take their parts in the ceremony.]

ORAZZI, NICCOLO, an Italian engraver, who flourished about the year 1760. He was employed to execute part of the plates for the *Antiquities of Herculeaneum*, published by the authority of the King of the Two Sicilies.

ORBETTO, L'. See TURCHI.

ORCAGNA, ANDREA, called DI CIONE. According to Baldinucci, this old painter was born at Florence in 1329, and distinguished himself as a painter, a sculptor, and an architect. He was instructed in painting by his elder brother, Bernardo Orcagna. They painted in conjunction the frescoes in the Capella Strozzi, in S. Maria Novella, at Florence, representing Paradise and the infernal Regions. In the Campo Santo at Pisa there is a painting by Andrea Orcagna, representing the Last Judgment, in which, as was usual at that time, the figures were portraits; and Vasari reports that he placed his friends among the blessed, and his enemies among the reprobate. He painted in the dry, hard style of the early period at which he lived, and was inferior to Giotto, both in his design and colouring. He died in 1389.

[*Andrea di Cione*, called *L'Arcagnuolo*, or in the contracted or corrupted form, *Orcagna*, was born about the beginning of the 14th century. The name *Arcagnuolo* (Archangel) was given to him by his contemporaries, and by this he has become known to posterity. He was one of the most distinguished of the immediate successors of Giotto; he did not, however, go beyond Giotto in painting, but excelled him as a sculptor and architect. Descriptions of the celebrated pictures in the Campo Santo of Pisa, painted by Andrea in conjunction with his brother Bernardo, will be found in Lord Lindsay's elegant and very interesting work on "Christian Art," vol. iii. letter vi.; and etchings of "them in Lasinio's "Pittura del Campo Santo di Pisa;" and in Rosini's "Storia della Pittura Italiana," where there are also descriptions of, and dissertations on, several other masterly performances of these distinguished brothers. The inquirer, on inspecting the prints, and reading the descriptions, will not agree in the observation that Orcagna "painted in the hard, dry style of the period in which he lived," as being strictly just. His excellence as an architect does not come within the scope of this work; but all writers agree that he stands among the most eminent of the age. Lord Lindsay says, "whatever he undertook to do, he did well,—by which I mean to say, better than any body else. His Loggia, in its general structure, and its provisions against injury from wet and decay, is a model of strength no less than symmetry and elegance; the junction of the marbles in the tabernacle of Orsanmichele, and the exquisite manual workmanship of the bas-reliefs, have been the theme

of praise for five centuries; his colours in the Campo Santo have maintained a freshness unrivalled by those of any of his successors there. The secret of all this was, that he made himself thoroughly an adept in the mechanism of the respective arts, and therefore his works have stood." Andrea died about 1375.]

ORIZONTE. See BLOEMEN.

ORLEY, BERNARD VAN, or BERNARD OF BRUSSELS. This painter was born at Brussels about the year 1490. He was sent to Rome when he was very young, where he entered the school of Raffaele, and studied some time under that distinguished master. He was principally employed, after his return to Brussels, in painting cartoons for tapestry for the court. In these, Van Orley represented hunting parties of Charles V. and his nobles, in the forest of Soignes, which were composed and designed in a grand style. He also painted several altar-pieces for the churches, of which the most deserving of notice are a picture of the Nativity, in the church of St. Gery, at Brussels; and the Last Judgment, and the Seven Acts of Mercy, in the cathedral at Antwerp. His design, and the airs of his heads, bear resemblance to the early works of Raffaele, and his pictures are very highly finished. To give brilliancy and transparency to his shadows, he frequently painted on a gilt ground. He was commissioned by the Prince of Orange to paint a series of sixteen cartoons, for a suit of tapestry, for the palace at Breda, which were designed with a greatness of style worthy of the school in which he was educated. He died in 1560.

[Alfred Michiels ("Histnre de la Peinture Flamande et Hollandaise, tom iii.") says that Bernard van Orley was born in 1471, and died in 1541; Balkema gives nearly the same dates. This can hardly be correct, if he was sent very young to Rome to be a pupil in the school of Raphael, who was born in 1483, and was not called there to paint till 1508, when, according to the above date, Bernard would have been 37 years old. It is agreed by all that he did study in the school of Raphael, and went there early in life; supposing that he went there in the first year of Raphael's employment by Julius II., he would have been, according to the date given by Bryan in the text, 1490, only 18 years of age, which seems to be more likely than the other. Michiels says he was employed by Raphael, as his pupil, to superintend the execution of the tapestries manufactured at Arras, from cartoons designed by him in 1513 and 1514, and this work was completed in 1519. In 1521 he was in the service of Marguerite of Austria, aunt of Charles V., and whom he had appointed regent of the Low Countries. There is a curious document preserved, entitled *Comptes des dépenses de Marguerite d'Autriche*, in which is the following entry, showing the rate of payment to an eminent painter at that time.

"A maistre Bernard d'Orley, peintre de Madame, la somme de douze livres dix-sept sols de 40 gros (monnaie de Flandres) la livre, de laquelle somme ma dite Dame par sa lettres patentes en date du 8^e jour de Mars 1521 lui a ordonné prendre et avoir d'elle pour un fois, et ce pour récompense de semblable somme à quoy il a esté rayé en l'année 1521 de ses gaiges ordinaires d'un sol qu'il prend chacun jour d'elle et lui sont comptés par les escroes de la despence ordinaire de son hostel, en laquelle rayure sont compris 257 jours revenant à ladite somme. Pour ce, avec quittance dudit maistre Bernard d'Orlech," &c. Marguerite died in 1530, and was suc-

ceeded in the regency by Maria of Austria, widow of the king of Hungary, and sister of Charles V. : Bernard retained his situation as painter to the court, and painted several portraits by order, for which he received liberal payment. His wife died in 1530, but her age is not stated. Michiels' account, however, must not be hastily rejected; he gives particulars that have much force. He says that he was born at Brussels in 1471; that he was the third son of Everhard van Orley and Barbara Tave, who were married the 27th of April, 1462; that they were connected with the greatest families of the nation, and that they occupied a distinguished rank at court. He gives the dates of several of his productions down to 1535, and concludes by saying that he died on the 6th day of the month of January, 1541, at the age of 70. Zani's dates are at variance with all others; he places Bernard van Orley's birth in 1500, and his death in 1550.

The king of Holland possesses nine pictures by him, of which a descriptive account may be found in Mr. C. J. Nieuwenhuys's Catalogue of his Majesty's private Gallery. As many of his pictures have been attributed to Italian masters of the period in which he flourished, and others ascribed to him in which he had no part, and tends to offuscate the inquirer's ideas of both, it will be a valuable assistance to such as are desirous of distinguishing them, to have a list of those considered by connoisseurs to be undoubted works of Bernard van Orley, with the names of the professors, or of the places where they are to be found.

Neptune and Amphitrite; the Duke of Devonshire, at Chiswick.

Venus and Adonis; at Berlin.

Bust of Lucretia; at Prague.

Antiochus erecting an idol in the Temple of Jerusalem, the right wing of a picture; at Vienna.

The Marriage of the Virgin; in the Louvre.

The Annunciation, and several circumstances in the life of Christ; in the Museum at Berlin. Connoisseurs are not agreed on its authenticity.

The Nativity; formerly in the church of St. Gery, at Brussels.

The Adoration of the Magi; formerly in the refectory of the abbey of the Premontres, at Dileghem.

The Presentation of Mary in the Temple; at Chatsworth. This picture, till recently, was attributed to Jan Van Eyck.

St. Anne blessing the Virgin, an imitation of Raphael; at Berlin.

Mary with the infant Jesus, St. John, Joseph, and Elizabeth; Lord Scarsdale, at Keddleston.

Mary with the infant Jesus, under a *balдахin*, St. Joseph gathering dates from a palm tree; Liverpool Institution.

A *riposo* during the flight into Egypt, in a rich landscape with pilgrims; at Vienna.

Christ curing a Sick Person, 18 figures; a drawing in black lead. (Mentioned by Thore, *Alliance des Arts*.)

Christ on the Cross, between the two Thieves; in the church of St. Catherine at Brussels.

The dead Body of Christ on the knees of the Virgin, attended by the Magdalene, St. John, and five other figures; formerly in the church of St. Gudule, at Brussels. Mentioned by Descamps in *Voyage pittoresque*.

Dead Christ mourned by his Friends; Museum at Brussels.

Descent of the Holy Spirit; left wing of a picture, at Vienna.

The Last Judgment, a central panel; in the hospital of St. Elisabeth, at Antwerp. In Karel van Mander's time it belonged to the Almoners; and when Descamps wrote it was in their chapel in the cathedral.

The Works of Mercy; wings of the preceding.

The Last Judgment, central panel; in the church of St. Jacques, at Antwerp.

The Trinity, St. Peter, St. Paul, St. Teresa, and the Magdalene; exterior of the wings of the preceding.

The Last Judgment; at Berlin. Connoisseurs not agreed. Death of the Virgini; in the hospital of St. John, at Brussels.

St. Jerome; at Berlin.

St. Luke painting the Virgin and Child, the central panel of a sumptuous architectural monument, the wings of which are painted by Michael Coxle; in the church of St. Viet, at Prague.

St. Norbert refuting the heresy of Tanchelin; in the Pinacothek. Lithographed by Bergman.

Two wings of a Triptique, mentioned by Descamps as being formerly in the church of St. Martin, at Alost. The Sabeans carrying off Job's Cattle; the King of Holland.

Job's Children feasting; the same.

Job in his Affliction; the same.

The Death of the Just; the same.

The Restoration of Job; the same.

A Lady of Rank; the same.

The Virgini and infant Jesus; the same.

Portrait of a Woman; the same.

The Holy Trinity; the same.

Anne of Cleves, the bust only; Lord Spencer, at Althorp. The left wing of a *Triptique*, in the church of St. James, at Antwerp, representing the donor and his three sons, under the protection of St. George.

The right wing of the same, in the same church, representing the wife and her eleven daughters under the protection of St. Catherine.

Portrait of a Female; Duke of Devonshire, at Chiswick. A young Girl reading near a Golden Vase; at Prague.

In his style.

A Woman holding a Serpent to her Breast, and supposed to represent Cleopatra; Duke of Devonshire, at Chiswick.

Six Men and a Dog under Trees; a drawing in the collection of the Archduke Charles, at Vienna.

Sportsmen on horseback and foot, with a Dog, under Trees; the same.

Paintings in the Piccolomini Palace; at Vienna.

Cartoons for tapestry, designed for Charles V., Marguerite of Austria, and for the house of Nassau.

There are many others attributed to him, but the foregoing have the greater number of concurrents in favour of their authenticity.]

ORLEY, RICHARD VAN. This artist was apparently of the family of Bernard van Orley. He was born at Brussels in 1652, and was instructed in the first principles of design by his father, Peter van Orley, an obscure landscape painter. He first applied himself to painting portraits in miniature; but being ambitious to distinguish himself in a higher department of the art, he studied the design of the figure with great assiduity, and in a few years he became celebrated as a painter of historical subjects of a small size, composed and designed in a style that partook more of the Italian than the Flemish school. Richard van Orley also distinguished himself as an engraver, and has etched a variety of plates, many of which are from his own designs. The following are his principal prints:

The Fall of the Rebel Angels; *after Rubens*.

Bacchus inebriated, supported by Satyrs; *after the same*.

The Marriage of the Virgin and St. Joseph; *after L. Giordano*.

Vertumnus and Pomona; *from his own design*.

Twelve Pastoral subjects, *from Guarini's Pastor Fido*; *the same*.

Part of a set of twenty-eight plates of subjects from the New Testament; *after the designs of John van Orley*, who etched the remainder himself.

[He died in 1732.]

ORLEY, JOHN VAN, was the younger brother of the preceding artist, born at Brussels about the year 1656. He painted history with some success, and was employed for some of the churches in the Netherlands. In the church of St. Nicholas, at Brussels, is a picture by him of St. Peter delivered from Prison; and in the parochial church of Asch,

between Brussels and Alost, is an esteemed picture of the Resurrection. In the refectory of the abbey of Dillighem is a large picture of the Adoration of the Magi, which is considered his best performance. He etched part of the plates of subjects from the New Testament, designed by himself, as mentioned above. [He died in 1740.]

[ORLEY, PETER VAN, a landscape painter, lived about 1652; he was but an indifferent painter, and there are no particulars of him.]

ORRENTE, PEDRO, a Spanish painter, born at Montealegre, in Murcia, about the year 1560. He visited Italy, and was a scholar of Giacomo Bassano. He imitated the excellent colouring of his master, but his style of composing and designing bears no resemblance to that of Bassano. He was favoured with the protection of the Duke of Olivarez, who employed him in painting several pictures for the palace of the Bueno Retiro. Many of his works are in the churches and convents at Valencia and Cordova. In the cathedral at Toledo, over the door of the sacristy, is a fine picture by this master, representing Santa Leocadia coming out of the Sepulchre; and in the Los Reyes Nuevos, in the same church, was a Nativity painted by him. The latter has been since removed into the royal collection: it is a grand composition, and is admirably painted. Another picture by this master holds a distinguished place in the King of Spain's collection, representing Orpheus playing to the brute Creation. There are also in his Majesty's possession four landscapes, which are much admired. He died at Toledo in 1642. [Orrente was not a pupil of Giacomo Bassano, but he imitated his manner, there being many of that master's works in Spain. It is probable that he studied under *Il Greco*. His pictures are numerous, and are to be seen in all the principal cities of Spain. He died in 1644, at Toledo, and was buried in the same church as *Il Greco*.]

ORSI, LELIO, called LELIO DA NOVELLARA. This painter was born at Reggio in 1511. Having been banished from his native city, for some unknown reason, he established himself at Novellara, whence he acquired the appellation of Lelio da Novellara. From the similarity of his style to that of Coreggio, and the graceful airs of his heads, he has been supposed to have been a disciple of that distinguished artist, with whom he was a contemporary. That he studied attentively the works of the chief of the Lombard school, is evident from his having occasionally copied his pictures, of which one of the most remarkable is a fine copy of the famous *Notte*, by Coreggio, in the Casa Gazzola, at Verona. Others have stated him to have been a scholar of M. A. Buonaroti; but this tradition is suspected, although Tiraboschi asserts that he resided at Rome in the time of Michael Angelo, where he painted some pictures for the churches. There were many of his fresco works in the churches at Reggio and Novellara, which are now nearly all perished. He died in 1587. [There is much obscurity in all the accounts of this great artist. It is not certain that he was born at Reggio; on the contrary, it is stated that he was born on the noble soil of Novellara, of parents in the middle class of life, and that his father's name was Bartolomeo, of which there are proofs in the public archives. He was great in painting and in architecture: Italian writers say he was "*in pittura grande, in architettura ottimo, e in disegno massimo*." If he was not the pupil of Coreggio, he was on friendly terms with him, and many civilities passed between them.]

ORSI, BENEDETTO, was a native of Pescia, and flourished about the year 1660. Lanzi numbers this artist among the disciples of Baldassare Franceschini, called *Il Volterrano*, and mentions in very favourable terms a picture by him in the church of S. Stefano, at Pescia, representing St. John the Evangelist. He also painted the Seven Works of Mercy, for La Compagnia de Nobili, which were regarded among the most esteemed works of art in that city. [He died about 1680.]

ORSI, PROSPERO. According to Baglioni, this artist was a native of Rome, and lived during the pontificate of Sixtus V., who employed him in the palace of St. John of Lateran, where he painted two of the ceilings, one representing Moses with the Children of Israel passing the Red Sea, a very considerable composition of many figures; the other, Jacob receiving the Blessing from Isaac. He was the particular friend of the Cavaliere Giuseppe Cesare d'Arpino, whose manner of painting he imitated. He died at Rome in the time of Urban VIII., aged 75. [He died in 1635.]

ORSOLINI, CARLO, an Italian engraver, born at Venice about the year 1724. He carried on a considerable commerce in prints, and was employed in engraving some of the plates for the Museo Fiorentino. Among others, we have the following by him:

St. Jerome in Meditation; *after Ant. Balestra.*

St. Francis de Sales; *after the same.*

The Virgin, with several Saints; *after Pietro Ricchi.*

ORTOLANO. See BENVENUTI.

[OS, JAN VAN, a painter of fruit, flowers, and marine subjects, was born at Middelharnis, in Holland, in 1744, and was a scholar of A. Schouman, at the Hague. His marine pieces are respectable, but not much valued in commerce. His pictures of Fruit and Flowers are in great request, and rank next to Jan van Huysum in the style of the compositions and manner of painting, but have not the tenderness and delicacy of touch of that great master. Fine specimens are becoming scarce, and obtain high prices in commerce. He died in 1808. The two masterly magnificent flower-pieces, now in the Museum at the Hague, are by his son, George Jacob Jan van Os, who is still living. They have never been surpassed in artistic execution, brilliancy of colour, and powerful effect. They were exhibited for sale in London, some years ago, but did not meet with a purchaser.]

[OS, PIETER GERARD VAN, the son of Jan van Os, was born at the Hague in 1776, and was instructed in the elements of the art by his father, but he made the works of Paul Potter and Karel Dujardin his models; his pictures, painted in their manner, enrich the finest collections in Holland. His etchings from his own designs, and also *after Paul Potter, Berchem, and Ruysdael*, are held in great estimation. His prints are sometimes signed *P. G. van Os fec. et exc.*, and sometimes with his initials only, P. G. V. O. f. He died at the Hague in 1839. Nagler gives a list of his etchings.]

OSORIO, FRANCISCO MENESES. This Spanish painter was a native of Seville, and was brought up in the school of Murillo, of whose style he was one of the most successful imitators. He flourished about the year 1725, and in conjunction with Juan Garzon, who was also a scholar of Murillo, he painted several pictures for the churches and convents at Seville. [Osorio copied and imitated the works of Murillo to deception, particularly those of children. He was employed to complete the pic-

ture at Cadiz, which Murillo left unfinished, and which he accomplished to the satisfaction of the friends of that master.]

OSSENBECK, [JAN or JOSSE] VAN, was a native of Rotterdam, born about the year 1627, and after having received some instruction in his native city, he went to Italy, and distinguished himself at Rome as a painter of landscapes, with animals, fairs, and huntings, in the style of Peter van Laer, called Bamboccio, whose works were then greatly admired. Though inferior to those of Van Laer, the pictures by Ossenbeck have the merit of being ingeniously composed, the figures and animals are correctly designed, and touched with spirit. He usually embellished his pictures with ruins and architecture, designed from the remains of antiquity in and near Rome. His works are more frequently to be met with in Italy than in Holland, as he resided there the greater part of his life. He died in 1678. We have by this artist several etchings, executed in a firm and free style. He engraved part of the plates for the collection called the Gallery of Teniers, among which are:

The Children of Niobe; *after Palma.*

The Children of Israel gathering the Manna in the Desert; *after Tintoretto.*

Orpheus playing to the Animals; *after Bassano.*

The Four Seasons; *after the same.*

A set of twelve plates of different Animals; *from his own designs.*

A set of four of different subjects; *the same.*

Two Views in and near Rome; *the same.*

A Boar-hunt; *after Peter van Laer.*

Six large prints; *after Salvator Rosa, Peter van Laer, and S. de Vlieger;* scarce.

A grand Festival given at Vienna, with a great number of figures on horseback and on foot; *A. Lartucci, inv. J. Ossenbeck, sc.;* fine and scarce.

[He died at Regensburg in 1678. Nagler and Bartsch have given lists of his engravings: fine impressions of them are rare.]

OSTADE, ADRIAN VAN. This eminent painter was born at Lubeck in 1610, and came to Haerlem when very young, to study under Francis Hals, whose works were then in great repute. He was a fellow student with Brower, and found the means of persuading that artist to escape from the tyranny of his master, as is mentioned in the life of that painter. His genius naturally led him to similar subjects to those of Brower, and, like him, he has acquired a brilliant reputation by his admirable representations of subjects, which, in less ingenious hands, would have only excited our disgust. The pictures of Ostade usually represent the interiors of ale-houses or kitchens, with Dutch peasants smoking and regaling, drunken frolics or quarrels; but he has treated these grotesque subjects with such humour and spirit, and has given so lively and natural an expression to the various characters of his heads, that we forget the low vulgarity of the objects, to admire the truth and finesse with which he animates the uncouth actors of his scene. His colouring is rich, clear, and glowing; and he was perfectly acquainted with the principles of chiaro-scuro. His pencil is uncommonly light and delicate, and though his pictures have the appearance of the most polished finishing, his touch is spirited and free.

Adrian van Ostade had exercised his talents for several years at Haerlem, with distinguished reputation and success, when the approach of the French troops, in 1662, excited the greatest alarm, and he made preparations for leaving Holland and returning to his native country. With this intention, he sold his pictures and effects, and went to

Amsterdam, with the intention of embarking for Lubeck; he there was prevailed on to abandon his fears, and to establish himself in that city, where his works were known, and purchased with avidity. He consequently settled at Amsterdam, where he continued his profession with great celebrity till his death, in 1685. We have by this estimable artist a number of spirited etchings, amounting to fifty-four, from his own designs, which are justly admired. Some of them are boldly etched, and printed without the assistance of the graver; others are very neatly executed, and finished in the manner of Rembrandt. He sometimes signed his prints with his name, and sometimes marked them with one of these ciphers *A^o.* or *A^o.* The following are his most esteemed prints:

The Painter seated at his Easel. The first impressions of this plate are with the high cap considerably above the eyes; in the second impression a lower bonnet nearly touches the eyes.

An Assemblage of Peasants, occupied in killing a Pig; a night-piece, producing a fine effect of the chiaro-scuro.

A Family of Peasants at table saying grace. 1647.

A Mountebank surrounded by several figures.

Several Peasants at the door of a Cottage, with a fair in the back-ground.

Several Peasants fighting with Knives.

The Cottage Dinner. 1653.

The Cobbler's Shop. 1671.

A Man standing on a Bridge angling.

The Interior of a Dutch Ale-house, with figures drinking and dancing.

The Inside of a Cottage, with a Woman suckling a Child.

The Spectacle-seller.

A Man, Woman, and Child at the door of a Cottage. 1652.

Several Peasants at a window, one of them is singing a ballad, and another holds the candle.

A Man blowing a Horn, leaning over a batch.

A village Festival, with a great number of figures diverting themselves at the door of an ale-house. His largest plate.

[In Smith's Catalogue raisonné of the Works of the Dutch and Flemish Masters, vol. i. and Supplement, will be found full descriptions of about 380 paintings by Adrian Ostade; an account of the prices at which they have been sold at various periods; the names, in many instances, of the present possessors, or of the galleries in which they are to be found. In addition to this large number of highly-finished pictures in oil, he made a considerable number of drawings in semi-opaque colour, which in richness and harmonious effect, are little inferior to his oil paintings; and indeed are now so highly esteemed by connoisseurs in this class of art, that they obtain prices equal to those of his best pictures 50 years ago. It will amuse and instruct the inquirer to go back to that period, and mark the progressive estimate of this master's works to the present time. Two instances will serve as examples. In the year 1800, the picture described as No. 57 in the Catalogue, was sold in the famous Geeldermester Collection for £229; in Penrice's sale in 1844, it was knocked down for £1375 10s. The picture, No. 104, was sold in 1802 for £340; in 1844 it obtained, in Mr. Harman's sale, £1386. The most accurate account of his prints will be found in Bartsch, P. G. tom. i. page 351.]

OSTADE, ISAAC VAN, was the brother and scholar of Adrian Ostade, born at Lubeck about the year 1617. His earliest pictures were painted in imitation of the style of his brother, and are very inferior to the works of Adrian; but he afterwards adopted a manner of his own, in which he was more

successful. He painted several pictures representing winter scenes and canals frozen, with figures amusing themselves on the ice. Some of these are faithful and admirable representations of nature, and are deservedly held in the highest estimation. They approach to the bold and admirable productions of Albert Cuyp, and it may fairly be presumed, that if this promising artist had been permitted a longer career, he would have reached an eminent rank among the ablest painters of the Dutch school. He died young. [The early pictures of Isaac Ostade are slight in execution, and brown in colour; they are, comparatively, of very little value: but his latter productions may compete with the best of his contemporaries, and obtain corresponding prices. These consist of out-door scenes, such as Travellers halting at an Inn, Frozen Canals with figures amusing themselves on the Ice, and Views of Dutch Villages. To these he confined himself, but so varied his treatment of the subject as to obviate the charge of self-imitation. The amateur who possesses one of them may consider himself fortunate; indeed they are now estimated so highly that few besides princes and nobles, or others of equal opulence, can retain them. One in the Duchess de Berri's Collection sold, in 1837, for £1306; the same picture sold in 1801, in Robit's sale, for £361; and many others have equally progressed in value. See Smith's Catalogue raisonné, vol. i. and Supplement, for a descriptive account of about 112 known pictures by the master. Such of his best pictures as are dated, are of the years 1644 to 1649 inclusive: it is supposed that he died in 1654.]

OSTERWYCK. See OOSTERWYCK.

OTHO, VENIUS. See VENIUS.

OTTAVIANI, GIOVANNI, an Italian engraver, born at Rome in 1735. He was a pupil of Wagner, at Venice; and on his return to Rome engraved several plates after some of the most distinguished masters. Among others we have the following by him:

- St. Jerome with a Crucifix; *after Guercino.*
- St. Cecilia; *after the same.*
- Angelica and Medora; *after the same.*
- Mars and Venus; *after the same.*
- Three Women bathing surprised by a young Man; *after the same.*
- Diana and Acteon; *after the same.*
- Twenty-three plates, from the paintings by *Raffaello*, in the Vatican.
- Four plates from the pictures by *Raffaello*, in la Farnesina, representing
 - Jupiter and Ganymede.
 - Juno on her Car.
 - Neptune on the Ocean.
 - Pluto and Proserpine.

[He died in 1808. Nagler gives a list of his prints.]

OTTENS, FRANCIS, a Dutch engraver, who flourished about the year 1760. Among other prints he engraved a portrait of F. Halma.

[OTTINI, PASQUALE, called PASQUALOTTO, was born at Verona about 1570, and died in the same city, of the plague, in 1630. He was a disciple of Felice Riccio, called Brusasorci, whose manner he imitated so happily that he was employed after that artist's death to complete several of the pictures that he had left unfinished. He was a good artist in regard to his forms, and of no common expression, especially in the works he conducted after having seen those of Raphael. Of this there is a striking example in the Slaughter of the Innocents, in San Stefano; and he appears still to more advantage at San Giorgio in the picture of San Niccolo, with other Saints, in the best Venetian style of colour-

ing. In other instances his colours are somewhat languid; a defect arising most probably from time, and unfavourable situations. He is in high repute among his countrymen, and in Carli's history of Verona he is mentioned as approaching nearest of all in excellence to Paolo Veronese. Bartsch has given a description of the only print known to be by him, of which he speaks in high terms of commendation. It represents the burial of Christ, and is signed *Pasq. Otti. Ver. inv.*]

OTTO, H. F. This artist is said to have been a native of Berlin. He resided at Frankfort in 1707, and engraved part of the heads for a work entitled, *Notitia Universitates Francofurtanae*, published in 1707. His plates are very indifferently executed, and consist chiefly of book ornaments.

OUDENARDE. See AUDENARDE.

[OUDENDYK, ADRIEN, a landscape painter, born at Haerlem about 1648, was instructed by his father, Evert Oudendyk, a respectable painter of landscapes enlivened with stag hunts, and similar subjects. Adrien painted landscapes and views of towns, some of which are enriched with figures by Dirck Maas, probably when he was young; but his chief skill lay in copying, or perhaps pillaging, the works of Adrian Vande Velde, and Thomas Wyck, and for which he was surnamed *Rapianus*. The time of his death is not known, but he was living in 1696.]

OUDRY, JOHN BAPTIST, a French painter and engraver, born at Paris in 1686. He was a scholar of Nicholas Largilliere, under whom he became an able designer and a respectable colourist. For some time he painted historical subjects and portraits, and gave proof of considerable ability in his picture of the Nativity, in the church of St. Len; and the Adoration of the Magi, in the chapter of St. Martin des Champs. He afterwards adopted a different branch of the art, in which he acquired considerable reputation. He painted hunting-pieces and cavalcades with great success, in which the animals are designed with correctness and spirit, and touched with facility and vigour. There are many of his works of this description in the royal palaces in France. We have several etchings by this artist, from his own compositions, executed in a bold and masterly style. Among others we have the following prints by him:

- A Wolf-hunt.
- A Fox-hunt.
- Dead Game fastened to a tree.
- A Fish-market on the Sea strand.
- A set of twenty-six prints of subjects from the comical Romanee of Scarron.

[He died at Beauvais in 1755. Dumesnil has given a descriptive list of 66 engravings by him, and of several doubtful pieces.]

OVENS, JURIAN, a Dutch painter, born at Amsterdam in 1620. He was brought up in the school of Rembrandt, under whom he became an excellent colourist, and acquired a competent acquaintance with the chiaro-scuro. He excelled in painting night-pieces and subjects by torch-light, and was eminent as a portrait painter. There are some of his works in the Stadt-house at Amsterdam, representing subjects of Batavian history, painted in the vigorous style of his master, which are very creditable to his talents. His portraits are esteemed for uncommon truth and expression of character, and for the harmony of the colouring. In 1665 he was invited to the court of the Duke of Holstein, in whose service he remained till his death. [Nagler says he was born in 1600 and refers to a portrait

of him, which bears date 1666, *anno ætatis* 66. He was in the service of the Duke of Holstein in 1675, and died in 1678.]

OVERBECK, BONAVENTURE VAN. This artist was born at Amsterdam in 1660. His parents were in affluent circumstances, and bestowed on him a liberal education. Whilst at college he distinguished himself by his application, and the rapid advancement he made in his studies. On his leaving the university, a strong inclination for the art induced him to place himself under the instruction of a master; and Descamps supposes him to have been the scholar of Gerard de Laïresse. He visited Rome, where he applied himself with great ardour in studying and drawing after the antiquities of that city. He formed a rich collection of casts and drawings; and after a residence of some years in Italy, returned to Holland with his valuable assemblage. On his arrival he was caressed and visited by all the artists, particularly by his friend and instructor Laïresse, with whom he formed a close intimacy; and he profited still further by the advice and conversation of that eminent painter. He painted some historical subjects, which were highly esteemed; but his attention was greatly occupied by a work he intended to publish, with plates, engraved by himself, from the designs he had made and collected at Rome. An unfortunate disposition to dissipation and excess brought on an illness, of which he died in 1706. Before his death, he engaged his nephew to undertake the publication of his work, which he desired should be dedicated to Queen Anne of England. It was published in 1709, in French, under the title of *Les restes de l'ancienne Rome*.

[OVERBECK, FRIEDERICH, one of the great leaders of the present German school of historical painters, was born at Lubeck in 1789. In 1809 he went to Rome, where he remained till 1831, when he made a journey to Munich to exhibit some of his beautiful designs at the Academy of Fine Arts in that city. He made some stay there, and then returned to Italy, where he still resides. His works in fresco and in oil are admired for beautiful composition and finished detail. Many of his pictures and designs of scriptural subjects have been engraved and lithographed, and have diffused his fame through Europe. He was amongst the first to give impulse to the present aspiring state of painting in Germany, by reverting to the almost forgotten style of the middle age, as a preparatory step to a revolution in art, as it prevailed at the commencement of the present century, and a renovation of it on the principles that guided the old masters. In the first part of his career he imitated the old German meagre forms; by degrees he forsook these for the primitive painters of Italy; his contours became more soft and graceful, and he exhibited more of the ideal. In this new course he produced many charming pieces, in which he showed himself an artist truly inspired by a love of the beautiful, and who knew how to invigorate and ennoble the simplest subject. After ascertaining his strength, he commenced his picture of Christ's Entry to Jerusalem, now in the principal church of the city of Lubeck, and which at once established his reputation. He next painted the Adoration of the Magi, for the queen of Bavaria, and Christ visiting Mary and Martha, for his friend Vogel the painter at Zurich. The style and composition of these pictures are admirable. Among his beautiful productions in fresco may be named The Seven Years of Famine, and Joseph sold by his Brethren, which ornament La

Salle Bartoldi at Rome. His frescoes at the Villa Massimi represent subjects from the "Jerusalem Delivered." The Vision of St. Francis d'Assise, painted in fresco by him, in the church of Sainte Marie des Anges, in the route from Foligno to Perugia, is considered of the highest order, and reckoned as one of the immortal productions of the present epoch. He was selected by Canova to ornament a part of the walls of the Vatican. He traced the Coliseum, and placed in the middle the Virgin appearing to a Pilgrim; thus ingeniously uniting and contrasting the different feelings of the people of ancient and modern Rome. His later productions, Christ in the Garden, Judith, and his frescoes at Frankfort, have tended to increase his reputation. His drawings are numerous, and of rare merit; it is in these, chiefly, that his superior excellence is discovered, and by which his fame will be more widely diffused. A critic, of his own country, says he is deficient in the knowledge of colouring, and that his carnations want life and energy: but Overbeck, like Niccolò Poussin, is of opinion that a talent and tendency that way is more injurious than favourable to the perfection of art. Friederich Overbeck was son-in-law to Schlegel, the celebrated German critic. The school, of which he may be considered the founder, is ably supported by Cornelius, Schadow, Bendeman, Weit, Schnorr, Hess, and several other German artists, all emulous of sharing in the glory of their chief, and of handing down their own names also as chieftains to posterity. They commenced rightly, and are advancing nobly.]

[OVERBECK, LEENDERT, was born at Haerlem, and was a scholar of H. Meyer. As a painter he was chiefly employed in designs for tapestries, which he finally abandoned, and devoted himself entirely to engraving. He died in 1815, at Haerlem, in his 63rd year. Nagler has described several landscapes etched by him.]

OUVRIER, JOHN, a French engraver, born at Paris in 1725. We have by this artist a variety of vignettes, landscapes, and other subjects, neatly engraved, though sometimes too dark in the shadows. The following are considered his best prints:

The Villagers of the Apennines; *after Pierre.*

A View of the Alps; *after Vernet.*

A View of the Apennines; *after the same.*

The Magic Lantern; *after Schenau.*

The Flemish School; *after Eisen the elder.*

The Dutch School; *after the same.*

The Genius of Design, an emblematical subject; *after Cochin.*

[He died in 1754. Nagler gives a list of 23 prints by him.]

OUWATER, ALBERT. This artist was one of the earliest painters in oil in Holland, soon after the discovery of John van Eyck. He was born at Haerlem in 1444, and is mentioned by Van Mander as a reputable painter at the time in which he lived. He particularly commends an altar-piece in the principal church at Haerlem, representing St. Peter and St. Paul, in which the figures are carefully and correctly designed and richly coloured, though stiff and laboured in the finishing. He describes another picture, by Ouwater, of a more extensive composition, representing the Resurrection of Lazarus, with the Apostles and other figures, designed in a style superior to what was usually practised at that early period, and with a considerable expression in the heads, particularly in the women. The draperies were well cast, and the back-ground was embellished with architecture in the taste of the time. He died in 1515. [There is great uncertainty re-

specting the time when this artist lived. Zani says he was born in 1370; Balkema, that he was born in 1366, and died in 1424. Van Mander's account rests on a weak foundation. It is, perhaps, impossible now to arrive at the truth. Pictures of the early Dutch school are attributed to him by conjecture when they do not accord with Van Eyck, Hugo Vander Goes, or others of the period. Michiel says, (and he is likely to know,) "Depuis la mort du chroniqueur, (Van Mander,) nul texte retrouvé n'a éclaircir l'histoire d'Albert van Ouwater; nous ne possédons que les renseignements imparfaits contenus dans le *Livre des Peintres*."

[OUWATER, ISAAC, a painter of views of cities in Holland, was born at Amsterdam in 1747. He manages his subjects in a very pleasing, picturesque manner. They are Views in Haerlem, Utrecht, and Amsterdam, with figures promenading on the road by a *gracht* ornamented with trees. The representations are accurate, and the shadows and reflections of the buildings and vessels in the water, give an air of vivacity. The pencilling is minute and neat, but far from being so light, rich, and transparent in handling or colour as that of Vanderheyden. His larger views of the High Streets are fine in the perspective, and, in addition to the pedestrians, have carriages and horsemen; the arrangement is in good taste, and the effect illusory. He died at Amsterdam in 1793.]

[OUWATER, JACOB, a Dutch painter of fruit, flowers, insects, birds, &c., of whom there is no account. His compositions, design, colouring, and admirable finishing, denote a painter of the highest order in that class, and it is conjectured that he lived about the middle of the last century.]

[OWEN, WILLIAM, an eminent portrait painter, and also of fancy subjects, was born at Ludlow, in Shropshire, in 1769, and was educated at the grammar school of that town. It is not known that he received any instruction in painting until he reached his 17th year, although he had exhibited a strong inclination for the art during his boyish days. About 1786 he was sent to London and placed under Catton, who had been a coach-painter, but was then a Royal Academician; a copy which Owen made of Reynolds's picture of Perdita, introduced him to the notice of the President and the benefit of his instruction. In the year 1792 he made his first appearance as an exhibitor at Somerset House, with the Portrait of a Gentleman, and a view of Ludford Bridge; each succeeding year his "Portraits of Ladies and Gentlemen" increased, till in the year 1798 he exhibited no less than ten. This may be considered good evidence of his artistic skill, for he had not the advantage of patronage like Reynolds, Beechey, Lawrence, and Hoppner, who divided the world of fashion among them, and basked in the sunshine of royal favour. Among those who sat to him were some of the most distinguished men of the day; such as William Pitt, Lord Grenville, Sir William Scott, Cyril Jackson, Vicary Gibbs, Chief Justice Abbot, the Marquis of Stafford, the Earl of Bridgewater, John Soane the architect, Viscount Exmouth, and many others, whose likenesses posterity will feel satisfaction in recognising from the pencil of a painter whose adherence to truth was as great as his artistic skill. Though he had a continual flow of this profitable employment, he would sometimes make excursions into the realms of fancy, and embody scenes that might be called poetic pictures of nature. The Daughter of the Beggar of Bethnal Green, the Sleeping Girl, the School-

mistress, the Girl at the Spring, the Road-side, the Cottage Door, the Children in the Wood, and similar subjects, are among the finest of that class of pictures, painted by English artists in his day. The regret that he did not employ his pencil more on such productions, is checked by the consideration that he has more than compensated by handing down to posterity faithful resemblances of men eminent for their talents, and whose names recorded in history will make their portraits interesting for ages. By virtue of his talents, he became in 1806 a member of the Royal Academy; and in 1810, portrait painter to the Prince of Wales, and afterwards "principal portrait painter to the Prince Regent." But Owen was deficient of that suppleness and flattery essential in a court painter, so others, better qualified in those respects, took the benefit of the office, and left him in the enjoyment of the title. The Prince Regent offered to knight him, an honour which he wisely refused; not that he was averse to royal favour, but declined it as a distinction which promised to be expensive and nothing more. For the last five years of his life he was in a state of almost utter helplessness, gradually wasting away; and was relieved from his sufferings at last by the mistake of a chemist's boy, who instead of an aperient draught labelled a bottle of opium, which he swallowed, fell into a stupor, lingered a few hours, and died on the 11th of February, 1825. As a portrait painter Owen was among the best of his time, a worthy compeer of Reynolds, Hoppner, and T. Phillips: his drawing was correct, he seized individual character, and never failed to impress the image, mentally and bodily, of his subject. Some slight objection might be made to his colouring; it was occasionally deficient in transparency and harmony: but this is less observable in his fancy pictures.]

OZANNE, NICHOLAS, a French engraver, born at Paris about the year 1724. He engraved from his own drawings a number of plates of marines and sea-ports, which are esteemed for their neatness, and the precision with which the vessels are designed. We have, among others, the following by him:

A set of four Landscapes and Marines; *Ozanne, fee.*
Two Views of the Port of Brest.

OZANNE, JANE FRANCES, and MARY JANE. These ladies were the sisters of the preceding artist, and were instructed in engraving by Aliamet. We have by them several prints of sea-ports, &c., neatly executed, among which are the following:

A View of the Port of Dieppe; *J. F. Ozanne; after Hackert.*

A View of St. Vallery; *the same.*

Two Views of the Port of Leghorn; *M. J. Ozanne; after Vernet.*

A Calm; *the same; after the same.*

Two Pastoral subjects; *after Phil. Wowermans; M. J. Ozanne.*

P

PACCHIAROTTI, [or PACCHIAROTTO,] JACOPO. This painter was a native of Siena, and flourished about the year 1535. He formed his first style by an attentive study of the works of Pietro Perugino, which he afterwards improved by contemplating the admirable productions of Raffaele. There are many of his works in the churches and private collections at Siena, of which the most deserving of notice is a fine picture in the church of S. Christoforo, representing St. Catherine visit-

ing the Corpse of St. Agnes, a grand composition, in which the airs of the heads approach to the beauty of those of his illustrious prototype. In 1535 he became implicated in a seditious commotion against the government, and was obliged to take refuge in the monastery of the Osservanti, from whence he escaped secretly to France, where he worked some time, in conjunction with Il Rosso, and where he is supposed to have died. [According to Speth, the works above alluded to can justly be compared with Raphael's alone; and he adds, that designating Pacchiarotti as of the school of Perugino is only magnifying the injustice he had already undergone, in having his works long ascribed to Perugino. If, therefore, he were the pupil of Perugino, what Perugino applied was only the spark, says Speth, which in Pacchiarotti grew into a flame. Pacchiarotti has suffered the same misfortune that many other excellent painters have undergone, owing to their being omitted by Vasari. He is probably the *Girolamo di Pacchia*, casually mentioned by that writer in speaking of *Il Sodoma*; indeed Zani, in his *Enciclopedia*, gives it as one of his appellations, and *Il Dondolone* as another. There are two beautiful easel pictures in oil and on wood, in the Pinacothek at Munich, by Pacchiarotti, which are considered as two of the best in the collection for character, colour, and execution; and also among the best specimens of the early Italian schools of painting. They were formerly in the church of San Bernardino, at Siena, and were purchased by the present king of Bavaria in 1818, when he was Crown Prince. Rosini has given an engraving of the picture of the Birth of the Virgin in San Bernardino at Siena, (plate 142,) which exhibits much of the dignity and grace of Raphael in composition and design.]

PACHECO, FRANCISCO, a Spanish painter and writer on art, born at Seville, according to Palomino, in 1580. He was a disciple of Louis Fernandez, and is said by the above-mentioned author to have studied some years in Italy. He was a correct and rigid designer, his compositions are studied and appropriate, and the airs of his heads are noble and dignified; but there is a feebleness in his execution, a poverty of tone, and a crudity and dryness in his manner, which greatly diminishes the merit of his productions. In competition with Alonso Vasquez, he painted some pictures for the church of the Barefooted Carmelites, in which he was greatly surpassed by his rival. Mr. Cumberland has favoured us with a Spanish couplet upon a Crucifix, by Pacheco, which satirizes this harshness of style with great smartness and neatness of versification.

Quien os puso assi, Sennor,
Tan desabrido y tan seco,
Vos me direis que el amor,
Mas yo digo, que Pacheco.

He derived his greatest celebrity from his having been the instructor of Alonso Cano and Don Diego Velasquez. He died at Madrid in 1654.

[Francisco Pacheco was born of a good family at Seville in 1571, which is nine years earlier than the date given by Palomino. He studied under Luis Fernandez, a painter of serges, but never was in Italy. His first works in oil, worthy of notice, were two large flags, or standards, for the Spanish fleets of New Spain and Terra-firma; they were on crimson damask, each thirty yards by fifty, the subjects being the royal arms and St. Iago on horseback, with rich borders and other decorations. He was the first, says Cean Bermudez, in Seville who

properly painted and gilded statues; he was the first likewise who painted the figures and grounds of *bassi rilievi*: there are several works of both descriptions by him in Seville. It was not till 1611 he visited Toledo, Madrid, and the Escorial, and saw the great works of Titian and other celebrated masters of Italy and Spain. On his return to Seville he opened a systematic academy of the arts, as well for his own improvement as for the benefit of the rising artists of Seville; and the fact alone that Alonso Cano and Velasquez were two of his scholars, shows that his system worked with good effect. The improvement he himself made by such elementary instruction, and from the true principles of art, was observable in his great picture of the Last Judgment, an altar-piece finished in 1614 for the nuns of the convent of St. Isabel, which he has described at great length in his treatise on painting. Soult made a magazine of this convent during his occupation of Andalusia, and the picture was probably removed. In 1618 he was appointed by the Inquisition one of the guardians of the public morals, in as far as he was made censor of all the pictures exposed for sale in Seville: nakedness was prohibited, and it was Pacheco's business to see that no pictures of the naked human form were sold. It is to such formal morality as this that the Spanish school of painting owes its characteristic ponderous sobriety. There is not probably in the whole art of Spain such a thing as a naked female figure of the size of life, if of any other size. Prudery was carried so far in Spain, that in the time of Ferdinand VII. even all the great Italian works which could be reproached with nudities were removed from the galleries, and were condemned to a distinct set of apartments, called the *Galeria Reservada*, and only opened to view to those who could procure especial orders. There is a *Cabinet des Objets Reservés* at Naples, and though this is separated from the rest of the collection with reason, there is no difficulty whatever in obtaining admission to it; but the *Galeria Reservada* of Madrid is of a very different nature, and comparatively innocent, and the separation of such works as it contains from the general collection, is a greater evidence of subjective immorality than of objective indecency. Mr. Ford, in his "Handbook of Spain," terms this gallery a sort of Magdalen or Penitentiary, into which were banished all peccant pictures whose nudities might corrupt the purity of Madrid; where the Italian and Flemish Leda, Danaë, and other improper ladies blushed unseen, lumped together like the naughty epigrams of Martial when collected into one appendix in well-intentioned editions. All these pictures were the works of foreigners. Nothing, says Mr. Ford, gave the holy tribunal greater uneasiness than how Adam and Eve in Paradise, the blessed souls burning in purgatory, the lady who tempted St. Anthony, or the Last Day of Judgment, were to be painted, circumstances in which small-clothes and long-clothes would be highly misplaced. Both Palomino and Pacheco handle these subjects very tenderly. In 1623 Pacheco again visited Madrid in company with his scholar and son-in-law Velasquez, and remained two years in the Spanish capital. During this visit, among many other works, he executed one which hardly accords with the present notions of the occupations of a great painter: he dressed, gilded, and painted for the Duchess of Olivares a statue, probably of wood, of the Virgin by Juan Gomez de Mora. The work was much admired, and by none more than by Eugenio Caxes,

who estimated the decoration at 500 ducats. Mr. Ford gives some curious details about the toilets of these Spanish images. No man is allowed in Spain to undress the *Paso*, or *Sagrado Imagen* of the Virgin; and some images had their mistresses of the robes, and a chamber where their toilet was made. Pacheco died at Seville in 1654. He wrote an elementary treatise on the Art of Painting, which is considered in Spain as indispensable for the instruction of students, and the best in the language.]

PACOT, ———. This artist was a native of France, and flourished about the year 1690. He engraved some plates of battles and sea-fights, which are etched, and finished with the graver, in a neat, spirited style.

PADERNA, GIOVANNI, was born at Bologna about the year 1600, and was a scholar of Girolamo Curti, called Il Dentone, under whom he became an eminent painter of perspective and architecture. After the death of Dentone he was much employed, and his success was such as to excite the jealousy of Agostino Mitelli, one of the ablest artists in that branch. Of his numerous works at Bologna, the decorations of the Capella Zagoni, in the church of la Madonna della Libertá, are considered among his best performances. He died in 1640. [Zani says he was living in 1647.]

PADERNA, PAOLO ANTONIO. This painter was born at Bologna in 1649, and for some time studied under Guercino. On the death of that master he entered the school of Carlo Cignani. Although he acquired some celebrity as an historical painter, he was more distinguished for his landscapes, which are designed and painted in the vigorous style of his first instructor. His scenery is grand, and his colouring clear and harmonious. He died in 1708.

PADOUANINO, FRANCESCO. This artist was born at Padua in 1552. It is not known by whom he was instructed in the art, but he painted history with considerable reputation. He possessed an inventive genius, and was a correct and graceful designer. Of his historical works, one of the most esteemed is a picture representing a Saint interceding for two criminals condemned to death, in the church of la Madonna del Carmine, at Venice. He also was much employed in painting portraits, which were admired for truth and dignity of character, and an excellent tone of colour. He died in 1617.

PADOUANINO, OTTAVIO, was the son of the preceding artist, born at Padua about the year 1582. After studying some time under his father, he was sent to Rome for improvement. He acquired some celebrity as an historical painter, but was chiefly engaged in portrait painting, in which he was more successful. He died in 1634.

PADOUANINO, [ALESSANDRO.] See VAROTARI.
PADOUANO, LAURO. In the *Venezia Descritta*, by Sansovino, this painter is said to have been a native of Padua, and a scholar of Francesco Squarcione. He was a successful imitator of the style of Andrea Mantegna, and painted for the church of La Caritá, at Venice, some subjects from the life of St. John, which rank among the most creditable productions of the time. He flourished about the year 1460. [It is suspected that this is the same as *Lauro*, or *Lauri*, da Padova, who lived to a much later period: Zani says he operated from 1470 to 1500.]

PADOUANO. See AVIUS.

PADTBRUGGE, H. L. This artist was a native of Stockholm, and flourished about the year 1700. He engraved the greater part of the plates

for a work entitled *Suecia Antiqua et Hodierna*, published in 1712. They consist of bird's eye views and maps, and are executed in a free, spirited style. [The work entitled *Suecia Antiqua et Hodierna*, was published in 3 vols. folio; the first in 1693, the last in 1714. It contains about 350 plates.]

[PAELINCK, JOSEPH, an historical painter, was born at Oostacker, near Ghent, in 1781. He commenced his artistic studies under Verhaegen, the professor of painting at the Academy of Ghent; after showing remarkable progress there, he went to Paris and enrolled himself among the scholars of David. By this master's instructions he profited so well as to be able to enter the lists and contend for the prize offered by the Academy at Ghent, which he obtained for his picture of the Judgment of Paris, and was also named Professor of Design to the Academy. He shortly after vacated this appointment, and went to Italy in order to study the works of the great masters of the different schools. Here he corrected much of the academic manner which he had imbibed in the school of David, and produced, what is considered his best picture, The Invention of the Cross; this is now in the church of St. Michel at Ghent. He remained at Rome for about eight years, to enable him to perfect his knowledge of the art, and during that time he painted a large picture for the palace of the pope at Monte-Cavallo, representing the embellishments of Rome by Augustus. His principal pictures, in addition, are, The Adoration of the Shepherds, in the convent of La Trappe, near Antwerp; The Flight into Egypt, at Malines; The Departure of Tobit, at Opbrackel, near Oudenarde; The Return of Tobit, for Maria Oudenhove; The Assumption of the Virgin, for Muysen, near Malines; and other sacred subjects, in all of which he exhibits great science, though not entirely divested of academic display. This latter blemish is, perhaps, more apparent in his compositions of profane subjects, among which may be named, The Toilette of Psyche, in the Museum at the Hague; The Dance of the Muses; The Judgment of Midas; and, The Abdication of Charles V.; otherwise they may be considered as beautiful productions. In the picture of The Invention of the Cross; and it may be added, in those of The Disciples at Emmaus, which is in the church at Everghem, near Ghent; and, The Calvary, which is in the village of Oostacker, the place of his nativity, he exhibits an elevation of style altogether Christian, and in perfect harmony with the subjects. Joseph Paelinck is deservedly classed among the most eminent of the modern Belgian painters. He died at Brussels in 1839.]

PAGANI, FRANCESCO. According to Baldinucci, this painter was born at Florence in 1531. After learning the first rudiments of art in his native city he went to Rome, where he studied the works of Polidoro da Caravaggio and Maturino. He returned to Florence at the age of twenty-one, where he soon produced some works which procured him great reputation. Pontormo, on seeing one of the first pictures that he produced at Florence, exclaimed, that it was worthy of Michael Angelo. He was considered one of the most promising artists of his time, but died in 1561, greatly regretted.

PAGANI, GREGORIO, was the son of Francesco Pagani, born in 1558. His father dying when he was an infant, he was placed as a disciple of Santo di Titi, and afterwards improved his style by the instruction of Lodovico Cardi, called Cigoli. In imitation of the style of that master, he painted a

picture of the Finding of the Cross, for the church of the Carmelites, of which we can only judge of the composition by the print, as the church was destroyed by fire. Some of his fresco works remain in the cloister of S. Maria Novella, which, according to Lanzi, are worthy of admiration, though they were not duly appreciated at the time. Baldinucci dates his death in 1605.

PAGANI, PAOLO. This painter was born at Valsolda, in the Milanese state, in 1661. He formed his manner by studying, at Venice, the works of the best masters, and, according to Zanetti, established there an academy, where he introduced a style of designing the naked, which, though occasionally surcharged and extravagant, is bold and effective. After a residence of some years at Venice, where he painted several pictures for the churches, he returned to Milan, and was much employed for the public edifices and for private collections. There are some of his best works in the gallery of Dresden. He died in 1716.

PAGANINI, GUGLIELMO CAPODORO. According to Orlandi, this artist was born at Mantua in 1670, and was a scholar of Antonio Calza. His genius led him to paint battles and encampments. After studying some time under that master, having seen some of the pictures of Borgognone at Florence, he attached himself to study and imitate the works of that excellent artist, and became a very reputable painter. His pictures are composed with ingenuity, and are painted with great spirit.

PAGGI, or PAGI, GIOVANNI BATISTA. According to Soprani, this painter was born at Genoa in 1554. He was first a scholar of Luca Cambiasi, and improved himself in design, by studying the antique statues and bas-reliefs. He had acquired some reputation as a painter of history, when he had the misfortune of killing his antagonist in a quarrel, which obliged him to leave Genoa, and he took refuge at Florence, where he resided twenty years, and was protected and employed by the court. Florence was at that time the residence of several artists of distinction, who, with Lodovico Cardi, called Cigoli, contributed to reform the Florentine school from the languid state into which it had fallen, by introducing the more vigorous and effective style which was at that period established in Lombardy. His first productions were rather distinguished by grace than energy, in which he appears to have imitated the suavity of Baroccio; such is his picture of the Holy Family in the church Degli Angeli, at Florence. He afterwards adopted a manner more robust and masculine; and his large work of the Transfiguration, in the church of S. Marco, is painted with such vigour and effect, that it does not appear to be by the same hand. Lanzi mentions as his finest works, three subjects from the Passion of our Saviour, at the Certosa, at Pavia. In 1600 he was invited to return to Genoa, where he was much employed for the public edifices and private collections. His best performances at Genoa are two pictures in the church of St. Bartholomeo, and the Murder of the Innocents, in the Palazzo Doria, painted in 1606, in competition with Rubens. He died in 1629. [In some of his oil paintings there is much of Venetian colouring, and an approach to the manner of Paolo Veronese. Several writers of authority place his death in 1627.]

PAGLIA, FRANCESCO. This painter was born at Brescia in 1636, and was brought up in the school of Guercino. He painted some pictures for the public edifices at Brescia, of which the most

distinguished is an altar-piece, in the church of La Carità. His works are estimable for harmony of colour, an excellent *impasto*, and an intelligent conduct of chiaro-scuro, though his drawing is occasionally incorrect, and his figures too long and meagre. His best productions are his portraits, which are distinguished by dignity and truth of character, great purity of tone, and uncommon relief. He was living in 1700. [According to Zani he died in 1713.]

PAGNI, BENEDETTO, was a native of Pescia, and was brought up at Rome in the school of Giulio Romano. He followed that master to Mantua, where he distinguished himself as a painter of history. In the church of S. Andrea is an altar-piece by him of the Martyrdom of S. Lorenzo; and at the Collegiate, a picture of the Marriage of Cana. [Zani says he operated from 1525 to 1570.]

PAIGEOLINE. The name of this engraver is affixed to a slight etching from a picture by Paolo Veronese, representing the Mother of Moses brought to Pharaoh's Daughter as a nurse for her son. [Zani writes his name *Paigeloine*, but there is no account of him.]

PAIOT, A French engraver of little note, who appears to have been chiefly employed by the booksellers, for whom he engraved a variety of frontispieces, and other book plates, which are very indifferently executed. Among others, there is a print by him of David, a half-length figure; *after Vignon*. [He lived about 1627.]

PALADINI, ARCANGELA. This ingenious lady was born at Pisa in 1599. She was the daughter of Filippo Paladini, who painted portraits with some reputation, by whom she was instructed in the rudiments of the art. Her talents were not confined to painting, she also excelled in music, and above all in embroidery, in which she discovered uncommon ingenuity. Her portrait, painted by herself, was placed in the gallery of artists at Florence. She died in 1622.

PALADINI, LITTERIO. In the *Memorie de Messinesi Pittore*, by Hackert, this painter is said to have been born at Messina in 1691. He studied at Rome, in the school of Sebastiano Conca, but he derived more advantage from his studies after the antique, and the works of the great masters, than the lessons of his instructor. On his return to Messina, he was engaged in several considerable works in fresco, of which the most esteemed is the ceiling of the church of Monte Vergine. He died of the plague in 1743.

PALAMEDES. See STAEVERTS.

PALING, ISAAC. According to Houbraken, this artist was a native of Holland, and flourished about the year 1670. He was a scholar of Abraham Vanden Tempel, and painted portraits and conversations in the style of that master. He visited England in the reign of Charles II., where he practised portrait painting some years, and returned to his own country in 1682.

PALLADINO, ADRIANO. According to Orlandi, this artist was born at Cortona in 1610, and was a scholar of Pietro Berretini. He painted history in the style of his master, and executed several works for the public edifices of his native city. He died in 1680.

PALLAVICINI, LEO. According to Professor Christ, this artist resided at Milan about the year 1664. He is said to have published some prints marked with the initials L. P. f. [Several writers say that he flourished about 1604; Zani comes as

late as 1616. The prints marked L. P. in a tablet, are of a more ancient date, and supposed to be by *Lucas Penni*; but of this there is no certainty.]

[PALLIERE, LOUIS-VINCENT-LEON, a French historical painter, was born at Bordeaux in 1788, and died in 1820. He was a scholar of Vincent, and gave early promise of arriving at excellence in the art. In 1812 he obtained the first prize in the contest for the scholarship at Rome, for his picture of Ulysses slaying the Suitsors to Penelope. At Rome he painted Argus slain by Mercury; Prometheus tormented by the Vulture; the Flagellation of Christ; and Juno borrowing the Girdle of Venus. In 1819 he exhibited at the Musée St. Peter curing the Lame Man; Tobit restoring Sight to his Father; a Shepherd in Repose; a Nymph coming from the Bath; Preaching at Rome during the Night; and other subjects. In this year he obtained the gold medal of the first class.]

PALMA, JACOPO, IL VECCHIO. This eminent artist is called *Il Vecchio*, to distinguish him from his great nephew, Jacopo Palma, called *Il Giovine*. He was a native of Serinalta, in the Valle Brembana, in the Bergamesco territory. Until the publication of the *Dictionnaire Portatif*, by M. La Combe, in 1752, who has asserted that he was born in 1540, this artist was believed to have been a contemporary and competitor of Lorenzo Lotto, who flourished from the year 1513 till 1554, which tradition is supported by the authority of Ridolfi, who states him to have been the instructor of Bonifazio Veneziano, who died in 1553. By this inconsiderate mistake, which has been followed by M. D'Argenville and the other French biographers, they have endeavoured to establish the whimsical absurdity, that Palma the younger was born in 1544, when his great uncle was only four years of age. From the character of his style, and from the evidence of Vasari, who asserts that he died a few years previous to the publication of his work, which was in 1568, it appears satisfactorily confirmed, that the elder Palma was born about the year 1510. He is said, by Ridolfi, to have embellished his style, which at first partook of the formality and dryness of Giovanni Bellini, by studying the works of Giorgione, and acquired a rich and harmonious tone of colour, a tenderness and *impasto* in his carnations, in which he approaches the first style of Tiziano. Such are his pictures of the Last Supper, in S. Maria Mater Domini, at Venice; and the Holy Family, in the church of S. Stefano, at Vicenza. He appears to have attempted a character of more originality in his large picture of the Adoration of the Magi, in the Isola di S. Elena, in which he discovers a fine choice of nature, a copious composition, and a tasteful arrangement of his draperies. One of his most admired productions is his celebrated picture of St. Barbara, in the church of S. Maria Formosa, at Venice. The works of Palma are more estimable for the union and harmony of the colouring, and the careful style of their finishing, than the boldness and correctness of design, or the energy of his pencil. Towards the latter part of his life his productions were less vigorous, and he declined into negligence and manner.

[It is by no means "satisfactorily confirmed" that Jacopo Palma *il vecchio* was born in or about the year 1510. Zani says he operated in 1491, and in 1516. Vasari does not mention him in the first edition of his work, published in 1550; in the second edition, 1568, he says that Palma died at the age of forty-eight, but he does not say in what year, nor

does he say "a few years previous to his publication:" it may have been twelve or fifteen years previous. He classes him with *Lorenzo Lotto*, and both under the head MAZZUOLA ED ALTRI. Now, it is said that Lorenzo Lotto was born in the year 1490, or perhaps earlier, and was the rival and imitator of Palma. Zani gives the dates of three pictures painted by Lotto; one in 1505, one in 1506, and another in 1523. He also quotes two lines of a sonnet by Boschini.


"Del Palma vecchio il raro imitador
Quel Bergamasco Lotto si famoso."

It is generally the younger artist who imitates and endeavours to rival another. It is said that Lorenzo Lotto *died old* in 1560; (Zani says, 1554;) if Lotto was old in either of those years, it can hardly be supposed that Palma was only 48 a few years previous to the publication of Vasari's work in 1568. If any conclusion could be drawn from the portrait in Vasari, it would be that he was 80 when it was taken. It is doubtful whether he painted the picture of the Last Supper, in S. Maria Mater Domini, at Venice; it is by some attributed to Bonifacio. Vasari describes with great *gusto* a picture by Palma representing the ship bringing the body of St. Mark from Alexandria to Venice, exposed to the fury of a frightful storm. He says the effect is so terrific that the very canvass seems to tremble!

"The monster roar'd so loud, and look'd so grim,
His very shadow darst not follow him."

His pictures are to be found in Holland, Germany, Russia, and England, as well as in Italy; particularly at Vienna, Dresden, Munich, and Berlin. In the Hermitage at Petersburg are those that were formerly in the Houghton gallery. There are pictures by him in private collections in England, some of which are attributed to Titian. In Sir Thomas Baring's, the Virgin and Child, in a landscape, with Joseph, the Magdalene, and St. Catherine, a beautiful work of his middle period; another, with additional figures, *was* at Corsham House; at Alton Tower, the seat of the Earl of Shrewsbury, two small pictures, the Birth and Death of Adonis, erroneously attributed to Giorgione; in the Fitzwilliam Museum at Cambridge, a Venus and Cupid, formerly in the Orleans' gallery; in Lord Ellesmere's collection the portrait of a Doge, also from the Orleans' gallery; and others elsewhere, sometimes called Giorgione, sometimes Titian. There seems to have been a similar disposition in Palma and Lotto for imitation. In the works of the former is found a resemblance to Bellini, Giorgione, and Titian; in the latter, to all these, and to Lionardo da Vinci and Palma.]

PALMA, JACOPO, IL GIOVINE. This artist was called Jacopo Palma *il Giovine*, to distinguish him from his great uncle, the elder Palma, who is the subject of the preceding article. He was born at Venice in 1544, [Zani says 1541,] the son of Antonio Palma, an obscure painter, who instructed him in the little he knew of the art, and encouraged him in his studies after the works of the principal masters in the Venetian school. The bold and prompt style of Tintoretto appears to have first attracted his attention; but he afterwards became sensible of the suavity of colour and the more tasteful design of Titian, whose works he studied with admiration and delight. At the age of fifteen, whilst he was occupied in copying the celebrated Martyrdom of St. Lawrence, by Titian, in the church of the Jesuits, the Duke d'Urbino, Guido Ubaldo, entered the church, to attend the service, when the young Palma took the opportunity of sketching his

portrait, which being observed by the attendants, they acquainted the Duke with what they had noticed. The artist was sent for, and the prince was so satisfied with his performance, that he took him into his protection, and sent him to Rome for improvement, with letters of recommendation to his brother the cardinal. During a residence of eight years at Rome, his studies were directed to the antique statues, the works of M. Angelo, Raffaele, and, above all, to the classical designs of Polidoro da Caravaggio. His abilities were not unnoticed at Rome, and he was employed by the pope to decorate one of the apartments of the Vatican. On his return to Venice, when he was about twenty-four years of age, he found the popular favour and employment in the possession of Tintoretto and Paolo Veronese. Lanzi asserts that he was indebted for his introduction to public notice to his casual acquaintance with a celebrated architect and sculptor, named Vittoria, who was then considered the principal arbiter and judge of the works of art. The indignation which an able artist feels at his works being submitted to the capricious tribunal of a professor, who did not even practise painting, had excited some animosity between Vittoria and the two eminent painters just mentioned, and he embraced with zeal the party of Palma, and became the trumpet of his fame. Their well-founded reputation was, however, proof against the intrigues of Vittoria, and Palma was obliged to content himself with the rank of the third painter in Venice. After their death, it is observed by Lanzi, that the younger Palma may be considered the last painter of the good, and the first painter of the bad, epoch of the Venetian school. He had occasionally an opportunity of entering the lists with his powerful antagonists, and other contemporaries; and he painted in competition with Tintoretto, in the palace of St. Mark, and with Giuseppe Cesari d'Arpino, in the Ospitaletto; where he produced one of his finest works, representing the Assumption of the Virgin. Loaded with commissions towards the latter part of his life, his pictures were finished with less study and attention; and it is reported that the Cavaliere d'Arpino, who was himself not remarkable for care or precision, calling on him, and remarking the slight style in which he then painted, observed, that he intended making some stay at Venice, to learn of him how to make such admirable sketches. "I will readily instruct you," replied Palma, "on condition that you will permit me to visit you at Rome, to be instructed how to finish them." Of his numerous works at Venice, the following are the most deserving of notice. In the church of S. Niccolo dei Frari, a fine picture of the Deposition from the Cross; in S. Giacomo del Orio, the Martyrdom of S. James; in La Trinità, Christ taken in the Garden; and in S. Elisabetta, the Visitation. The compositions of the younger Palma are more copious than judicious; and his design is more bold than correct. His colouring is distinguished by suavity and freshness, and though less lustrous than that of Paolo Veronese, he approaches nearer to the truth and tenderness of Titian. We have several etchings by the younger Palma, executed in a very spirited and masterly style. They are sometimes signed with his name at length, and sometimes marked with a monogram composed with a P. crossed with a palm branch, thus . The following are his principal plates:

Samson and Dalilah.

Judith putting the Head of Holofernes into a sack, held by an attendant.

The Nativity.

The Holy Family, with St. Jerome and St. Francis.

St. John in the Wilderness.

The Decollation of St. John.

The Tribute Money.

The Adulteress before Christ.

Christ answering the Pharisees, who disputed his authority.

The Incredulity of St. Thomas.

An emblematical subject of Pallas presenting Victory.

St. Jerome in conference with the Pope Damasius; scarce.

An Ecclesiastic and a naked Figure, with two boys.

This eminent artist died in 1628. [The whole of his etchings as described by Bartsch consists of 27 pieces.]

[PALMA, LODOVICO, a portrait painter and engraver, of Volterra, noticed by Zani as living in 1650. There are eight etchings and a frontispiece to a work, in quarto, printed at Avignon in 1623, with the following title: "La voye de Lait, ou le chemin des Heros au palais de gloire à l'entre triomphante de Louis XIII. en la Cité d'Avignon, 1622." The prints are inscribed *Palma Ludovicus Lusitanus* f.]

[PALMAROLI, PIETRO, an Italian painter and picture restorer, to whom the world is indebted for the preservation of the famous Descent from the Cross, by Daniele da Volterra. He transferred this picture from the wall, on which it was painted in fresco, to canvass; this he accomplished in 1811, being the first work of the kind. He afterwards transferred and restored several other pictures in Rome and in Dresden, among which is the very celebrated Madonna di San Sisto, by Raphael, so well known by Müller's magnificent print. He also freed the fresco of the Sibyls, by Raphael, in the church of Santa Maria della Pace, from the destructive restorations in oil made by order of Alexander VII. In such difficult processes there must of necessity be some further restorations; but when these are accomplished with the skill and judgment which Palmaroli has exhibited, all lovers of the arts feel under obligation to the operator. Before the last-mentioned picture was cleansed by him, the objects were so dark and undistinguishable, that it was a subject of disappointment to all the admirers of Raphael. The above-mentioned pictures are, however, but a portion of the works of the great Italian masters that owe their revival and preservation to his skill, not only of those in churches and in public galleries, but in private collections. It might be advantageous to many critics on paintings by the old masters, to obtain a list of them, and commit it to memory, in order to qualify their decisions. To enable them to do so they may consult Nagler, who has particularized a considerable number. Palmaroli died at Rome in 1828.]

PALMEGLIANI, MARCO DA FORLÌ. Although this painter is not mentioned by any writer before Lanzi, except Vasari, who miscalls him Parmegiano, he is worthy of notice as one of the ablest artists of his country at the period in which he lived. He was a native of Forlì, and is said to have been a disciple of Francesco Melozzo. He flourished from the year 1513 till 1537, as appears from the dates on some of his pictures in the collection of Prince Ercolani, and in the churches of Forlì. Lanzi attributes to this painter two styles; the first dry and formal, seldom venturing on a picture beyond a St. Sebastian or a St. Jerome, and loaded with the absurd gilded accompaniments usual at the time; in

the second, his compositions are more copious, and his outline bolder. Several of his works remain in the churches in Romagna, and in the Venetian states. In the Palazzo Vicentini, at Vicenza, is a fine picture by this master of a dead Christ between Nicodemus and Joseph. [By some writers he is called *Palmezzano*. Zani gives several of his signatures to pictures: *Palmasanus*, *Palmsianus*, *Palmezianus*, &c. Kugler says there are several clever pictures by Marco Palmezzano in the Berlin Museum. In Rosini is a print of Christ administering the Sacrament to his Disciples, (plate 141,) from the picture in the Duomo of Forli. Zani mentions *Filippo Palmeggiani*, an eminent painter, supposed to be a son of the preceding.]

PALMIERI, GIOSEFFO, [or GIUSEPPE.] This painter was born at Genoa in 1674. Although he acquired some reputation as a painter of history, he is chiefly celebrated for his pictures of animals, in which he particularly excelled. In his historical pictures, though ingeniously composed, and coloured with great sweetness and harmony, he usually discovers an incorrectness of design, which probably was rather occasioned by inattention than incompetency, as some of his works are exempt from this defect. Such is his picture in the church of S. Domenico, at Genoa, representing the Resurrection. He died in 1740.

PALOMBO, BARTOLOMEO, was born at Rome about the year 1612, and was a scholar of Pietro da Cortona. He proved a reputable painter of history. In the church of St. Joseph, at Rome, is an altarpiece by this master, representing the Death of that Saint; and in the church of the Carmelites of St. Martino de Monti, a picture of Mary Magdalene. [Zani, by a misprint, says he was living in 1566, (1666?) and Nagler has copied it, though he previously says Palombo was a scholar of Pietro da Cortona, who was not born till 1596.]

PALOMINO, DON ACISLO ANTONIO Y VELASCO. See VELASCO.

[PALTHE, GERARD JAN, born at Degenkamp, in Overyssel, in 1681, was a scholar of Juriaan Pool. He painted portraits, familiar subjects, and interiors, by candle or torch-light, in the manner of G. Schalken. He died about 1750. There was also a *Jan Palthe*, probably a son of G. J., who painted similar subjects; he was born at Deventer in 1719, and resided at Leyden, where he acquired considerable reputation, and died there in 1769. There were two others of the same name, who may be considered rather as amateurs than as professors.]

PALTRONIERI, [or PALTRINIERI,] **PIETRO,** called IL MIRANDOLESE DALLE PROSPETTIVE. According to Oretti, this artist was born at Bologna in 1673. He distinguished himself as a painter of perspective and architectural views. There are many of his works in the public edifices at Bologna, also at Vienna, in which the figures are frequently painted by Ercole Graziani. He died in 1741.

PANCOTTO, PIETRO. This artist was a native of Bologna, and flourished about the year 1590. He was brought up in the school of Caracci, and, according to Malvasia, was one of the most eccentric and enterprising artists of the Bolognese school. His principal work is the Last Judgment, painted in fresco, in the church of la Madonna di S. Colombano, at Bologna.

PANDEREN, EGBERT VAN, a Dutch engraver, born at Haerlem in 1606. He resided at Antwerp, where he engraved a considerable number of plates, executed with the graver in a stiff, formal style,

with little effect, and deficient in drawing. Among others, we have the following by him:

The Virgin interceding with Christ for the salvation of mankind; *after Rubens*.

The Four Evangelists; *after Peter de Jode*.

St. Louis, with a border, representing his Miracles; *after the same*.

Three circular plates of Minerva, Juno, and Venus; *after Spranger*.

The Portrait of Maurice, Prince of Orange, on horseback, with a battle in the back-ground; *after Tempesta*.

Four plates of the Sick Man and the Doctor; *after Goltzius*; scarce.

Part of the Plates for the Academie de l'Espée; by *G Thibault*.

[Nagler, who says he was born in 1575, has given a list of 37 prints by him.]

PANDOLFI, GIANGIACOMO. This artist was a native of Pesaro, and flourished about the year 1630. He was a scholar of Federigo Zuccaro, of whose style he was one of the most successful followers. He painted in fresco the Oratorio de Nome di Dio, where he represented several subjects from the Old and New Testament. His picture of S. Giorgio and S. Carlo, in the dome of Pesaro, is considered by Lanzi as little inferior to the works of Zuccaro. [Gian-Giacomo Pandolfi painted in 1607, as quoted by Zani.]

[PANDERIT, ———, mentioned by *Balkema* as one of the best scholars of Rembrandt, and he says, a native of Saxony, born in 1601, and died in 1662. He afterwards notices *Jean Paudits*, born in Saxony in 1618, and died in 1659, as a scholar of Rembrandt, and a good portrait painter. There is but little doubt that both these erroneous and contradictory accounts refer to *Christopher Paudits*; and they are now noticed to guard against the confusion that they occasion when referred to.]

PANDOLFO. See RESCHI.

PANETTI, DOMENICO. This painter was born at Ferrara in 1460. It is not known under whom he studied; but his works were dry and Gothic, until Benvenuto da Garofola, who had been his pupil, returned from Rome to Ferrara, with the modern taste and dignified style he had acquired in the school of Raffaëlle. The instructor now became the scholar of his former disciple, and although advanced in years, he so entirely altered his manner, that he became one of the most eminent artists of that period. Of his numerous works in the churches at Ferrara, the following are the most deserving of notice. In the church of S. Niccolo, the taking down from the Cross, with the Virgin, St. John, and St. Joseph; a picture of S. Andrea, at the Agostiniani; and the Visitation of the Virgin to St. Elisabeth, in the church of S. Francesco. He died in 1530. [Kugler mentions a beautiful Entombment inscribed with his name in the Berlin Museum.]

PANICALE, MASOLINO DA. This artist was born at Panicale, in the Florentine territory, in 1378. He was first instructed in design by Lorenzo Ghiberti, and afterwards became a disciple of Gherardo Starnina, and adopted a style less dry and Gothic than that which had existed before him, in which there appeared a dawning of that grandeur and harmony, which was afterwards carried to a higher perfection by his scholar Masaccio. His principal works are in the chapel of S. Pietro al Carmine, at Florence, where he painted the four Evangelists, the Vocation of St. Peter to the Apostleship, his Denial of Christ, and his curing the Lame Man at the Gate of the Temple. He died at Florence in 1415. [Rosini

has given a print of Peter and John healing the Lame Man at the Gate of the Temple, (plate 32,) in which is also the restoring of Tabitha to life. The expressions are admirable.]

PANICO, ANTONIO MARIA. According to Bellori, this artist was a native of Bologna, and a disciple of Annibale Caracci. He accompanied that master to Rome when he was very young, and was taken under the protection of Signor Mario Farnese, who employed him in ornamenting his country-seats of Castro and Latera. In the Dome at Farnese he painted his celebrated picture of the Mass, in which he is supposed to have been assisted by Annibale Caracci.

[**PANICO, CONTE UGO DA.** See **UGO DA CARPI.**]

PANNINI, CAVALIERE GIOVANNI PAOLO. This artist was born at Piacenza in 1691. He went early to Rome, where he became a scholar of Pietro Lucatelli, an eminent painter of perspective. He applied himself, with great assiduity, in designing the remaining monuments of ancient architecture in the vicinity of that capital. These magnificent vestiges of antiquity he has represented with the utmost precision and correctness. He was perfectly acquainted with the rules of perspective, and surpassed his instructor in the neatness and freedom of his touch, and the clearness of his colouring. The merit of Pannini is not confined to the beauty and grandeur of his buildings; he decorated his pictures with figures, gracefully and correctly designed, and grouped with taste and elegance. Although he usually confined himself to pictures of an easel size, he was not incapable of succeeding in works on a larger scale; and Lanzi speaks in very favourable terms of a large painting, with figures as large as life, representing Christ driving the Merchandizers out of the Temple, in the church of the Signori della Missione, at Piacenza; the architecture is magnificent, and the figures are designed with great spirit and variety of character. He has been sometimes reproached with drawing his figures of too large a size for his architecture, and that they destroyed the effect which would otherwise be produced by the immensity of the buildings; but this defect is by no means general. The works of Pannini are to be found in most of the collections in England, and several of them decorate the palaces at Rome. Two of his finest pictures are in the gallery of the pontifical palace of Monte Cavallo. He died in 1758. [There are three dates given by different writers of the death of G. P. Pannini;—1745, 1758, and 1764: the last is probably the right one. Many of his pictures have been engraved by Lempereur, Le Bas, J. S. Müller, Vivares, Benezech, Bartolozzi, and other eminent engravers.]

PANNEELS, WILLIAM, a Flemish painter and engraver, born at Antwerp about the year 1600. He was a disciple of Rubens, as appears from his inscription on one of his prints. Of his works as a painter little is known, and from the number of his prints he appears to have been chiefly employed in etching from the works of Rubens and his own designs. His plates are executed in a spirited and masterly style, and sometimes produce a vigorous effect; but his drawing is generally very incorrect, particularly in the naked. The following are his principal plates:

The Portrait of Rubens, in an octagon border; *after Rubens.*

SUBJECTS AFTER RUBENS.

Esther before Ahasuerus.

The Nativity.

The Adoration of the Magi.

Mary washing the Feet of Christ.

The Assumption of the Virgin.

The Holy Family, with the infant Christ and St. John playing with a Lamb.

St. John baptizing Christ.

Samson killing the Lion, with a companion, David killing the Lion and the Bear.

St. Sebastian.

Jupiter and Antiope.

Jupiter and Juno.

Bacchus drunk, supported by a Faun and a Satyr.

Bacchus supported by Satyrs and Bacchante.

Meleager presenting the Head of the Boar to Atalanta.

[The year of his death is unknown, but one of his prints is dated 1636. Nagler has given a list of 33, and added one by *John Pannools*, after An. Caracci.]

PANNICCIATI, JACOPO. According to Baruffaldi, this painter was born at Ferrara about the year 1510. He was a disciple of Dosso Dossi, and painted history in the style of that master, though his compositions are more copious than those of Dossi, and his pictures are painted with more freedom. He died young, in 1540.

[**PANTOJA DE LA CRUZ, JUAN,** born at Madrid in 1551, was a scholar of Alfonso Sanchez Coello, in whose school he so greatly distinguished himself that Philip II. named him one of his painters, and conferred on him the title of *valet-de-chambre*. He became very eminent both as an historical and portrait painter. Palomino possessed the original designs by him for the beautiful sepulchres of Charles V. and Philip II. in the Escorial, and which he had painted in oil, together with two escutcheons of the Arms of Austria, *en grisaille*, to exhibit at the funeral ceremony of the great Emperor. He painted a great number of portraits of the family of Philip II., of which many exist at the Escorial, the Retiro, and in the tower of the Parada; several were destroyed at the burning of the Prado. At the death of Philip, he continued in favour with his successor, who commanded him to paint his portrait on horseback, as a model for the famous sculptor, Giovanni de Bologna, then at Florence, to form the equestrian group in bronze placed in the garden of La Casa del Campo. He painted also two magnificent portraits of Philip III. and his Queen, which are dated 1606, and are still preserved in the palace of the Dukes d'Uceda at Montalvan. Bermudez particularly distinguishes the portrait of the celebrated councillor Ruiz Perez de Ribera, which is in the monastery of Santa Maria de Naxera, for the extraordinary delicacy of the painting, and the learned inscription composed and signed by Pantoja: it is dated in 1596. Mention is also made of a picture of the Adoration of the Shepherds, in which the portraits of Philip II. and his family are introduced. This is spoken of as blending the qualities of Lucas Cranach and Bronzino, (two very opposite masters,) whose style he imitated in his draperies and his figures; and it is added that they never did better. This imitation is, however, rendered doubtful when it is said that Antonio More, of Utrecht, absolutely reminds us of the manner of Pantoja. After a laborious life he died at Madrid in 1610. As almost every country finds among its painters a parallel for the story of Zeuxis, there is no reason why Spain should be deprived of hers. It is related that a superb eagle having been captured near the Prado, the King gave orders to Pantoja to paint its likeness; which he did with so much truth, that the royal bird on seeing it mistook it for a real eagle, and notwithstanding all their ef-

forts to prevent the destruction, attacked it with impetuosity, and tore it in pieces.]

PANVINUS, ONULPH. This artist was a native of Antwerp, and flourished about the year 1568. He engraved and published a set of twenty-seven portraits, from his own designs, entitled, *Elogia et Imagines Pont. Max. ad viv. delin.* 1568. Among other portraits engraved by him is that of Rubens. [If he engraved a portrait of *Rubens*, he must have lived much later than 1568: Rubens was not born till 1577. Zani mentions *Onofrio Panvinus*, a designer and engraver of *Verona*, who operated about the same period.]

PANZACCHI, MARIA HELENA. According to Orlandi, this lady was born at Bologna in 1668. She was instructed in design by Emilio Taruffi, and became a reputable paintress of landscapes. She embellished her pictures with figures, tolerably correct in the design, and disposed with elegance and taste. Several of her works are to be found in the private collections at Bologna. [Zani says she died in 1737. Lanzi says her landscapes are now very little known, even in Bologna: Crespi mentions only two.]

PAOLETTI, PAOLO. This painter was a native of Padua, and flourished about the year 1725. He excelled in painting flowers, fruit, fish, and dead game. His pictures are held in considerable estimation throughout Friuli. [He died at Udine in 1735.]

PAOLI, FRANCESCO DA. Florent le Comte mentions this artist as the engraver of a View of the City of Rome. [He lived about 1640.]

PAOLINI, PIETRO, [or LUCA PIETRO,] was born at Lucca in 1603, and was sent to Rome early in his life, where he entered the school of Angelo Caroselli, under whom he became an able designer. His style of colouring, however, rather resembles the Venetian than the Roman school, in which he occasionally approaches the rich and harmonious tinting of Pordenone or Titian. He painted a fine picture of the Martyrdom of S. Andrea, for the church of S. Michele, at Lucca; and his large work in the library of S. Frediano, representing Pope Gregory entertaining the Pilgrims, is described by Lanzi as a magnificent production, exhibiting a grandeur of composition, a variety of character, and a beauty and harmony of colouring, sufficient to immortalize his fame. He also speaks highly of his talent in painting conversations and village festivals, many of which are in the private collections at Lucca. He died in 1681. [He invented an instrument for taking perspective views, and designing them in their due proportions: perhaps the *Camera lucida.*]

PAOLINI, P10, [FABIO.] This painter was a native of Udine, but studied at Rome under Pietro da Cortona. He painted history with considerable reputation, and was received into the Academy at Rome in 1678. There are several of his fresco works in the churches in that city, particularly a ceiling of one of the chapels in S. Carlo al Corso, which is highly creditable to his talents.

PAPA, SIMONE, IL VECCHIO, was a Neapolitan, born about the year 1430. The works of Antonio Solario, called *il Zingaro*, were then held in high estimation, and he became his scholar. In the church of S. Niccolò alla Dogana, at Naples, is a picture by this master, representing the Annunciation; and in S. Lorenzo, the Virgin and infant Saviour, with several Saints; but his principal work is in the church of S. Maria la Nuova, in the chapel of the

family of Turbolo, where he has represented St. Michael discomfiting the rebellious Spirits. He died in 1488.

PAPA, SIMONE, IL GIOVINE. This artist was born at Naples in 1506, the son of a goldsmith, who intended to bring him up to that business, but having shown an early inclination for the art, he was placed under the instruction of Giovanni Antonio d'Amato, and he became a respectable painter of history. In the church of S. Maria la Nuova, are two pictures by this master, in one he has represented the Assumption of the Virgin, and in the other the Annunciation. He died in 1569.

[**PAPPE, ADRIEN DE,** said to have been a scholar of Gerard Dou. Balkema, who is the only writer that notices him, says that in the sale of Cornelius van Dyck's collection of pictures in 1713, there was a picture by Pape representing a Kitchen with a Woman paring Turnips; and in Van Muller's collection sold at Amsterdam in 1837, another of a Kitchen, with a Woman plucking a Fowl. The latter, he says, is more in the manner of Q. Brekelencamp than of G. Dou. He adds, that there is an Interior by him in the Museum at the Hague; but he gives no particulars relative to his birth, place of residence, or death, though he says he was worthy of the school whence he proceeded.]

PAPILLON, JOHN, the ELDER, an indifferent French engraver on wood, who was a native of Rouen, in Normandy, and lived about the year 1670. He was instructed by Du Bellay, but never arrived at any eminence in the art. [He was born in 1639, and died in 1710.]

PAPILLON, JOHN, the YOUNGER, was the son of the preceding artist, born at St. Quintin in 1661. After receiving some instruction in drawing from his father, he was sent to Paris, where he was placed under the tuition of Noel Cochin. His first pursuit was drawing with a pen, which he performed with great facility and spirit. He afterwards turned his attention to engraving on wood, and his cuts possess considerable merit. This artist is said to have been the inventor of printing papers in imitation of tapestry, for furnishing rooms, about the year 1688. He executed a great variety of vignettes and book ornaments. [He was the first who engraved on wood with the point without using the pen. He died in 1723.]

PAPILLON, JOHN BAPTIST MICHAEL, was the son of the preceding artist, born at Paris in 1698, and was instructed by his father in the art of engraving on wood, which he practised with great success. Among his best performances are the cuts he executed in conjunction with N. le Sueur, from the designs of J. J. Bachelier, for the fine edition of *Les Fables de la Fontaine*, in four volumes folio. This ingenious artist published an interesting history of the art of engraving on wood, in two volumes, entitled, *Traité Historique et pratique de la Gravure en bois.* In this publication are inserted many beautiful specimens of engravings on wood, some of which are executed with single strokes, without cross hatchings, which produce a clear and pleasing effect. Several of his cuts represent ornamental foliage, flowers, and shells, which give proof of his ability. The difficulty of executing such long cuts on wood, with such regularity and clearness, will be obvious to every beholder. In the work above mentioned, he has given us two specimens of figures in chiaro-scuro, executed with four blocks each, one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the separate blocks,

followed by the figure complete. There is perhaps no mode by which the sketches and tinted drawings of the great masters can be more successfully represented. In his historical account of the engravers on wood, he is guilty of many mistakes; but it ought to be remembered, that he had very little light to assist him in his researches, which are extensive. The number of names which he collected together, many of which are confounded with each other by different authors, may in some measure plead his excuse. [Since the publication of Jackson's *History of Wood Engraving*, and other treatises on the subject, Papillon's book has become comparatively of no account. He was enthusiastic with regard to the art, but wanted judgment and discrimination. Indeed there is much of wild fancy, or, it may be said, hallucination, in parts of it, particularly that which regards the two *Cunios*. The whole story is exploded; and the writer who could invent or believe such improbable fictions, is not to be relied on as an historian. He died in 1776.]

PAPINI, GIUSEPPE, [OR GIUSEPPE BENEDETTI DE PAPINI,] an Italian engraver, who flourished about the year 1750. He executed several plates of ceilings, and other decorations from the Tuscan gallery, published by Ignazio Orsini, [for the Museo Etrusco, by Gori; the Museum Capitolinum; and other works published between 1737 and 1750. Zani says he was born in 1707, and died in 1782.]

PARASACCHI, DOMENICO, an Italian designer and engraver, who resided at Rome about the year 1630. In conjunction with Giovanni Maggi, he engraved a set of plates of the fountains at Rome, published in 1618. This collection, with additions, was afterwards republished at Rome in 1636, entitled, *Racolta delle principale Fontane della Città di Roma, disegnate e intagliate da Domenico Parasacchi*.

PARASOLE, LEONARDO, called NORSINI, an Italian engraver on wood, born at Rome about the year 1570. He chiefly distinguished himself by the cuts he executed of the plants for the Herbal of Castor Durante, physician to Pope Sixtus V., engraved by order of that pontiff. He also engraved several prints from the designs of *Antonio Tempesta*. [He was called *Norcino*, or *Norsino*, from the place of his birth.]

PARASOLE, ISABELLA. This ingenious lady was the wife of the preceding artist. She executed several cuts of plants for an Herbal, published under the direction of Prince Cesi, of Aquasparta. She published a book on the method of working lace and embroidery, with ornamental cuts, which she engraved from her own designs.

PARASOLE, BERNARDINO, was the son of Leonardo Parasole, and studied painting in the school of Giuseppe Cesari. He had begun to distinguish himself as an historical painter, when he died, in the bloom of life. He executed a few engravings on wood, from his own designs.

PARASOLE, HIERONIMA. This lady was of the same family with the preceding artists. We have by her some engravings on wood; and, among others, the Battle of the Centaurs, after *Tempesta*. It is executed with considerable spirit, but the drawing is very incorrect.

PARCELLES, JOHN. This artist was born at Leyden about the year 1597, and was a scholar of Henry Cornelius de Vroom. He excelled in painting marines, particularly tempests and agitated waters, with thunder storms, and all the horrors of shipwreck. He treated these awful subjects with extraordinary fidelity and effect. His pictures of

calms have also considerable merit, they usually represent views of the coast of Holland, with fishing boats, and groups of figures on the strand. The pictures of Parcelles are delicately and carefully finished; and his small figures are correctly drawn, and touched with neatness and spirit. We have by this artist some etchings of marines and shipping, as follows:

A set of twelve Sea-pieces, with the figure of a Dutch boor on each.

A set of twelve plates of the different Shipping used in Holland, with a Latin inscription.

[There are several other etchings by him and his son Julius, but their works, both in painting and engraving, are so much alike that it is difficult to distinguish them. *Jan* died at Leyderdorp in 1641, according to *Balkema*; but either this is an error, or his son Julius must have been born earlier than is stated in the next article. Füssli and Immerzeel are silent on both points.]

PARCELLES, JULIUS, was the son and scholar of the preceding artist, born at Leyderdorp about the year 1628. He painted similar subjects to those of his father, whose style he imitated with some success, though inferior to him in delicacy of touch, and the transparency of his colouring. His works have sometimes been mistaken for those of the elder Parcelles, as they both marked their pictures with the initials J. P.

PAREJA, JUAN DE. This artist was a native of Spanish America, born in 1610, the offspring of a Spaniard and an Indian mother. He became a slave of the celebrated painter Don Diego Velasquez, and was employed by him in mixing his colours and preparing his palette. "From pointing the arrows of Apollo," says Mr. Cumberland, "he became ambitious of trying the strength of his bow." The servility of his situation for some time deterred him from making his first effort; but the impulse of genius at length prevailed, and he seized every secret opportunity, in the absence of Velasquez, of endeavouring to imitate what he had been employed upon, and by persevering application, and the force of talents, he became a respectable follower of the style of his master. These stolen studies were not accomplished without considerable apprehension and dread of discovery. The disqualifying circumstance of his bondage rendered it dangerous in the extreme, in a country like Spain, where the ranks of society are so pertinaciously adhered to, for a slave to presume to aspire to the exercise of an art which ranked its professors with the great, decorated them with courtly orders, and secured them the favour and familiarity of Majesty itself. Velasquez, of all others, was the least likely to pardon so insolent an invasion of his graphic honours; and it was with fear and trembling that the humble candidate for fame conceived the project of introducing his clandestine performances to the notice of the King. It was customary with Philip to honour the *atelier* of Velasquez with frequent visits; and Pareja having observed that it was usual for the King to order the pictures which were placed with their faces to the wall to be turned for his inspection, he formed the scheme of substituting a picture of his own, and of throwing himself on his Majesty's clemency for forgiveness. On Philip's next visit to the apartments of Velasquez, the project succeeded to his utmost wishes; the King ordered the picture to be shown him, Pareja eagerly obeyed, and presenting his humble performance, threw himself at his Majesty's feet, acknowledged

his guilt and audacity, and implored the royal protection against his master's displeasure. He could not have appealed to more competent judgment, nor have brought his offences before a more merciful tribunal. Philip interceded in his behalf, and Velasquez not only forgave the transgression, but emancipated him from his servitude. The gratitude of Pareja induced him to continue his voluntary service to Velasquez until his death. He is said to have been eminent in portrait painting, and to have produced some historical subjects in the style of his master. He died at Madrid in 1670. [Cean Bermudez says he was born at Seville in 1606, of parents who were slaves, of which there were then a great number in that city. He was ignorant of the manner by which Pareja became the property of Velasquez, whether by purchase or inheritance; but is certain that he accompanied Velasquez in the quality of slave, when he was called to Madrid in 1623. It was not till 1651 that he obtained emancipation by the ingenious project mentioned above. His public works are not numerous; the Calling of St. Matthew, at Aranjuez; the Baptism of Christ, at Toledo; and some Saints, at Madrid, are all that are particularized.]

PARIA. See PERRIER.

PARIGI, GIULIO. This artist was a native of Italy, and flourished about the year 1610. He engraved some plates of opera scenes, in conjunction with Remegio Cantagallini, whose master he was. [Giulio Parigi, a Florentine architect, engineer, and designer, was the son of Alfonso Parigi, who died in 1590. There are only three etchings ascribed to Giulio by Bartsch and Nagler; the Garden of Calypso, the Temple of Peace, and a Landscape after *Canta Gallina*, who was his scholar. The two first are described by Bartsch among the etchings of *Canta Gallina*, Nos. 15 and 18. Giulio died in 1635. The plates of opera scenes, alluded to in the text, are by his son *Alfonso*, called *the younger*. They are etched in the manner of *Canta Gallina*, and it is difficult to distinguish them. Bartsch has described 12; several are dated 1628. He was at one time military engineer, and afterwards architect to the Duke of Tuscany. He died in 1656. See Bartsch, tom. xx. of P. G.]

[PARIS, PIERRE ADRIEN, an architect and architectural designer, was born at Besançon in 1747, and died in 1819. His architectural designs appear in *Le Voyage à Naples*, by Saint Non; in *Les Tableaux de la Suisse*, by Delaborde; and in works published by himself: such as *Recueil de desseins et études d'Architecture*, 9 vols. in folio; *Examen des Edifices de Rome*, in folio; *Restauration du Colysée*, 45 plates; and other publications.]

PARISET, D. P., a French engraver, born at Lyons in 1740. He is supposed to have been a pupil of Des Marteau, under whom he learned the art of engraving in the chalk style. In 1767 he came to England, where he was for some time employed by Mr. Ryland, and engraved some plates for the collection of prints from the drawings of the great masters, published by Mr. Rogers. We have also several portraits of English artists, and others, from the designs of Falconet, among which are the following:

Sir Joshua Reynolds; *P. Falconet, del.* 1768.
Benjamin West, [with his family, *after West.*]
Francis Cotes.
William Ryland.
Paul Sandby.
Ozias Humphrey.
J. Meyer.

[Oliver Cromwell; *after Cooper.*
The death of Admiral Coligny.
The death of the Duke of Guise.]

The date of the artist's death is not ascertained.]

PARISINUS, AUGUSTINUS. This artist is supposed to have been a native of France, and to have flourished about the year 1640. He engraved several plates of book ornaments, which are executed with the graver in a very indifferent manner, and his drawing is very incorrect. Florent le Comte mentions five prints by him from the designs of Florius Macchius, but without specifying the subjects. He executed several of the plates for a book of emblems, after the designs of Florius Macchius. He generally used a cipher, composed of an A and a small P under it, thus **AP**. [He engraved, in conjunction with J. B. Coriolano and Olivier Gatti, a book of emblems by Paul Macchi, published at Bologna in 1628. There are landscapes with his mark.]

PARIZEAU, PHILIP [LOUIS,] a French engraver, born at Paris in 1740. We have by him several etchings, after Sal. Rosa, and other masters, executed in a neat, spirited style, among which are the following:

An Assembly of Roman Soldiers; *after Sal. Rosa.*
Marius seated on the Ruins of Carthage; *after the same.*
The Martyrdom of St. Andrew; *after Deshayes.*
The Martyrdom of St. Bartholomew; *after the same.*
Psyche refusing the Honours of Divinity; *after Boucher.*

[Zani says he was born in 1748, and died in 1801; Nagler says he was born in 1740, but agrees in the date of his death. He gives a list of his principal engravings: the latest date mentioned is 1784.]

[PARKER, JAMES, an engraver, born about 1750, was a pupil of Bartolozzi, whose manner he followed. He was one of the engravers employed by Boydell in his Shakspeare; eleven of the plates are by him. * He also engraved the Revolution of 1688; the Novel; and Yorick feeling the Lady's Pulse, *after Northcote*; the Commemorations of the 14th of February and the 11th of October, 1797, *after Smirke*; several of the plates for Flaxman's illustrations of Homer's Iliad, and other publications. It is supposed that he died about 1805.]

PARKER, JOHN. "Of this person," says Edwards, "little can be said, for little is known." He was a native of England, and resided several years at Rome, where he discovered sufficient ability to be employed to paint an altar-piece for the church of S. Gregorio, on Monte Celio, representing S. Silvia. He returned to England about the year 1762, and was an exhibitor at the Society's Rooms, in the Strand, in 1763, where he had two pictures. The subject of one was the Assassination of David Rizzio; the other, his own portrait. He did not long survive his return to England, but died at Paddington about the year 1765.

PARKER, JOHN, another artist of the same name, must not be confounded with the preceding painter. He was for some time a student in the Duke of Richmond's gallery, and received some instructions from the Smiths of Chichester. He was at Rome in 1774, but returned to England the following year, where he practised landscape painting with some success.

PARMENSIS, BAPTISTA, an Italian engraver, born at Parma about the year 1530. He chiefly resided at Rome, where he engraved several plates after various masters, and from his own designs. His prints are executed with the graver, in a style

resembling that of Cornelius Cort. Among others, we have the following prints by him :

- The Portrait of Philip II., King of Spain. 1589.
- The Virgin and Infant appearing to St. John ; after Baroccco, *Baptista Parmensis, fec.* 1588.
- The Baptism of Christ. *Bapt. Parmensis, del.*
- The Chastity of Joseph. 1592.
- The Crucifixion, in two sheets ; *Bapt. Parmensis, formis.* 1584.

[Zani mentions this artist as *Battista Pensieri da Parma*, and says that he operated from 1538 to 1601. He designates him as a designer, engraver, book and print-seller, and quotes four inscriptions, *Romæ Battista da Parma 1583,—Battista Pensieri Parmensis fecit Romæ 1590,—Baptistæ pensier parmensis formis,—Baptista panzera formis 1601.* It seems that he was patronized by the infamous Pietro Aretino, and praised by him in some of his letters ; if so, it may be supposed that he was born earlier than 1530, which Zani's statement corroborates.]

PARMENTIS, JACOBUS, was probably of the same family with the preceding artist. We have, among others, a print of the Martyrdom of St. Peter and St. Paul, after *Parmigiano*. It is executed with the graver in a slight style, somewhat resembling Giovanni Giacomo Caraglio, to whom it has been sometimes attributed. [Nagler is of opinion that this is the same as Caraglio. There is nothing to show that he was of the same family as the preceding.]

PARMENTIER, JAMES, a French painter, born at Paris in 1658. He was a relative of Sebastian Bourdon, by whom he was instructed in the art. On the death of Bourdon, he came to England in 1676, and was for some time employed by Charles de la Fosse, to assist him in the works he was engaged in at Montague House. King William sent Parmentier to Holland, to ornament his palace at Loo, but he quarrelled with Marot, the superintendent of the works, and returned to London. Not finding on his arrival much employment, he went into Yorkshire, and was engaged in several historical subjects, as well as portraits. He painted an altar-piece for the principal church at Hull, and a picture of Moses receiving the Law, for St. Peter's church at Leeds. His best performance was the staircase at Worksoop. He gave a picture of Diana and Endymion to Painters'-hall. On the death of Laguerre, in 1721, he returned to London, where he died, in 1730.

PARMENTIER, L. This artist engraved a title for the works of Philip Wowermans, with the portrait of the painter at the bottom, from a design by *J. de la Jove*.

PARMIGIANO. See MAZZUOLI.

PARMIGIANO, FABRIZIO. According to Baglione, this artist flourished at Rome in the pontificate of Clement VII. He painted landscape with considerable reputation. In the church of S. Cecilia in Trastevere, are eight large pictures by him, painted in fresco, in which, like some of the landscapes by the Caracci, there is more of the ideal than the natural. The subjects are grandly conceived, and they are touched with great spirit. He died at the age of 45, [in 1600. He is also called *Fabrizio Andrea da Parma.*]

PARODI, [or PARRODI,] DOMENICO. This artist was born at Genoa in 1668. He was the son of Giacomo Filippo Parodi, an eminent sculptor, who observing in him an uncommon quickness and vivacity, bestowed on him an excellent education,

and his progress in literature was considerable. He acquired the first elements of design under his father, and for some time applied himself to the pursuit of sculpture ; but a partiality for painting prevailed, and, according to Ratti, he was sent to Venice, where he entered the school of Bombelli, and became an excellent colourist, by studying the works of Tintoretto and Paolo Veronese. With the intention of improving his style of design, he visited Rome, where he studied with incessant assiduity the works of the most distinguished masters. Of the moderns, he attached himself to the manner of Carlo Maratti, and in the style of that master painted his celebrated picture of S. Francesco di Sales, in the church of the Filippini, at Genoa. [He died in 1740.]

PARODI, [or PARRODI,] OTTAVIO. This painter was born at Pavia in 1659, and was a scholar of Andrea Lanzano. He afterwards visited Rome, where he studied some years. On his return to Pavia he executed several works for the public places in that city, which established his reputation as a respectable painter of history. [He was living in 1718.]

PAROLINI, GIACOMO. This painter was born at Ferrara in 1663. His father dying when he was only five years of age, he was taken under the protection of a maternal uncle, who perceiving his disposition for the art, placed him as a disciple of Cavaliere Peruzzini at Turin, under whose tuition he remained until he was eighteen, when he visited Bologna, and entered the school of Carlo Cignani. He returned to Ferrara a little time previous to the death of Aurelio Scannavini, who had been his fellow student under Cignani, and finished some pictures left imperfect by that master. Though inferior to Cignani in the grandeur of his conception, and his masterly conduct of the chiaro-scuro, he sustained the credit of his school by the elegance of his design, and the suavity of his colouring, particularly in his carnations. He was unusually successful in the design of his female figures and children. His bacchanals and festive dances remind us of the playful elegance of Albano. His pictures of those subjects are to be found in almost every collection at Ferrara. Of his historical works, the most considerable are, the Last Supper, in the cathedral at Ferrara ; and his celebrated fresco, representing St. Sebastian with a glory of angels, in the church dedicated to that Saint, at Verona. He was the last eminent painter of his country, and "with him," says Lanzi, "was buried the glory of the Ferrarese school." He died in 1733. [According to Zani, he was born in 1667, and died in 1737. He was also called *Giacomo Filippo.*]

PAROLINI, PIO. According to Ab. Titi, this painter was a native of Udine, though he chiefly resided at Rome, where he was received into the Academy, in 1678. He painted the ceiling of one of the chapels in S. Carlo al Corso, representing an allegorical subject, which was ingeniously composed, and well coloured.

PARONE, FRANCESCO. According to Baglione, this painter was born at Milan near the end of the fifteenth century. He was the son of an obscure artist, from whom he learned the first rudiments of design. At an early age he visited Rome, where he had the good fortune of being taken under the protection of the Marquis Giustiniani, when he had the advantage of studying the celebrated works of art in that distinguished collection, and of contemplating the admirable productions of the great masters

at Rome. In the church of the monastery of S. Romualdo, is an altar-piece by this master, representing the Martyrdom of a Saint of that order; a grand composition of many figures. He died at Rome in the prime of life, in the year 1634.

PARR, R., an English engraver, who flourished about the year 1740. He was of little celebrity, and was chiefly employed by the booksellers in portraits and book plates. Among others, we have the following portraits by him:

Maria Louisa, daughter of Charles II.

John Fisher, Bishop of Rochester.

William Becket, prefixed to his Chirurgical Observations, 1740.

[*Remi* or *Remigius Parr*, was an architectural designer and engraver. He was born at Rochester in 1723, and published a View of London from Westminster bridge in 1737, and others of a similar kind. He was living in 1750.]

PARROCEL, JOSEPH, an eminent painter of battles, born at Brignoles, in Provence, in 1648. He was the son of Bartholomew Parrocel, a painter of little note, who had instructed him in the first elements of the art, but he died when his son was only fourteen years of age. Without the assistance of any other instructor, he went to Paris, where his lively disposition, and a progress in the art unusual at his age, recommended him to the notice of some of the most distinguished artists, who aided him with their advice, and recommended him to visit Italy. On his arrival at Rome, he found the works of Borgognone in the highest estimation; and he had the good fortune to be admitted into the school of that distinguished artist. After a residence of some years at Rome, he visited Venice, where he improved his system of colouring, which at that time partook of the dark and cold style of Cortesi, by studying the works of the best Venetian masters. Such was the encouragement he experienced, and the homage paid in that city to his talents, that he had entertained a project of establishing himself there, when an extraordinary rencontre obliged him to alter his purpose. As he was returning to his apartments, he was assailed on the Rialto by several assassins, posted, as it is believed, by persons jealous of his merit and success, and was indebted to his courage and personal vigour for his escape from so dangerous a dilemma. In 1675 he returned to Paris, and immediately met with public favour and encouragement. He was made a member of the Academy the following year, on which occasion he painted for his picture of reception the Siege of Maestricht, which greatly increased his reputation. He was commissioned by the Marquis de Louvois, to decorate one of the four refectories of the Invalids, with the conquests of Louis XIV., in which he succeeded so much to the satisfaction of that minister, that he was immediately employed in some of the works at Versailles. He became one of the favourite painters of Louis XIV., in whose service he remained until his death. The talents of Joseph Parrocel were not limited to the representation of battles, he was occasionally employed as a painter of history, in which he acquired no mean reputation. He painted several historical subjects for the Hotel de Toulouse, and an admirable picture of St. John in the Wilderness, for the church of Notre Dame, at Paris. His battle-pieces are ingeniously and copiously composed, his design of the figure and horses is correct and spirited, and his touch is marked with a fire and enthusiasm which are admirably adapted to the subjects he represented. He died in 1704.

We have several spirited etchings by this artist, from his own designs; among which are the following:

The Four Times of the Day; *J. Parrocel, inv. et fec.*

Four Battles; *the same inscription.*

A set of forty-eight prints of the Life of Christ.

[For a descriptive account of 90 prints by him, see Dumesnil, tom. iii.]

PARROCEL, CHARLES, was the son of the foregoing artist, born at Paris in 1689, and was first instructed by his father, who dying when he was only sixteen years of age, he was placed under the tuition of Charles de la Fosse, and on leaving that master travelled to Italy, where he studied some years. On his return to France he acquired considerable reputation in the branch of painting in which his father had distinguished himself. Although his battle-pieces and huntings are inferior to those of Joseph Parrocel, his pictures possessed sufficient merit to procure his reception into the Academy at Paris. We have by this artist a set of spirited etchings, from his own designs, representing horse and foot soldiers. He died in 1752. [See Dumesnil, tom. ii. for a description of 37 prints by him.]

PARROCEL, IGNATIUS. This artist was the nephew of Joseph Parrocel, born at Paris about the year 1680. He was apparently his scholar, as he painted similar subjects of battles and huntings, in a style which bears a strong resemblance to that of his uncle. He died at Paris in 1722. [There were two of this name, both born at Avignon; the first Ignatius, the son of Louis, in 1664 according to Zani, in 1688 according to Nagler, and died in 1722; the second Ignatius, son of Peter, died in 1759, or in 1781, according to those authorities.]

[PARROCEL, PIERRE, nephew of Joseph Parrocel, was born at Avignon about 1664, and died in 1739. He was first instructed by his uncle, and afterwards entered the school of Carlo Maratti. His principal work, as a painter, was in the gallery of the Hotel de Noailles, at St. Germain-en-Laye, where he represented the history of Tobit in sixteen pictures; but the Coronation of the Virgin, in the church of St. Mary, at Marseilles, is considered his chef-d'œuvre. He also etched and engraved. His etchings are executed with rare dexterity and infinite spirit, in a style analogous to that of A. Rivalz; but he was not equally successful with the graver. Dumesnil has given a descriptive list of eighteen in the second volume of *Le Peintre Graveur Français*, wherein it will be seen that two of these are attributed by Huber and Rost (who do not mention Pierre) to *Etienne* or Stephen Parrocel; they are a Bacchanalian subject, and Bacchus and Ariadne. The Triumph of Mordecai, attributed also to *Etienne*, is by *J. P. Parrocel*.]

PARROCEL, STEPHEN, [OR ETIENNE], a French painter and engraver, who was apparently a relation of the preceding artists. He was born at Paris about the year 1720. We have several etchings by him, executed in a bold, free style, among which are the following:

A Bacchanalian subject; *from his own design.*

The Triumph of Mordecai; *after J. F. de Troy.*

Bacchus and Ariadne; *after Subleyras.*

[He was the son of Pierre Parrocel: the three etchings quoted are not by Etienne; it is uncertain that he ever engraved. See PIERRE PARROCEL.]

PARRY, WILLIAM. This artist was born in London in 1742. He was the son of Parry, the celebrated blind performer on the Welsh harp, and re-

ceived his first instructions in design in Mr. Shipley's drawing school. He afterwards studied from the plaster-casts in the Duke of Richmond's gallery, and became a pupil of Sir Joshua Reynolds; about which time he also entered the academy in St. Martin's Lane. He was considered at that time a very promising artist, and obtained several premiums from the Society for the Encouragement of Arts, &c. On leaving Sir Joshua he was favoured with the patronage of Sir Watkin Williams Wynne, by whose liberality he was enabled to visit Italy, in 1770, where he remained four years, and, among other things, he painted for his protector a copy of the Transfiguration of Raffaele, at that time in the church of S. Pietro in Montorio. He returned to London in 1775, and in 1776 was chosen an associate of the Royal Academy. Not meeting with the employment he expected, he determined to revisit Rome, in 1778, where he found sufficient encouragement to induce him to remain several years. His ill state of health obliged him to return to his native country, in the commencement of the year 1791; but he only survived his arrival a short time, and died on the 13th of February in that year. There is a small etching by Mr. Parry, about the size of a card, it represents the portrait of his father playing on the harp, and was engraved as a ticket of admittance to a concert. It is now become very scarce.

PARS, WILLIAM, was born in London about the year 1742, and was educated in the rudiments of the art in Shipley's drawing school. He afterwards frequented the Academy in St. Martin's Lane; and in 1764 obtained the third premium, of twenty guineas, for historic painting. According to Edwards, "the Dilettanti Society having at that time determined to employ a portion of their accumulated subscriptions in the cultivation of elegant literature, they resolved to send some persons into Greece, to make further researches among the remains of antiquity, which are still to be found in Ionia, for which purpose the following gentlemen were selected: The Rev. Dr. Chandler, of Oxford, was appointed to the literary department; to Mr. Revet was assigned the architectural inquiries; and Mr. Pars was chosen the draughtsman." On this expedition he was absent about three years, and some time after his return he was engaged by the late Lord Palmerston to accompany him in a tour through Switzerland and Italy, to make drawings of the most remarkable views and antiquities. In 1770 he was elected an associate of the Royal Academy; and in 1774 the Dilettanti Society having determined to send an artist to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, Mr. Pars was made choice of on the occasion, and arrived at Rome in 1775. He continued his studies in Italy until the autumn of the year 1782, when he died of a fever, aged about 40. Several of his views that were made in Greece have been engraved by Mr. Byrne; and some of those in Switzerland and Italy have been executed in aquatinta by Mr. Paul Sandby.

PASINELLI, LORENZO. This painter was born at Bologna in 1629, and was first a scholar of Simone Cantarini, but afterwards studied under Flaminio Torre, whose school he left at an early age. He afterwards visited Venice, where the brilliant and ornamental style of Paolo Veronese induced him to follow him as a prototype. His imitation was, however, neither mean nor servile; he adopted his splendour and magnificence, but the airs of his heads, and the disposition of his colours,

he acquired from another source. His genius naturally led him to rich, copious, and spirited compositions. Such are his pictures of Christ's Entry into Jerusalem, at the Certosa at Bologna; and the history of Coriolanus, in the Palazzo Ranuzzi. These sufficiently establish his claim to a novel and fervid invention, a spirited execution, and a certain machinal facility, which is never the portion of mediocrity. It will, however, be acknowledged, that his attitudes are occasionally strained, and that he sometimes too nearly resembles Paolo in his pompous and fantastical habiliments, and in his neglect of costume. These defects are particularly discernible in his picture of St. John preaching in the Wilderness, which occasioned his rival Taruffi to remark, that instead of a desert in Judea, the scene reminded him of the Piazza di S. Marco at Venice. He sometimes moderated this fire according to the subject, as appears in his picture of the Holy Family, in the church of the Barefooted Carmelites, in which he appears to have imitated the grace and elegance of Albano. He was more employed for private collections than for the public edifices, though there are several of his pictures in the churches at Bologna, of which one of the most esteemed is the Resurrection, in the church of S. Francisco. He died in 1700. We have the following etchings by this artist, from his own designs:

St. John preaching in the Wilderness; fine.

The Martyrdom of several Saints.

[It was a mistake of Basan to say that Pasinelli was an engraver. The two prints mentioned above are by *Lorenzini*, a scholar of Pasinelli, and are described by Bartsch as his in *P. G.* tom. xix. pp. 415—417, Nos. 6 and 8. They are both after pictures by Pasinelli.]

PASQUALI, FILIPPO. This painter was a native of Bologna, and a scholar of Carlo Cignani. He flourished about the year 1680, and, in conjunction with Marc Antonio Franceschini, painted several fresco works at Bologna and Rimini. There are some of his paintings in the portico of the Serviti, at Bologna; and Lanzi makes more honourable mention of his pictures in the church of S. Vittore, at Ravenna. [He was a native of Forli, where Cignani resided for some years, but being one of his scholars he is reckoned among the Bolognese painters. The time of his death is not mentioned.]

PASQUALINI, or PASCALINI, GIOVANNI BATTISTA, an Italian painter and engraver, born at Cento, near Bologna, about the year 1600. He frequented for some time the school of Ciro Ferri; but it does not appear that he arrived at great eminence as a painter. We have several etchings by this artist, principally after Guercino, his countryman, in which he endeavoured to imitate with the point the bold and masterly pen drawings of that master, but he did not possess a sufficient command of his instrument to accomplish it with much success. He frequently signed his plates *J. B. Centensis*. We have, among others, the following prints by him:

St. Felix kneeling before the Virgin and Infant; *after L. Caracci*.

St. Diego working a Miracle; *after Ann. Caracci*.

The Death of St. Cecilia; *after Domenichino*.

The Aurora; *after Guido*.

SUBJECTS AFTER GUERCINO.

Christ dictating the Gospel to St. John.

The Resurrection of Lazarus.

Christ giving the Keys to St. Peter.

Christ taken in the Garden.

Angels showing Mary Magdalene the Instruments of the Passion.

Christ with the Disciples at Emmaus.
The Incredulity of Thomas.
The Virgin and Infant, with an Angel presenting Fruit.
The Virgin and Infant, to whom St. John presents an Apple.
St. Charles Borromens.
St. Felix resuscitating a Dead Child.
Tancred and Erminia.
Tithonus and Aurora.


[There are but few particulars respecting him; Nagler gives a list of his prints, forty in number: the earliest is dated 1619, and the latest 1630.]

PASQUALINO, DA VICENZA. See ROSSI.

PASQUIER, JOHN JAMES, a French engraver, born at Paris about the year 1736. He was a pupil of Lawrence Cars, and has engraved several plates after the French painters, and a variety of vignettes and other book plates. Among others, we have the following by him:

Arion upon the Dolphin; *after Boucher*.
Two Pastoral Subjects; *after the same*.
The Graeces; *after C. Vanloo*.
A set of Twelve Academical Figures; *after Natoire*.

[It is probable that he was born earlier than 1736. Zani says he operated in 1740, and Nagler quotes a print by him dated 1748. He died in 1784.]

PASS, or PASSE, CRISPIN DE, the ELDER. This eminent artist was born at Utrecht about the year 1560. He is said to have been instructed in engraving by Theodore Cuernherth. He was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting it. This particularly appears from his being at the expense of setting forth *Holland's Herologia*, which is expressly stated to be published, *Impensis Crispini Passe*. He applied himself very early in life to the study of design, as appears from the preface to his drawing-book, published in 1643 at Amsterdam, in Italian, French, and Dutch, entitled *Della Luce del dipingere e disegnare*, in which he mentions his intimacy with the most celebrated masters of the time. Freminet, Rubens, A. Bloemart, P. Moreelze, and P. Vander Berg, were among his friends and encouragers. His talents recommended him to the notice of Prince Maurice, who sent him to Paris, where he taught drawing, in the academy of M. Pluvinel, riding-master to Louis XIII., on which occasion he published his celebrated set of prints, entitled, *Instruction du Roi en l'exercice de monter à cheval, par Messire Antoine de Pluvinel*. The plates represent the different exercises of the horses, the manner of tilting at the barriers, &c. In these are introduced the portraits of Louis XIII., the Duke de Bellgarde, and many of the great personages of the court. At what time he came to England is not clearly ascertained, but as none of his prints, engraved here, are dated later than 1635, it is probable that he quitted this country soon after that period. The plates of Crispin de Pass are executed entirely with the graver, in a neat, clear, and original style; and though there occasionally appears somewhat of stiffness and formality, his prints, especially his portraits, possess great merit. Many of them he designed from the life, and the greater part of his historical, and other subjects, are engraved from his own compositions. He succeeded best in figures of a small size. He usually marked his plates with a cipher composed of an S, a V, and a P, joined together thus, . His prints are very numerous.

The following is an ample list of those most esteemed;

ENGLISH PORTRAITS.

Queen Elizabeth, sumptuously attired, with the Crown, Sceptre, and Globe; *after Isaac Oliver*.
A Head of the same Queen; oval.
James I. with the Sceptre in his hand.
James I. with a Hat and Ruff; oval.
Anne of Denmark, his consort; the same.
Henry, Prince of Wales; oval.
Charles, his brother, afterwards Charles I.; the same.
Frederick, Count Palatine, consort of Princess Elizabeth.
Elizabeth, daughter of James I., his wife.
Sir Philip Sidney.
The Earl of Essex on horseback.
Thomas Percy, the conspirator; scarce.

FOREIGN PORTRAITS.

Henry IV., King of France.
Mary of Medici, his Queen.
Philip II., King of Spain.
Henry Frederiek, Prince of Nassau.
Albert, Archduke of Austria, and Maurice, Prince of Nassau, on horseback.
Louisa Juliana, Countess of Nassau; circular.
Andrea Doria, Genoese Admiral.
Adolphus, Baron of Schwartzenberg.
Alexander Farnese.
A set of fourteen Portraits of Women, with a frontispiece, entitled, *Speculum illustrium feminarum*.

SUBJECTS FROM HIS OWN DESIGNS.

Adam and Eve.
Susanna and the Elders.
Three small circular plates of Busts, representing Faith, Hope, and Charity; fine.
Cleopatra.
Herules strangling Anteus.
The Inside of a Tavern, with Men and Women quarrelling; *C. van Pass, inv.* 1589. One of his earliest prints.
The Seven Liberal Arts.
The Nine Muses.

SUBJECTS AFTER VARIOUS MASTERS.

The History of Tobit, in six plates; *after M. de Vos*.
The Twelve Months, in twelve circular plates; *after the same*.
The Four Evangelists, in four plates; *after Geldorp Gorcius*; very fine.
The Angels appearing to the Shepherds; *after A. Bloemart*.
The Crucifixion; *after Jod. de Winghe*.
The Judgment of Paris; *after C. vanden Broeck*.
The Siege of Troy; *after the same*.
A set of four Landscapes, with figures; *after J. Breughel*.

[Considering the multiplicity of his works, and the eminent position he occupied among the engravers of the sixteenth and seventeenth centuries, it is surprising that there should be such uncertainty and discrepancies in the several writers concerning Crispin de Passe, the elder. Not only the place, but the time of his birth is differently reported. Some say he was born at Coln; others at Armuyde, in Zeelande; others at Utrecht: and the year varies from 1540 to 1560. As he was instructed by Koornhaert, or Coornhaert, who was born in 1522 and died in 1590, and was on terms of intimacy with the masters mentioned in the text, and, above all, as his first dated work is 1589, it may be reasonably concluded that 1560 is the most probable year of his nativity. The date of the publication of his "Drawing Book," 1643, makes him an octogenarian, and later than that there is no account of him. Nagler has given a copious list of his works; but his account of the artist's life is not more satisfactory than that given by Füssli and others.]

PASS, or PASSE, CRISPIN DE, the YOUNGER, was the eldest son of the preceding artist, born at Utrecht about the year 1585, and was instructed in the principles of drawing and engraving by his father. Whether he died young, or did not long continue the profession, does not appear, but we

have only a few engravings by him, among which are the following :

PORTRAITS.

Frederick, Elector Palatine; inscribed, *Crispin Passeus, jun. fig. et sculps.*; oval.
Johannes Angelius Werdenhagen; *C. de Passe filius, fec.* 1600.

SUBJECTS.

Three, of a set of four plates of the History of the Rich Man and Lazarus; the fourth was engraved by his father.

[There are discrepancies respecting this artist's birth. Some place it in 1570, others in 1576; but neither of these dates is consistent with that of the birth of his father. Zani says he flourished as late as 1659: he quotes an inscription, "*avec privilege du Roy 1659. C. de Pas inven. et fecit—Crisp. Passeus Junior Sculptit.*" Nagler gives a list of his works, but does not mention this. One in the list, Pope Paul, is inscribed "*Crispinus Passaeus senior inv. et ecc., junior sculp. aetatis 17;*" but no date. He had a son, Simon de Passe, who resided at Copenhagen, probably with his uncle of the same name, but no particulars of him are recorded, except that he engraved a portrait of Frederick III., King of Denmark; an *Ecce Homo*, in 1639; and a *Woman with three Children*, in 1643.]

PASS, or PASSE, WILLIAM DE, was the second son of Crispin de Pass the elder, born at Utrecht about the year 1590, and was also instructed by his father, under whom he became a very eminent artist. It is probable that he came to England with the elder Pass, where he resided the greater part of his life, and where he engraved his best plates. His prints are very numerous; the most esteemed of which are his portraits, which are highly valued, and many of them very scarce. He sometimes

marked his plates with the cipher **W**. The following are his principal works :

PORTRAITS.

James I. and his Family, inscribed *Triumphus Jacobi Regis Augustae que ipsius prolis*; scarce.

James I. with Henry Prince of Wales. After the death of that prince the face was erased, and that of Charles his brother substituted in its place.

Robert Dudley, Earl of Leicester; oval, with the cipher. George Villiers, Duke of Buckingham, on horseback, with shipping in the back-ground; scarce.

Robert Devereux, Earl of Essex, on horseback; scarce. Frances, Duchess of Richmond and Lenox; very highly finished, inscribed *Anno. 1625. insculptum Guliel. Passeo Londinum.*

Sir John Haywood, *W. Pass, f.*

Sir Henry Rich; very fine.

Darcy Wentworth, 1624.

The King and Queen of Bohemia, with four of their children, inscribed *Will. Pass, fecit, ad vivum figurator.* 1621.

The Palatine Family, in which the youngest child is playing with a rabbit; without the name of the engraver.

He also engraved some devotional and other subjects, which possess considerable merit, though inferior to his portraits. [Here again there are variances. His birth is placed in 1572, in 1580, and in 1590. Nagler has omitted several of the prints of the above list, but added a few others, among which are Oliver Cromwell and George Duke of Saxony, both on horseback. Zani says William de Passe operated in 1640; but, if he engraved Cromwell's portrait, it is probable that he lived till about 1660.]

PASS, or PASSE, SIMON DE. This artist was the youngest son of Crispin de Passe the elder, and received his instruction from his father. He

resided about ten years in England, where he engraved several fine portraits, the earliest of which is dated 1613, and on leaving this country he entered the service of the King of Denmark. He was employed by Nicholas Hilliard to engrave counters of the English Royal Family. Of his numerous prints, his portraits are the most estimable, although he engraved several sacred subjects, frontispieces, and other book ornaments, which are very neatly executed. He sometimes marked his plates with the cipher **P**. The following are his most esteemed prints;

PORTRAITS.

Queen Elizabeth; whole length.

James I. crowned, sitting in a chair.

The same, with a hat.

Queen Anne, on horseback, with a View of Windsor; scarce.

The same; dated 1617.

Prince Henry with a lance.

Philip III., King of Spain.

Maria of Austria, his daughter, the intended bride of Charles I.; scarce.

The same, as sister of Philip IV.; very fine.

General Edward Cecyll, son to the Earl of Exeter; very scarce.

George Villiers, Duke of Buckingham. 1617, when Earl. The same, when Marquis. 1620.

Robert Carr, Earl of Somerset.

Frances Howard, Countess of Somerset.

Francis Manners, Earl of Rutland.

Thomas, Earl of Arundel; *after Mirevelt.*

Sir Walter Raleigh.

Sir Thomas Smith, Ambassador to Russia.

William, Earl of Pembroke; *after Van Somer.*

Richard, Earl of Dorset.

Archbishop Abbot, with a View of Lambeth.

Robert Sidney, Viscount Lisle; scarce.

Charles, Earl of Nottingham.

Mary Sidney, Countess of Pembroke; scarce.

Henry Wriothesley, Earl of Southampton.

Edward Somerset, Earl of Worcester.

Count Gondomar, Ambassador from Spain; very fine.

Frederick Henry, Prince of Orange, inscribed *Liberum Belgium*; very fine.

Four whole-length Portraits of the Dukes of Burgundy—John the Intrepid, Philip the Bold, Philip the Good, and Charles the Rash; etchings; scarce.

[Like the preceding, there are differences among writers respecting the time of his birth, and also the place of his nativity. Some say he was born in 1574, others in 1581, either at Coln or at Utrecht. It is said above that his earliest portrait is dated 1613. If either of the foregoing dates be the true one, he did not evince the same precocity as the other members of his family. Zani quotes an inscription: "*Sereniss. Damae Norvegiae ecc. Regis Sculptor Simon de Pas sculpsit Anno 1643;*" and Nagler mentions two prints, Danish portraits, dated 1644. It is probable that he died about that time in Denmark.]

PASS, or PASSE, MAGDALENE DE. This ingenious lady was the daughter of the elder Crispin de Pass, and learned the art of engraving from her father. She executed some small plates, in imitation of the neat, finished style of Count Goudt, which, though inferior to the prints of that nobleman, possess considerable merit; and also engraved a few portraits. She sometimes used the cipher

M. Among others, we have the following prints by her:

PORTRAITS.

Her own Head; scarce.

Catherine, Duchess of Buckingham, with a feather in her hand.

VARIOUS SUBJECTS.

The Wise and the Foolish Virgins; *after Elsheimer*; fine and scarce.

The Four Seasons; *after the designs of her father*.

Cephalus and Procris.

Salmacis and Hermaphroditus.

Latona changing the Lycian Peasants into Frogs.

Alpheus and Arethusa.

A pair of Landscapes; *after Roland Savery*.

A pair, one a Storm with a Shipwreck, and the other a Landscape with a Windmill; *after A. Willeres*; fine.

[Magdalene de Passe is in the same state of uncertainty as her brothers, with regard to her age. As far as her sex is concerned, perhaps biographers might not think themselves justified in being too particular; and the writers who say she was born in 1583 (and they are the majority) may be allowed to be better informed than those who place her birth in 1576. The print of Salmacis and Hermaphroditus is dated 1623, as is also that of Alpheus and Arethusa; but whether they were early or late performances is not said, nor is the date of her decease recorded. Nagler has added a few prints to the list given above.]

PASSERI, ANDREA. This painter was a native of Como, in the Milanese, and flourished about the year 1505. In the cathedral of his native city is a picture of the Virgin, surrounded by the Apostles, in which the heads are of a tolerable expression, but the hands and draperies are dry and stiff, unworthy of the era in which it was painted, in 1505.

PASSERI, GIOVANNI BATISTA, was born at Rome about the year 1610, and is reported by Lanzi to have been a friend of Domenichino, and a follower of his style. In the church of S. Giovanni della Malva, at Rome, is a picture by him of the Crucifixion; but his works are more frequent in private collections than in public edifices. He sometimes painted pictures of dead game, birds, &c., touched with great spirit, of which there are several in the Palazzo Mattei. In the Academy of St. Luke is a portrait of Domenichino, painted by Passeri, and placed there at the death of his friend, whose funeral oration he pronounced. Lanzi ranks this artist among the most correct of the Italian writers on art. His principal work is entitled *Vite de Pittori, Scultori, e Architetti, che hanno lavorato in Roma, e che son morti dal 1641. al 1673*. He died in 1679. [Zani says he was born in 1618; but this does not accord with what Passeri says of himself, "that he did not take up painting until comparatively late." He was employed by Canini, in the Villa Aldobrandini, in 1635, when, according to that date, he would have been only 17 years old. He was president of the Academy of St. Luke, in 1641, when Domenichino died. At the close of his life Passeri entered into holy orders, and in 1675 obtained a benefice in the college of Sta. Maria in Via Lata.]

PASSERI, GIUSEPPE, was the nephew of the preceding artist, born at Rome in 1654, and, according to Pascoli, was a favourite disciple of Carlo Maratti, of whose style he was one of the most successful followers. His principal works at Rome are his picture of the Conception, in the church of S. Tommaso in Parione; and one of the laterals to the picture of the Baptism, by Maratti, in the Vatican, in which he has represented St. Peter baptizing the Centurion, which has been executed in mosaic, and the original placed in the church of the Conventuali at Urbino. At Pesaro is one of his most esteemed works, representing St. Jerome meditating on the Last Judgment. He died in 1714.

PASSERO, or PASSARI, BERNARDINO, an Italian painter and engraver, who flourished at

Rome about the year 1580. As a painter, he appears to have adopted the style of Taddeo Zuccaro. He is, however, more known as an engraver than a painter. We have a considerable number of prints by him, consisting chiefly of devout subjects, from his own designs. They prove him to have possessed a ready and fertile invention, but his design is incorrect, and the airs of his heads are neither beautiful nor expressive. He sometimes signed his plates with his name at length, and sometimes used the cipher **P**. Among others, we have the following prints by him:

The Holy Family, in which the Virgin is attired as a Bohemian.

A set of several plates of the Life of St. Bruno. Several Madonnas, and other subjects.

[There is no proof that *Bernardino Passero*, or rather *Passeri*, was a painter. The similarity of names, the proximity of the time in which he flourished with that of *Bartolomeo Passerotti*, induced a belief that they were one artist; and as it was added, that he adopted the style of Taddeo Zuccaro, equally applicable to Passerotti, that belief was confirmed. But Bartsch has exploded that notion, and reinstated Passeri in his rights as a designer and engraver. He has given a list of 78 etchings by him, with full descriptive particulars, in P. G. tom. xvii.]

PASSEROTTI, BARTOLOMEO. This painter was born at Bologna about the year 1540. He was first a scholar of Giacomo Barocccio da Vignola, but afterwards he became the disciple and coadjutor of Taddeo Zuccaro. He resided in the early part of his life at Rome, where he painted some pictures for the public edifices, of which the most esteemed is the Martyrdom of St. Paul, in the church of S. Paolo alle Tre Fontane. On his return to Bologna, he painted a great number of altar-pieces for the churches, of which the most celebrated are the Adoration of the Magi, in S. Pietro; the Annunciation, in S. Martino Maggiore; and the Virgin on a throne, surrounded by St. John the Baptist and other Saints, in S. Giacomo Maggiore; painted in competition with the Caracci, and which excited their admiration and applause. His works are very unequal, as he frequently sacrificed correctness and refinement to his desire of gain, and to the indulgence of an uncommon facility of hand. He was the founder of a respectable academy at Bologna, and counted among his disciples, Francesco Vanni, Agostino Caracci, and other distinguished artists. B. Passerotti particularly excelled in portrait painting, and was considered little inferior to Titian in dignity of character and gracefulness of attitude. He died in 1595.

[As former writers had erroneously attributed the etchings of Passero to Passerotti, so Bryan has withheld from him what is justly his due. Bartsch speaks highly of his ability as a designer with the pen, and the freedom and boldness of his manner of engraving. He says that his prints have at all times been sought for both by artists and connoisseurs, and that they are become very rare: the richest collections often possess only two at most. He enumerates and describes fifteen pieces by him; two mentioned by Gori and Rost, and one doubtful; but he does not consider the catalogue complete. According to Zani, who also describes Passerotti as a designer and engraver, he was born about 1530, and died in 1592: Bartsch agrees in the date of his death.

A list of Passerotti's etchings, as given by Bartsch, Peintre Graveur, tom. xviii.

1. The Chastity of Joseph; *after Parmigiano.*
 2. The Visitation; *after F. Salviati.*
 3. The Virgin, with the infant and St. John, marked P. F.
 4. A similar subject, with the letters B. P.
 5. The Virgin sitting on the ground, with the infant Jesus on her knees; signed B. PASAROT.
 6. Jesus Christ holding a banner; B. PASAROT. This and the five following are supposed to be part of a suite of thirteen, representing Christ and his Apostles.
 7. St. Peter. The letters B. P. on the left at bottom.
 8. St. Andrew. B. PASAROT at bottom.
 9. St. John the Evangelist. B. PASAROT at bottom.
 10. St. Bartholomew. B. PASAROT at bottom.
 11. St. Paul. The letters B. P. on the right at bottom.
 12. Religion, represented by a woman seated, and surrounded by the sun. The letter B. on the right at bottom.
 13. Painting, represented by a young Female with Wings. The letters B. P. on the right at bottom.
 14. A young Woman in Bed. B. PASSAROTO written backwards, the letter B. reversed and joined to the P.
- P.**
15. The Sacrifice, in which there are eight figures. The letters B. P. on the left at bottom.

A Charity, mentioned by *Gori.*

The Marriage of Isaac and Rebecca; *after Perugino;* mentioned by *Rost.*

A Holy Family, doubtful.

St. Peter delivered from Prison by an Angel. St. Peter is seated, and the Angel, without wings, has placed the left hand on Peter's shoulder, and directs the way with the right. At the bottom in the corner are the letters B. P.

Zani mentions this print in vol. ix. parte seconda, of his Enciclopedia. He also says that he is called *il maestro al Passero*, (the master of the Sparrow,) from having used a sparrow between the letters B. P. as his *rebus* or mark; but it does not appear on any in the foregoing list, nor has it been discovered by Brulliot. Such a mark would be equally applicable to *Bernardino Passero*, if not more so; but Bartsch does not mention it.]

PASSEROTTI, TIBURZIO, was the eldest son and the disciple of the preceding artist, born at Bologna in 1575. He painted history and portraits, in the style of his father. Of his works in the public edifices at Bologna, the following are the most deserving of notice. In the church of S. Maria Mascarella, a picture of the Assumption; in S. Cecilia, St. Francis and St. Jerome kneeling before the Virgin; in S. Cristina, the Annunciation; and in S. Giacomo Maggiore, the Martyrdom of St. Catherine, his most celebrated performance. He died at Bologna, in the prime of life, in 1612. [Zani designates him an *amateur painter.*]

PASSEROTTI, VENTURA, the fourth son of Bartolomeo, was born at Bologna about 1586. He was instructed by his father, and assisted by his brother Tiburzio. He, however, chiefly delighted in making drawings with the pen of imaginary subjects, wherein he aspired to express the proportions of the naked figure, and the muscular actions in the grandioso style of Michael Angelo. His practice as a professed painter was confined to portraiture, in which it is said that he was equal to any of his contemporaries. There is no account of any public work by him. He died in 1630.]

PASSIGNANO, CAVALIERE DOMENICO CRESTI, called. This painter was born at Passignano, near Florence, in 1558. He was first a scholar of Batista Naldini, but afterwards studied under Federigo Zuccaro, to whose style his manner is more con-

formable. He resided some time at Venice, and was so fascinated with the works of the great masters of that school, that, according to Boschini, he used to observe, that whoever had not seen Venice, could not hope to become a painter. Though neither select in his forms, nor correct in his design, he is ingenious and abundant in his compositions, and in the splendour of his habiliments, and the richness of his architecture resembles more the style of Paolo Veronese, than any other of the Florentine painters. He sometimes reminds us of Tintoretto, in the strained attitudes of his figures, and, like that master, painted many of his pictures with so thin and oily a substance in colouring, that several of both their works have already perished. Such has been the fate of his picture of the Crucifixion of St. Peter, and the Presentation in the Temple, painted for the Basilica of St. Peter, in the pontificates of Paul V. and Urban VIII. There are, however, some of his pictures remaining, which are painted with an excellent *impasto* of colour. Of these may be mentioned a dead Christ, in the Capella di Mondragone at Frascati; a Descent from the Cross, in the Palazzo Borghese, at Rome; and Christ bearing his Cross, in the Collegio S. Giovannino at Florence. He died in 1638. [He was one of the most influential of those painters who contributed towards the reform of the Florentine school by improving the taste for colour, and rendering the mannered anatomical school less popular. He was the friend and associate of Cigoli, and is said to have been the master of Ludovico Caracci while in Florence.]

PASTI, MATTEO, an old Italian engraver, who flourished about the year 1470. He executed a set of prints for a folio volume, entitled *De Re Militare*, by R. Valturinus, published at Verona in 1472. [He was a native of Verona, and flourished from 1446. He was a painter, sculptor in bronze and marble, medallist, and gem engraver. Neither the year of his birth nor his death is correctly ascertained.]

PASTILL, J. DE, a French engraver, who appears to have been chiefly employed in copying the prints of other artists, which he did in a very indifferent manner. Among other plates of that description, we have the Murder of the Innocents, after the engraving by *Louis Audran;* from *Le Brun.*

PASTORINI, B., a modern Italian engraver, who resided in London about the year 1770. He engraved some plates in imitation of the style of Bartolozzi, assisted by his instruction. We have, among others, the following by him:

L'Allegro; *Angel. Kaufman, pinx. B. Pastorini, fec.*

Il Penseroso; the companion.

A View of London; *from his own design.*

Guntherus and Griselda; *J. F. Rigaud, pinx. B. Pastorini, fec.*

Griselda returning to her Father; the companion.

PATAROL, LAWRENCE. This artist engraved some book plates, and among them a frontispiece for a book of coins, published at Venice in 1702.

PATAS, JOHN BAPTIST, a French designer and engraver, born at Paris in 1744. He has engraved several small plates after various French painters, and from his own designs; among which are the following:

The Judgment of Paris; *after Queverdo.*

The dangerous Model; *after the same.*

Henry IV. permitting Provisions to enter Paris whilst he was besieging it; *after Careme.*

An allegorical subject on the Accession of Louis XVI. to the throne of France; *from his own design.*

[He was born in 1748, and died in 1817, according

to Nagler. He engraved several of the plates for the Galleries de Florence and Orleans, Musée Français, Cabinet Poullain, and other works of importance. Nagler has given a list of his principal plates.]

PATAVINUS. See **AVIBUS.**

PATCH, THOMAS, an English engraver, who flourished about the year 1770. He engraved a set of twenty-six plates, from the pictures of *Masaccio*; dated in that year. [He engraved also *after Giotto, Frà Bartolomeo*, and other old Italian masters. He spent much of his time in Italy, and probably died there after 1772.]

PATEL, a French landscape painter, who flourished about the year 1680. It is not known by whom he was instructed in the art, but he appears to have visited Rome, from the subject of his pictures, which generally represent views in the vicinity of that city. He had evidently adopted the fine style of Claude Lorraine, and in some of his works has not been unsuccessful in his imitation. The scenery of his pictures is grand and striking, and his distances retire with a pleasing degradation. His landscapes are usually embellished with the ruins of ancient architecture, and decorated with figures correctly drawn, and touched with spirit. His skies are clear and brilliant, and his verdure is fresh and agreeable, though occasionally too green and monotonous. Though unequal to his admirable model in the purity of his aerial tints, and the grandeur of his compositions, the works of Patel possess sufficient merit to entitle him to an eminent rank among the landscape painters of his country.

[Patel, the elder, was born, according to Einigen, in 1648, and, according to Andern, in 1654. He was killed in a duel in 1703, says Dumesnil, in 1705, says Nagler. He is sometimes called *Peter*, sometimes *Paul*; but Dumesnil asserts that he signed the greater part of his pictures with his name followed by the year, and preceded by a monogram composed of the letters APT, and he marked the two prints etched by him AP. PATEL, *in. et fecit*. It is strange, therefore, that his real name is not known. Felibien calls him *Patel* only. His pictures are not uncommon in England; the editor has examined many, but none with the name and date. The two prints described by Dumesnil are a Landscape with Architectural Ruins, and the View of a Forest, with Travellers. His son, who is called *Bernard*, imitated his manner of painting, but is very inferior to his father. Some of his pictures have been engraved by Daullé, Vivares, Benezech, and others.]

PATENIER, JOACHIM. This painter was born at Dinant, in the principality of Liege, in 1480. He chiefly resided at Antwerp, where he acquired considerable reputation as a landscape painter, and was admitted a member of the Academy there in 1515. His pictures are usually of a small size, very highly finished, in a laboured style, into which he generally introduced a great number of small figures, designed with tolerable correctness, and neatly touched. He also painted huntings and battles, which, at that early period, were held in considerable estimation.

[The date of the birth of Joachim Patenier is not accurately known; several writers of credit place it in or about 1490. He was one of the first of the Flemish painters who painted landscapes independent of history. Many of them exist, and justify the commendations of Van Mander, considering them as the earliest productions of that class, of his country. In most of them will be found a small clownish

figure, naturally employed, but indecently exhibited. Some historical pictures are attributed to him; but they should be received with caution. Those that are, perhaps, least liable to doubt are in the gallery at Vienna; one in the possession of Melchior Wijntges at Middelbourg, representing a battle, so delicately wrought that no miniature can surpass it in the finishing; and one that was in the late William Beckford's possession, the Offering of the Wise Men, which Waagen pronounces to be one of the best pictures of this master for colouring and execution. He was a man of very low, dissolute habits; yet he was the painter which the elegant-minded and sensitive Albert Durer found to be the most agreeable of all the Flemish artists, and with whom he formed the closest intimacy; Albert painted his portrait. It is said that Patenier died in 1548, but of this there is no certainty.]

PATER, JOHN BAPTIST, a French painter, born at Valenciennes in 1695. He went early in his life to Paris, where he became a scholar of Anthony Watteau; and under the tuition of that master, distinguished himself as an excellent colourist, though a negligent and incorrect designer. He painted similar subjects to those of Watteau, representing balls, gallant assemblies, and pastorals; but he is very inferior to him in the spirited touch of his pencil, and in the expression of his heads. He died in 1736.

PATIGNY, GIOVANNI, an Italian engraver, who flourished about the year 1650. He executed a few plates, in which he appears to have imitated the style of Agostino Caracci, but with little success. Among others, is a print of the Virgin and infant Christ, with St. John; *after Annibale Caracci*. The drawing is not very correct, and the effect feeble and heavy. [He was a Frenchman, and flourished from 1650 to about 1670.]

[PATIN, JACQUES. This artist, who was painter in ordinary to Henry III. of France, and to his Queen, Louise de Lorraine, had been entirely forgotten till Robert Dumesnil rescued him from the gulf of oblivion. He was employed by the queen to paint the decorations necessary for a masque, or ballet, given by her on the marriage of her sister Marguerite de Vaudemont with the Duke de Joyeuse, in 1581; and he acquitted himself as happily as any other painter of the kingdom could have done. The circumstances are related by Baltazarini, called *Beaujoyeux*, valet de chambre to the king and the queen mother, in a book describing the ballet, published conjointly with Patin, in 1582. This book is illustrated with twenty-seven etchings by Patin, executed with the point in a spirited manner. Dumesnil has described them in the seventh vol. of "Le Peintre Graveur Français." They consist of ingenious devices, the greater part with appropriate mottoes. To obtain the whole of these it is necessary to possess the book, which is very rare, and also very precious, as being the record of a right royal and splendid entertainment, to which ten thousand spectators were admitted. It also contains the notes of the airs performed on the occasion, composed by Baltazarini, and by Beaulieu and Salmon, two celebrated musical composers of the time.]

PATON, RICHARD, an eminent English painter of marines and combats by sea, who flourished about the year 1758. Several of his sea-fights have been engraved by Canot, and other celebrated artists; and we have a few etchings by himself, executed with taste and spirit. Among others, are the following:

The Victory gained by the English over the French, 21 September, 1757.

The Engagement of the Monmouth with the Foudroyant, in which the French ship was taken, 28 February, 1758.

The Engagement between the Buckingham and the Florissant, supported by two Frigates, 3rd Nov. 1758.

[He was born in 1720, and died about 1795. His works were very popular, as he painted most of the great sea-fights that occurred during his time. Many of them have been engraved by Woollett, Fittler, Lerpeniere, and Canot.]

PATOUR, JOHN AUGUSTINE, a French engraver, born at Paris about the year 1760. He was a pupil of Hallé and Flipart, and has engraved several plates in a neat style, among which are the following:

The little Lyar; *after Albert Durer.*

Le doux Sommeil; *after Hallé.*

Le doux Repos; *after the same.*

[Hercules and Omphale; *after the same.*]

Two Views of La Rochelle; *after Lallemand.*

[He was born about 1730; and flourished from about 1766 to 1784.]

PATTE, [PIERRE,] a French architect, who is stated by Basan to have engraved several plates of architectural ornaments. [He was born at Paris in 1723, and flourished about 1750 to 1780. He wrote several works on architecture, and engraved some of the plates for Blondel's "Architecture Française;" also Perspective Views, *after Piranesi*; and the Temple of Venus, *after Claude*. It is said that he was living as late as 1812.]

PAUDITS, [CHRISTOPHER.] This artist was a native of Lower Saxony, about the year 1618. After receiving some instruction in design from an obscure German painter, he visited Amsterdam, where he entered the school of Rembrandt, of whom he became one of the ablest disciples. On his return to Germany he was taken into the protection of Albert Sigismund, Duke of Bavaria, in whose employment he remained several years, and for whom he painted some of his finest works. He was also favoured with the patronage of the Bishop of Ratisbon, and distinguished himself as a painter of history and portraits. His historical subjects are well composed, his colouring is both vigorous and harmonious; and his heads, especially those of old men, are marked with dignity and expression. He particularly excelled in portrait painting, in which he was much employed; and his pictures of that description are full of character and life. Sandrart reports, that his death was occasioned by the unfortunate issue of a contest he had engaged in with a contemporary artist, who had challenged him to paint a picture in competition with him. Although the production of Plaudits was greatly superior to that of his rival, the ignorance of the judges giving the preference to the work of his antagonist, their decision affected him so sensibly, that he did not long survive it. [It is supposed that he died in 1666; one of his pictures, marked *C. P.*, is dated 1665. His works are to be found at Munich, Vienna, and other principal cities of Germany.]

PAVIA, GIACOMO. This painter was born at Bologna in 1655, and was a scholar of Antonio Crespi. He painted history with some reputation, and was employed in several works for the churches in his native city; of which the most esteemed are his picture of St. Anne teaching the Virgin to read, in S. Silvestro; and the Nativity, in S. Giuseppe. Lanzi states that he visited Spain, where he distinguished himself. He died in 1740. [Lanzi and Zani place his death in 1750. He may have painted

with the Crespi, Giuseppe and Antonio, father and son; but he was born ten years before the one, and twenty-six years before the other; it is not likely, therefore, that he was pupil to Antonio Crespi. Zani says he was born in 1699; this, if correct, would make it probable. In the *Felsina Pittrice* it is said that he was instructed by *Gio. Gioseffo dal Sole*; this is more in accordance with the first date; still there is this difficulty: G. G. dal Sole was his junior by four years, and was instructed by his father, *Antonio dal Sole*; perhaps he and *Pavia* were fellow pupils.]

PAUL, or DE PAULIS, ANDREW, a Flemish engraver, who flourished about the year 1640. He engraved several plates, among which are the following:

Peter denying Christ; *after Gerard Segers.*

Titian and his Mistress; *after the etching by Vandyck.*

The Tooth-drawer; *after Theodore Roelants.*

[Nagler says he was born in Holland in 1598, and gives a list of his works.]

PAUL, I. S., an English mezzotinto engraver, who flourished about the year 1760, and by whom we have a few portraits, among them that of Mrs. Barry, the actress, *after Kettle*; [Lady Georgiana Spenser and her daughter, *after Reynolds*; and several others.]

PAUL, ROBERT. This artist was probably a native of Scotland. He resided at Glasgow about the year 1762, when he engraved some views of that city. They are neatly executed, and bear the above date.

PAULINI, [or PAOLINI,] GIACOMO, an Italian engraver, who apparently resided at Venice. We have a few prints by him, among which are the following:

St. Peter; probably from his own design, as he has added the word *fecit* to his name.

A View of the Ponte di Rialto, at Venice; [and an alphabet.]

[He was a native of Naples, and flourished about 1600.]

PAULYN, HORATIUS. This painter is introduced by M. Descamps among the artists born about the year 1643. He was a native of Amsterdam, but it is not said under whom he studied. He excelled in painting conversations and gallant subjects, in which he occasionally gave way to a culpable breach of decorum and decency. [According to Balkema, he died in 1686. Some of his pictures are in the manner of Rembrandt. He affected great piety, and exhibited outward signs of devotion, while he painted subjects so gross as caused avowed libertines to blush.]

PAULYN, ISAAC. This artist is called, by Lord Orford, Paling. He was born at Amsterdam about the year 1630, and was a scholar of Abraham Vanden Tempel. He was an eminent portrait painter, and in that capacity visited England, where he resided many years. In 1682 he returned to Holland, and established himself at the Hague, where he met with great encouragement.

PAUTRE, JEAN LE. This eminent artist was born at Paris in 1617. In the early part of his life he was placed with a carpenter and builder, under whom he learned to draw plans and ornamental designs, in which he discovered an inventive genius, and extraordinary facility. He afterwards turned his attention to engraving, both with the point and the graver, and has executed a prodigious number of plates, consisting of architectural decorations, friezes, ceilings, vases, and other ornaments, which,

except a few prints from the drawings of Paolo Farinati, are all after his own designs. He also engraved several historical and devout subjects; but they are inferior to his other plates. He was made a member of the Academy at Paris in 1677, and died there in 1682. The works of Le Pautre, as an engraver, are very numerous, and are so well known, that a detailed account of them will not be deemed necessary. They are usually marked with the initials I. P. or I. le P. The following are his most esteemed prints:

PORTRAITS.

John le Pautre, with a border of flowers, supported by Genii. 1674.
Louis XIV. in a Roman attire. 1684.
John Robert.

VARIOUS SUBJECTS.

A set of ten plates of the History of Moses.
Twenty-two of Mythological Subjects.
Twelve of Landscapes, Views of Gardens and Grottos.
Six plates of Italian Fountains.
Six of Friezes, Mythological Subjects.
Twelve of Antique Vases.
Six plates of Sea-ports and Vessels.
The Sacre of Louis XIV., in the cathedral at Rheims; in three sheets.
The Baptism of the Dauphin.
Two perspective Views of the Canal of Fontainebleau.

[So numerous are the prints of Jean le Pautre, that Mariette reckons them at fourteen or fifteen hundred. Mariette published in 1659, and following years, four small folio volumes, containing about 700 plates, consisting of almost every description of exterior and interior ornament for houses, pleasure grounds, chapels, mausoleums, altars, tombs, fountains, ceilings, chimneys, panels, doors, grottos, façades, &c., a treasury from which much of the *renaissance*, as it is called, of the present time has been drawn.]

[PAVON, IGNATIUS, a scholar of the celebrated Raphael Morghen, who imitated the manner, and copied several of the fine engravings of his master. It is not said when he was born, nor when he died. The following are considered to be his principal works:

Mater Amabilis; *after Sasso Ferrato*.
The Virgin and infant Christ, with St. John, in a landscape; *after Raphael*; but copied from the engraving by *R. Morghen*.
La Madonna del Trono; *after Raphael*.
La Madonna di Foligno; *after the same*.
La Vierge au Papillon; *after the same*.
La Vierge a l'Oiseau; *after the same*; copied after *R. Morghen*.
The Transfiguration; *after the same*; copied after *R. Morghen*.
The Communion of St. Jerome; *after Domenichino*.
St. John Writing; *after the same*.
The Magdalene; *after Schidone*.
Leda; *after Coreggio*: and several others *after Caracci, N. Poussin, &c.*]

PAYNE, JOHN, an English engraver, born about the year 1606. He was a disciple of Simon de Pass, and is considered as the first artist of this country that distinguished himself by the graver. Had his application been equal to his genius, he would have ranked among the first of his profession; but he was indolent and dissipated, and though recommended to King Charles I., he neglected his fortune and his fame, and died in indigence before he was forty, in 1647 or 1648. He engraved portraits, frontispieces, and other book-plates, as well as a variety of other subjects, such as landscapes, flowers, fruit, birds, beasts, &c., but his portraits are the most esteemed of his prints. They are executed entirely with the graver, in a free, open style, and produce a very

pleasing effect. In Mr. Evelyn's *Scultura*, he is commended for his engraving of a ship, which Vertue informs us was the Royal Sovereign, built in 1637, by Phineas Pett. It was engraved on two plates, and when joined, was three feet long, by two feet two inches high. The following are his most esteemed portraits:

Henry VII., prefixed to his *Life* by Lord Bacon.
Henry VIII.
Robert Devereux, Earl of Essex, with a hat and feather.
Sir Benjamin Rudyard; *after Mytens*.
Doctor Alabaster; *after Cornelius Jansen*; scarce.
Hugh Broughton.
Alderman Leate; *after C. Jansen*; scarce.
Roger Bolton. 1632.
Arthur Lake, Bishop of Chichester.
Sir Edward Coke. 1629.
Algernon Percy, Earl of Northumberland.
George Withers, the Poet, with a hat on, [for his Emblems, published in 1635.]
William Shakspeare.
Ferdinand of Austria; *after Vanduyck*.
Count Ernest de Mansfeld.
[Elizabeth, Countess of Huntingdon.]

PAZZI, PIETRO ANTONIO, an Italian engraver, born at Florence about the year 1730. He engraved several portraits of artists for the *Museo Fiorentino*, and various subjects from the pictures in the Florentine Gallery. Among others, we have the following by him:

PORTRAITS.

Francesco Albano, Bolognese Painter; *se ipse pinx.*
Federigo Baroccio, Painter; *se ipse pinx.*
Giacomo Bassano, Painter.
Giovanni Bizelli, Painter; *from a picture by himself*.
Andrea Boscoli, Painter; *the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after L. Cambiasi*.
The Assumption of the Virgin; *after Raffaele*.
The Virgin and infant Christ; *after Vanduyck*.
St. Zanobi resuscitating a dead Person; *after Betti*.
St. Philip refusing the Popedom; *after the same*.
A Sibyl; *after Crespi*.

[Pazzi was born much earlier than 1730. Zani and Nagler say in 1706, which is probably correct; for we find his works in the *Museo Capitolino*, published in 1741; and in Gori's *Museo Etrusco*, printed in 1737. The prints above noted are but a small portion of what he engraved. Nagler gives a good account of them. He was living in 1766.]

PEACHAM, HENRY. In the Anecdotes, this gentleman is said to have engraved a portrait of Sir Thomas Cromwell, afterwards Earl of Essex, [after Holbein.] He was the author of a book called *The Complete Gentleman*, [published in 1633. He was born at South Mimms in Hertfordshire, and took the degree of M. A. at Trinity College, Cambridge. He was an amateur, not a professed artist, and was skilled in music as well as painting and engraving. In his book entitled *The Complete Gentleman*, and another entitled *The Gentleman's Exercise*, he lays down rules for drawing and painting in oil; for making of colours, blazoning coats of arms, &c. He died about 1650.]

PEACKE, EDWARD, an English engraver, who flourished about the year 1640. In conjunction with Robert Peacke, who was probably his brother, he executed some plates of friezes, and other architectural ornaments, published in 1640.

PEACKE, WILLIAM. Strutt mentions this artist as the engraver of two portraits of the Earl of Holland and the Earl of Warwick. As the prints he alludes to are marked *Peacke, exc.*, it is probable that he was rather the publisher than the engraver of them.

PEAK, JAMES, a modern English engraver, who flourished from about the year 1760 till 1777. We have several plates of landscapes by this artist, some of which were engraved for Mr. Boydell; and he also etched a few plates from his own designs. Among others, the following are by him:

- A View of Waltham Abbey, in Essex.
- Two Landscapes; *after Pillement.*
- Two Views of Warwick Hall, in Cumberland, and Ferry Bridge, in Yorkshire; *after Bellers.*
- A Landscape, with Mercury and Battus; *after Claude.*
- Morning, a Landscape; *after the same.*
- A Landscape, with Ruins; *after G. Smith.*
- A Landscape, with a Waterfall; the companion; *after the same.*
- Four Views; *after R. Wilson.*
- Banditti in a rocky Landscape; *after Borgognone.*
- The Beggars; the companion; *after the same.*

[He was born in 1732, and died in 1782.]

[PEARSON, MARGARET, daughter of Samuel Paterson, the book auctioneer, distinguished herself by her skill in painting on glass. She was the wife of Mr. Pearson, who also excelled in the same department. She painted two sets of the Cartoons, *after Raphael*, one of which was purchased by the Marquis of Lansdowne, and the other by Sir Gregory Page Turner. There is also another set, but whether by the husband or wife, or by both, is not certain. She died in 1823. Her husband died in 1805. His works were various, but mostly copied from pictures by other masters.]

[PECHWELL, CARL VON, a German engraver, who flourished at Vienna in the latter half of the 18th century. He engraved the portrait of the emperor, Joseph II., *after P. Batoni*, and of several German princes and nobility; also the following subjects are particularly noticed as by him:

- La vieille Amoureuse; *after J. Toornvliet.*
- The Judgment of Paris; *after A. Vander Werff*, with a dedication to the Graces of Europe.
- Venus uncovered by a Satyr.
- The Magdalene in a grotto; *after P. Batoni's* picture at Dresden.
- The angry Mother and her Daughter; *after P. della Vecchia.*]

PEDRETTI, GIUSEPPE. This painter was born at Bologna in 1694, and was a scholar of Marc Antonio Franceschini. He resided some time in Poland; and on his return to Bologna painted a great number of pictures and altar-pieces for the churches and public edifices, of which the most esteemed are the Martyrdom of St. Peter, in St. Petronio; Christ bearing his Cross, in S. Giuseppe; and S. Margarita, in the Anunziata. He died in 1778.

[PEE, EMANUEL, JEAN, THEODORE VAN, three Dutch painters of little or no account but as copyists and picture dealers. *Emanuel* painted familiar subjects, and copied the works of other masters with considerable success; *Jean*, his son, was born in 1640, and copied for the dealers the works of Italian painters; *Theodore* was the son of *Justus van Pee*, and painted ceilings, portraits, and various subjects, but with so little profit that he changed his avocation and came to England as a picture dealer. Here, of course, he realized a pretty little fortune, with which he returned to his own country, and died at the Hague in 1747.

There was also an *Engelhart van Pee*, a portrait painter, who flourished at the commencement of the 17th century. He was a native of Brussels, but exercised his talent chiefly in Germany, and was patronized by the court at Munich, where he died about 1605.]

PEHAM, GEORGE. By this artist, who was pro-

bably a German, and flourished about the year 1594, we have a few bold etchings, executed in the style of a painter. He sometimes signed them with his name at length, and sometimes with the initials G. P. Among others are the following:

- Neptune rising from the Sea; with his name.
- Hercules and Anteus; with the initials.

[Zani says he operated from 1545; and Nagler gives the date of 1604 on one of his prints. He quotes but nine, and the dates are 1592 to 1604 inclusive. He was of Munich, and sometimes signed his prints *Georges Peham Monachi.*]

PEINS, G. See PENZ.

PEIROLERI, PIETRO, an Italian engraver, who was a native of Turin, and flourished about the year 1760. Among other prints we have Bacchus seated on a Tun; *after Rubens*. [Zani quotes his birth in 1741, and says he operated in 1777. Nagler says he was born in 1738, and gives a list of 20 prints by him. Neither of them mentions the time of his death. The principal prints appear to be,

- Portrait of the Fornarina; *after Raphael.*
- Portrait of Raphael; *after the same.*
- Philip de Champagne; copied from *Edelinck.*
- The Holy Family; *after Scarsellino.*
- The finding of Moses; *after Lazzarini.*
- The Roman Charity; *after the same.*
- Abraham's Offering; *after Bellucci.*
- Jupiter and Calisto; *after Amiconi.*
- Zephyrus and Flora; *after the same.*
- And others, *after Rembrandt, Mieris, Nogari, Beaumont, and C. Ruthart.*

PELAIS. The name of this very indifferent engraver is affixed to a wretched print of St. John preaching in the Wilderness. It is signed *Palais, fec.* [This engraver is called by Füssli *Michel Pelais*;

he signed his prints **MP.** *fe.* according to Bruliot, and therefore had an additional name. It is supposed that he flourished at Rome about 1625. He engraved the portraits of Cardinal d'Ossat and J. de Gastebois. His mark is also found on prints *after Palma the younger*, and *Federigo Zuccaro*, and his manner approaches that of Cornelius Cort. He was, therefore, not "a very indifferent engraver."]

[PELÉE, PIERRE, a native of Courtedoux in the Canton of Bern, and a scholar of von Schenker, engraved from 1820 to 1838. The following prints by him are noticed by Nagler:

- The Evangelist St. John; *after Domenichino.*
- The President Duranti; *after P. Delaroche.*
- Several Portraits and Vignettes for the works of Voltaire and Rousseau; *after Desenne and Deveria.*

Neither the year of his birth or death is mentioned.]

[PELEGRET, TOMAS, a Spanish historical painter in fresco and *en grisaille*, was born at Toledo, where he studied the elements of his art, but afterwards went to Italy and placed himself under Balthasar de Siena, and Polidoro de Caravaggio, from whom he derived his knowledge of chiaro-scuro; and whom he made his model for imitation. Having advanced greatly in the art by practising under such able masters, he returned to Spain, in the time of Charles V., and established himself at Saragossa, where he acquired considerable reputation. He had a fertile invention, was well versed in the knowledge of perspective, and, above all, was an excellent designer. Hence his drawings were highly prized, not only by amateurs, but by artists. They were purchased with avidity by painters, sculptors, decorators, and goldsmiths. Unfortunately few or none of his works in fresco exist, which he painted on the

façades of the churches and palaces: the only examples of his ability that can be mentioned with certainty, are some beautiful pictures in the manner of Polidoro Caravaggio in the Monastery of Santa Engracia, in Saragossa. He died at the age of 84, (the date is not mentioned,) and with him died, in Spain, the art of painting in chiaro-scuro. He had many scholars; among them was Cnevas, who assisted him in painting the sacristy of the cathedral of Huesca, and some other works.]

PELHAM, PETER, an English engraver, who flourished about the year 1730. He engraved several portraits in mezzotinto; among which are the following:

King George I.; *after Kneller.*
 King George II.; *after the same.*
 Anne, consort of the Prince of Orange; *after the same.*
 Oliver Cromwell; *after Walker.*
 Thomas Holles, Duke of Newcastle.
 Robert, Viscount Molesworth; *after Gibson.*
 John, Lord Carteret; *after Kneller.*
 James Gibbs, Architect; *after Hysing.*
 [Peter Paul Rubens; *after Rubens.*
 Edward Cooper; *after Vander Vaart.*
 Dr. Edmund, Bishop of London; *after Murray.*

Peter Pelham was born about 1684, and died about 1738. *J. C. Pelham*, a painter, born in 1721, was his son. W. Ward scraped a mezzotinto of the Finding of Moses, after him: it is dated 1787, when probably he was living.]

PELKIN, CORNELIUS, a very indifferent Dutch engraver, who lived about the year 1663. Among other plates which he engraved for the booksellers, is a frontispiece to a book, entitled *Spiegel der Spaensche Tirannie*, published at Middleburg in 1663.

PELLEGRINI, ANTONIO. This painter was born at Venice in 1674. He was a scholar of Sebastiano Ricci; and is said to have received some instruction from Paolo Pagani. He distinguished himself among the modern Venetians, by a ready and ingenious invention, and an unusual facility of execution, though the effect of his works is impoverished by a feeble and languid colouring, and a total neglect of the principles of the chiaro-scuro. The reputation he had acquired at Venice recommended him to the notice of the Duke of Manchester, who invited him to England, where he resided some years. He executed several ornamental works for the mansions of the nobility. [He died in 1741. He is noticed in the "Guida di Venezia," as *Gianantonio*, with this addition, "Fu Pittore piu di fortuna che di merito." Some of his pictures have been engraved by V. Green, J. B. Cathelin, P. Simon, and T. Park.]

PELLEGRINI, FELICE, was born at Perugia in 1567, and was a scholar of Federigo Baroccio. He painted history, and became an artist of sufficient celebrity to be invited to Rome by Pope Clement VIII., who employed him in the Vatican. After having exercised his talents at Rome with considerable reputation, he returned to Perugia, where he died, in 1630.

PELLEGRINI, VINCENZIO, was the brother of Felice Pellegrini, born at Perugia in 1575, and was also educated in the school of Baroccio. He painted several pictures for the public edifices in Perugia, which are to be seen in the churches of S. Antonio, in the Chiesa Nuova, and in other places. [He was called *il pittor bello* for the beauty of his person, not for that of his painting. He died in 1612.]

PELLEGRINI, FRANCESCO. According to Barotti, this painter was a native of Ferrara. He was

a scholar of Giovanni Batista Cozza, and flourished about the year 1740. There are many of the works of this master in the churches at Ferrara. In the cathedral is a picture representing St. Bernard; and in S. Paolo the Last Supper.

PELLEGRINO, DA BOLOGNA. See TIBALDI.

PELLEGRINO, DA MODENA. See MUNARI.

PELLEGRINO, DI SAN DANIELO. See UDINE.

PELLET, DAVID, a French engraver, whose name is affixed to a plate representing Louis XIII. when young, on horseback, with the portraits of Henry IV. and Mary of Medicis, in small ovals at the top. It is executed with the graver in a neat, but formal style.

PELLETIER, JOHN, [JEAN,] a modern French engraver, born at Paris about the year 1736. We have several plates by him of various subjects, engraved in a neat, pleasing style, among which are the following:

The Watering-place; *after Berghem.*
 Ruins and Figures; *after the same.*
 The Fish-Market; *after Pierre.*
 The Green-Market; *after the same.*
 Diana Reposing; *after Boucher.*
 The Rape of Europa; *after the same.*
 Two Pastoral subjects; *after the same.*
 The Union of Design and Painting; *after Natoire.*
 Young Bacchus; *after C. Vanloo.*
 The Travellers; *after Wouvermans.*
 Ladies going to the Chase; *after the same.*
 The Tipplers; *after Ostade.*

[Nagler mentions about 20 more, *after Claude, A. Vandevelde, Teniers, Bega, F. Millet, Metsu*, and others. His wife also engraved two *after A. Ostade*, and one *after Wouverman*. There is no account of the death of either.]

[PELLI, MARCO, an engraver, born at Venice about 1696. His principal engravings are heads of saints; a few portraits; a Charge of Cavalry, *after Borgognone*; and a landscape, *after D. B. Zilotti*, signed *M. Pelli, exc.* There are no particulars concerning him.]

[PELLIER, NICHOLAS FRANÇOIS, a native of Besançon, born in 1782, by whom there are a few small landscapes engraved with the point in a spirited manner. They are from his own designs, and marked with the monogram **NP**. He died in 1804.]

PEN, or PENN, HISPAL. Mr. Strutt has been led into an error with respect to this supposed artist, by the inaccuracy of the Padre Orlandi, who, in his *Abecedario*, attributes to him the same monogram as that used by Hans Sebald Beham. The numerous mistakes of the Italian authors, respecting the German engravers, are well known; and it is satisfactorily ascertained, that the prints bearing that cipher ought to be included in the works of Beham.

[PEN, JACOB, or JAMES, a Dutch painter, mentioned by Balkema as being particularly employed by Charles II. He says that he composed with intelligence, and to correct drawing added beautiful colouring; but he does not say any thing of the subjects. He adds, "all his pictures are in England." He died in 1674.]

[PENALOSA, JUAN DE, an historical painter, of the school of Seville, was born at Baeza in 1581. He was one of the best scholars of Pablo de Cespedes at Cordova, whose works he assiduously imitated, as is evinced in the magnificent picture in the cathedral of Cordova, representing St. Barbe. He also painted a St. Jago for the convent of Arizafa; several pictures for the Minimés, and many others

for private collections in Cordova, where he died in 1636.]

PENCHARD, J., a Dutch engraver, who resided at Leyden about the year 1678. His plates are chiefly confined to frontispieces, and other book ornaments. He engraved also the anatomical plates for the works of Reg. de Graaf, with the portrait of the author, published at Leyden in 1678.

[**PENNEMAKERS, THE RECOLLET**, a scholar of Rubens, according to Balkema. In the Museum at Antwerp there is the Ascension of Christ attributed to him.]

PENNENSUS, F. We have by this artist, who was probably a painter, and a native of Italy, a few slight, but spirited etchings, executed in a neat, free style. There is a fine expression in the heads of his figures, though he is negligent and incorrect in the design of the extremities. The following, among others, are by him :

The Holy Family, with St. Catherine, and an Angel in the air; *after Parmigiano.*

The Marriage of St. Catherine; *from his own design.*

PENNEY, N., a French engraver, by whom we have some plates of devout subjects, executed with the graver in a very neat style, but without much taste. Among others is the following, which is apparently from his own design, as he adds *fecit* to his name :

The Virgin appearing to St. Bartholomew.

PENNI, GIOVANNI FRANCESCO, called **IL FATTORE**. This painter was born at Florence in 1488. He went to Rome when he was very young, and was received into the school of Raffaëlle, of whom he became a favourite disciple; and being intrusted by that great artist with the management of his domestic affairs, he acquired the appellation of *Il Fattore*. His talents and assiduity induced his master to employ him in many of his most distinguished works, particularly in painting from his designs the cartoons for the tapestry, and in the Loggia of the Vatican. Taja informs us that the histories of Abraham and Isaac were executed by *Il Fattore*. In these important undertakings, he acquitted himself so much to the satisfaction of Raffaëlle, that he appointed him his joint heir with Giulio Romano. He was employed by Clement VII., in conjunction with Giulio, to finish the frescoes of the History of Constantine, which had been begun in the Saloon now called by his name. Constantine's Vision of the Cross, and his Battle with Maxentius, were painted by Giulio; his Baptism, by S. Silvester; and his Donation of Rome to that pontiff, by G. F. Penni. He had also a principal share in the history of Cupid and Psyche, in the Farnesina. Of his own compositions, those executed in fresco have now almost entirely perished; and he painted so few pictures in oil, that they are rarely to be met with. He possessed an admirable taste of design, which he had imbibed from his illustrious instructor, and his execution was graceful and facile. He particularly excelled in landscapes, and was well acquainted with the beauties of architecture. In 1525 he was invited to Naples by the Marquis del Vasto, and took with him an admirable copy he had made of the Transfiguration, by Raffaëlle, which he sold to that nobleman, for whom he executed some considerable works. The air of Naples proving injurious to his health, he died in 1528. [According to Kùgler, G. F. Penni could work well only when under the direction of his master Raphael; when left to his own resources he was weak and ineffec-

tive. He must have been an admirable copier of Raphael's designs and pictures, if it be true, as Kùgler and Passavant conjecture, that the picture in the Bridgewater gallery, known as *The Madonna del Passeggio*, is by him.]

PENNI, LUCA, was the brother of the preceding artist, born at Florence about the year 1500. He is said to have frequented, for a short time, the school of Raffaëlle; and after the death of that master attached himself to Perino del Vaga. After painting some pictures for the churches at Lucca and Genoa, he visited England, in the reign of Henry VIII., by whom he was for some time employed, and afterwards went to France, where he painted at Fontainebleau, in conjunction with *Il Rosso*. On his return to Italy he applied himself to engraving, and executed several plates, both with the point and the graver. His prints are chiefly from the works of *Il Rosso* and *Primiticcio*, of which the following are the principal :

Two Satyrs presenting Wine to Bacchus; *after Il Rosso.*
Leda drawing out the Arrows from Cupid's Quiver; *after the same.*

Susanna and the Elders; *after the same.*

Abraham sacrificing Isaac; *after Primiticcio.*

The Marriage of St. Catherine; *after the same.*

Penelope at work, surrounded by her Women; *after the same.*

He occasionally used the cipher **P** or **R**.

[Many prints and marks are attributed to Lucas and Laurence Penni, which may, with equal propriety, be ascribed to other engravers of their time, whose initials are L. P. The inquirer will do well to consult Brulliot on the subject.]

[**PENNING, NICOLAS LOUIS**, born at the Hague in 1764, was a scholar of Dirk Vander Aa, and painted landscapes, interiors of stables, and marine subjects. He died at the Hague in 1818. His drawings are held in estimation by the amateurs.]

PENNY, EDWARD, was born at Knutsford, in Cheshire, in 1714, and having, at an early period of his life, discovered an inclination to painting, he was sent to London, where he was placed under the tuition of Hudson, who was at that time eminent. He afterwards went to Rome to complete his education, where he studied some time, under Marco Benefial. On his return to England Mr. Penny became a member of the incorporated Society of Artists of Great Britain, of which he was for some time vice-president. At the foundation of the Royal Academy he was one of the original members, and was appointed their first Professor of Painting. He continued to fill that situation with great respectability, and read an annual course of lectures, which were well received, until the year 1783, when, in consequence of declining health, he was obliged to resign the professorship, and was succeeded by Mr. Barry. About this period he went to reside at Chiswick, and having married a lady of property, lived in quiet retirement until his death, which happened on the 15th of November, 1791.

Mr. Penny was principally employed in painting small portraits in oil, which were very generally admired. He also painted sentimental and historical subjects, many of which were publicly exhibited. Among others, were the Death of General Wolfe, from which a mezzotint print was published by Mr. Sayer, and met with a very extensive sale; the portrait of the Marquis of Granby relieving a sick Soldier, from which there is a print; Virtue rewarded, and Profligacy punished, two pictures which are also engraved.

PENOZZI, B. This artist is mentioned by Pappillon as an engraver on wood, but he has not particularly specified any of his prints.

[**PENSABEN, FRÀ MARCO, and FRÀ MARCO MARAVEIA,** his assistant, both of the order of the Dominicans at Venice, painted at Trevigi in 1520 and 1521. The former was born about 1485, and is registered in the bills of mortality for 1530. Lanzi, enumerating the scholars, followers, and imitators of the models of Gian Bellini, mentions the altar-piece in the Dominican church at Treviso, painted by Marco Pensaben, and his assistant, in which the cupola, the columns, and the perspective, with the throne of the Virgin seated with the infant Jesus, and surrounded by saints standing, the steps ornamented with a harping seraph, (an angel playing on the guitar,) all discover Bellini's composition. Rossini has given an outline of the subject, plate 158 of his *Storia della Pittura Italiana*, which will justify what Lanzi says; "I believe Pensaben to have been an excellent artist in the Bellini manner, though not commemorated in history, nor by his order." It seems that for some unknown reason Pensaben fled secretly from his convent in 1521; but was found in 1524, as before, a Dominican friar in Venice. In 1530 he is registered, in authentic books belonging to the order, among those who *had either left it, or were dead.* If he *left the order,* it may account for their silence respecting his talents.]

PENTZ, or PEINS, GREGORY, called **GEORGE.** This eminent artist was born at Nuremberg in 1500, and was instructed in design, painting, and engraving, by Albert Durer. His real name was Peins, as appears from his inscription on his portrait, and that of his wife, which will be found in the list of his prints. On leaving the school of Albert Durer, he went to Italy, where he acquired a correct and tasteful design, which distinguishes him from the contemporary artists of his country. Of his works as a painter little is known. Huber informs us, that there are some of his cabinet pictures in the gallery at Vienna, which are highly and deservedly esteemed. In conjunction with Marc Antonio, he engraved several plates from the works of Raffaele, and his style of engraving resembles the best manner of Raimondi. His plates are executed with the utmost neatness and delicacy, and though they are wrought with great care and precision, they have nothing of the stiffness and formality which distinguishes the productions of the artists of his time. His drawing is correct, and the characters of his heads are finely expressed. The greater part of his plates are of a small size, on which account he is ranked among what are called by the collectors, the little masters. He was, however, perfectly competent to accomplish plates on a large scale, as is evident from his admirable print, *after Giulio Romano*, described among his works, the greater part of which are from his own compositions. He usually marked his plates with a cipher, composed of a G. and a P. joined together thus

P. The following are his principal prints:

PORTRAITS.

The Artist and his Wife, on the same plate, inscribed *Imago Gregori Peins. Imago Duxore Gregori Peins.* John Frederick, Elector of Saxony, inscribed *Spes meus in Deo est.* 1543; scarce.

BIBLE SUBJECTS FROM HIS OWN DESIGNS.

Two small prints, Job tempted, and Esther before Ahasuerus.

Two, Judith in the Tent of Holofernes, and Judith with his Head.

Two, the Judgment of Solomon, and Solomon's Idolatry. Two, Lot and his Daughters, and Susanna and the Elders.

Four, of the History of Joseph. 1544.

Seven, of the History of Tobit. 1543. [Considered amongst his best.]

Two, the Merciful Samaritan, and the Conversion of St. Paul. 1545.

The Four Evangelists.

The seven works of Mercy; circular.

Twenty-five plates, of the Life and Miracles of Christ; very fine.

VARIOUS SUBJECTS.

Two, Tarquin and Lucretia, and the Death of Lucretia. Cephalus and Procris.

Medea and Jason.

The Death of Dido.

Thomyris causing the Head of Cyrus to be put in a vessel of blood.

The Death of Virginia.

Mutius Scevola putting his hand into the Brasier.

Marcus Curtius precipitating himself into the Gulf.

The Death of Regulus.

Sophonisba drinking the Poison.—Artemisa drinking the Ashes of her Husband.—[Both highly esteemed by amateurs.]

The Triumph of Bacchus.

A set of six plates of the Triumphs of Human Life.

The Five Senses.

The Seven Liberal Arts.

The Seven Mortal Sins.

A large plate of a City taken by assault; *after Giulio Romano*, inscribed *Georgius Pentz Pictor Nuremberg faciebat, anno 1549*; an admirable specimen of his great ability. [Generally called *The taking of Carthage.*]

[His name is also written *Pencz* and *Pens.* Bartsch, P. G. tom. viii. describes 126 prints by him, to which Nagler has added three. Some writers say that he was born in 1510; and Dopplemayer states that he died at Breslau in 1550. There are pictures by him at Nuremberg, and a few in the galleries of Berlin, Munich, and Schleissheim. Peins, also, holds a distinguished rank among the portrait painters of his time; there are three in the Museum at Berlin, two of which are in the German and one in the Italian manner.]

[**PENZEL, JOHANN GEORG,** a painter and engraver, born at Hersbruck, near to Nuremberg, in 1764, according to Brulliot; but Zani and Nagler say in 1754, and died at Leipsic in 1809. He commenced with Schellenberg at Winterthur, and after studied at Dresden, where he entirely devoted himself to engraving. He worked much for the publishers there, and engraved many of Chodowiecki's designs.]

PEPIN, MARTIN. This painter was born at Antwerp in 1578. It is not said under whom he studied, but he went to Italy when he was young, where he remained several years, and distinguished himself as an artist of extraordinary abilities. Weyermans describes a picture by this painter, representing the taking down from the Cross, which he greatly extols; the composition was in the grandest style, it was designed with the greatest correctness, and the colouring was rich and harmonious. Such was the reputation this artist had acquired at Rome, that when Rubens, who was then in the zenith of his celebrity at Antwerp, heard of Pepin's intention to return to his native country, it occasioned that distinguished master considerable uneasiness; but on finding that he had married in Italy, and intended to continue his residence there, he was heard to declare, that as Pepin remained at Rome, he no longer feared a diminution of his fame from the rivalry of any other painter. He certainly may

be regarded as one of the greatest artists of his country. In the church of the hospital at Antwerp, are two admirable works by this master; they are two altar-pieces, with folding doors, as was customary at that time. In the centre picture of one of them, he has represented the Baptism of St. Augustine; on one of the doors, that Saint giving alms to the poor; on the other, St. Augustine curing the Sick. The centre picture of the other represents St. Elisabeth giving charity to a group of miserable objects, who are struggling to approach her. This composition is wonderfully ingenious, every figure appears in movement, and it is drawn in the most correct and grand style. The colouring is no way inferior to the greatest painter of his time. On one of the doors is the death of that Saint, and on the other her Ascension to heaven, with a choir of angels. Most of the works of this excellent artist are in Italy, and the above-mentioned are the only productions by him in the Low Countries. They are sufficient to warrant the jealousy expressed by Rubens, and to place him on a level with the most able painters of his country.

[Martin Pepin, or *Pepyn*, was born in 1574. His portrait by Van Dyck, in the king of Holland's private collection, is described by Mr. C. I. Nieuwenhuys in his excellent Catalogue. On it is inscribed *Me Pictorem Pictor Pinxit D. Ant. Van Dyck Eques illustris. A. D. 1632. ET. ME LVIII.* Mr. Nieuwenhuys, who has had several of his pictures, says that his talents were but second-rate. His first manner partook of the school of Otho Venius; but those painted in Italy are in a more elevated style. Balkema says that he died in 1641, but he is not supported by any other writer.]

PERAC, STEPHEN [ETIENNE] DU, an old French painter and engraver, born at Paris about the year 1540? He went to Italy when he was young, and resided some time at Rome, where he made many designs from the vestiges of ancient architecture, and views of Tivoli and Frascati, which he engraved and published at Rome in 1569, 1573, and 1575. On his return to France, he was appointed architect to the king, and painted some architectural views for the palace at Fontainebleau. We have a few slight etchings by this artist, after *Michael Angelo*, *Raffaello*, and other masters; among which are,

The Last Judgment; after *M. Angelo*.

The Capitol; after *a drawing by the same*.

The Judgment of Paris; after *Raffaello*.

Four plates, of various sizes, of Views and Ruins near Rome.

[Nagler describes 29 prints by him; the latest date is 1583. Zani places his death in 1601.]

PERANDA, SANTO. This painter was born at Venice in 1566. According to Ridolfi, he was first a scholar of Giacomo Palma the younger, and afterwards studied under Leonardo Corona, of Murano. In his first performances he followed the prompt and hasty manner of Palma; but he afterwards visited Rome, where, by studying and designing the antique statues, and the works of the great masters, he adopted a style more finished and correct. He executed several considerable designs for the Ducal palace at Venice, and for the Dukes of Mirandola and Modena. Lanzi considers, as his most estimable performance, the Descent from the Cross, in the church of S. Procolo at Venice. He died in 1638. [A picture by him in the Ducal palace represents the defeat of the Turks by the Venetians.]

PERCELLES, JOHN. See PARCELLES.

[PEREDA, ANTONIO, a great Spanish historical

painter, was born at Valladolid in 1599. He was a scholar of Pedro de las Cuevas, and gave early proofs of his ability in art. After making considerable progress in the school of Cuevas he was placed by his patron, Don Francisco de Texada, with Don Juan Bautista Crescenci, Marquis de la Torre, who had been a pupil of Pomerancio. This gave him the opportunity of seeing and copying the pictures in the royal collection, to which the Marquis, as a professor, had free access, and by these means he perfected himself in the Venetian manner of colouring which he finally adopted. At the age of eighteen he produced and exhibited to the public a picture of the Immaculate Conception, in which the Virgin appeared on a throne of clouds supported by angels, of such surpassing beauty that no one could credit its being the work of so young an artist, but rather of one of the principal painters of the court. Surprise, admiration, and envy, were equal on the occasion. The reputation he acquired by this performance induced the Duke de Olivares, who was then occupied in ornamenting the palace of the Retiro with the works of the best Spanish painters, to place Pereda among those of the highest rank. He performed his part to the satisfaction of his patron, and was munificently rewarded. Pereda's works were much in request, and he exercised his talent on a great variety of subjects. History, familiar circumstances, still-life, vases, tapestry, musical instruments; all were within the compass of his ability. Venetian colouring, freshness, beautiful *impasto*, and correct drawing, are the characteristics of the master. He died at Madrid in 1669. His works were formerly to be found in all the palaces and churches of Madrid, Toledo, Alcalá, Cuenca, Valladolid, and in many private collections. At present it can only be said, with certainty, that there are two in the Madrid gallery, one a St. Jerome meditating on the last Judgment; in Marshal Soul's collection, a Christ asleep on the Cross, with flowers and skulls about him; in the Esterhazy gallery, at Vienna, a St. Anthony and Christ; and three or four in the gallery at Munich. Formerly it was considered that no Spanish collection was complete that had not a specimen of Pereda.]

[PEREGRINI DA CESENA, or PELLÈGRINO DA CESIO, a goldsmith, engraver, and worker in *niello* at the latter part of the 15th and commencement of the 16th century. Bartsch has given a descriptive account of ten prints by him in P. G. tom. xiii., five of which have his mark P abbreviated, thus

P., three others are defective in the part where the mark is usually found, and two have the additional letters O. P. D. C. These letters are interpreted by Duchesne, *Opera Peregrini da Cesina*, and by Zani, who says that he has read on some prints by this artist, *Opus Perigrini da Ces.* Bartsch says this engraver is entirely unknown, (as regards his history,) but the date on the first print, 1511, informs us when he worked as an engraver. Duchesne, *Essai sur les Nielles*, has discovered the name, and describes several admirable works by him in *niello*. As it is a matter that will interest only a few, it may be better to refer the inquirer to Duchesne, *Essai sur les Nielles*; Bartsch, *Peintre Graveur*, tom. xiii.; Zani, *Enciclopedia metodica delle belle Arti, Parte prima*, vols. vi. and xv., in the notes, where he will find all that is at present known, and some curious speculations. Ottley describes ten, which he supposes to be by the artist who used the above marks, but he does not mention Peregrini. Nagler, from

these authorities, and from Sir Mark Sykes's Catalogue and others, has given an account of sixty-four pieces, of which the following are the subjects.

List of Peregrini's Prints, from Nagler.

(Where it is stated that the print is marked with the letter P. it is to be understood in the form indicated above; a P. crossed in the middle, as an abbreviation.)

1. Abraham loading an Ass for his journey to Mount Moriah.
2. Abraham, Isaac, and two servants, on their way to the Mount.
3. Abraham and Isaac on the Mount, the servants sitting below.
4. Abraham with a knife and torch, Isaac bearing a bundle of wood.
5. Abraham about to immolate Isaac, is prevented by an angel; the head of a ram is seen at the right hand corner.
6. David conquering Goliath; a very fine plate. According to Duchesne it is probably by Peregrini.
7. Judith with the head of Holofernes in her left hand. This print has not Peregrini's mark; but the words *lude te* on a scrap of paper.
8. The Holy Virgin with the Infant on a throne; attended by S. S. Paul and Francis d'Assisi. Peregrini's mark in the centre.
9. The Baptism of Christ. In the foreground, to the right and left, are St. Stephen and St. Francis.
10. The Resurrection of our Lord, signed DE—OPVS—PEREGRINI—CES. An impression of the unfinished plate, in which some parts of the figure of Christ are white, was sold in Sir Mark Sykes's sale, in 1824, for about £20 sterling.
11. The Annunciation; in two small medallions.
12. John the Baptist with the Cross, on which is a medallion with the lamb and the words *ECE AGNUS*. Duchesne is of opinion that this is the work of Peregrini.
13. St. Sebastian standing by a Tree, his hands tied above his head.
14. St. Jerome kneeling before a Crucifix, the lion behind him. Peregrini's mark in the margin.
15. St. Roch. On the right hand the first person of the Trinity blessing him. Attributed to Peregrini by Duchesne.
16. St. Margaret seated on a large winged Dragon, holding in one hand a cornucopia, and in the other a cake. In the dark back-ground are four trees, and the mark P. Bartsch calls the subject *Providence*.
17. The Triumph of Neptune; marked O. P. D. C. (*Opera Peregrini da Cesena.*)
18. Minerva, with Lance and Shield; on the latter the head of Medusa. Duchesne considers this a work of Peregrini, though it has not his mark.
19. The Triumph of Mars. On a globe, surmounted by a figure of Cupid, is the letter P. Nagler notices that on an early impression of this subject it is difficult to distinguish the figure on the shield of Mars; on a later it is seen plainly. The back-ground is very dark. A second impression sold in Sir Mark Sykes's sale for £31.
20. A Sacrifice in honour of Mars. Bartsch describes this among the prints of the old Italian masters, P. G. tom. xiii. p. 139, N^o. 69; but Duchesne considers it to be the work of Peregrini. An impression sold in Sir Mark Sykes's sale for 17 guineas.
- 20b. A Muse playing on a Flute; around her are other instruments. Attributed to Peregrini by Duchesne.
21. A Muse playing on the Lyre; with other musical instruments lying around her. Attributed to Peregrini by Duchesne.
22. A winged Cupid standing on a Vase, which is ornamented with four figures of children; attributed to Peregrini.
23. Two Cupids by a Monument. Duchesne thinks it is by Marc Antonio.
24. Psyche at the foot of a Tree, Cupid behind her; in the back-ground, on the sea, a monster about to devour her. At the bottom is a mark which resembles that of Peregrini.
25. Leda and the Swan. According to Duchesne, by Peregrini; in the centre is a mark resembling Peregrini's.
26. A Nymph bound to a Tree by a Satyr and a Faun.
27. A Triton caressing a Nymph. The workmanship of this niello is fine, and resembles that of Peregrini.
28. A Woman with three Men and a Satyr. Duchesne considers it to be by Peregrini.
29. Hercules strangling Anteus. Attributed to Peregrini.
30. Hercules and Dejanira. *HERCVLE—DEJANIRA*. with Peregrini's mark.
- 29b. Hercules combating the Hydra. With Peregrini's mark.
- 30b. Hercules killing the Hydra. Duchesne says certainly by Peregrini.
31. Orpheus with a Guitar, surrounded by Animals. On the margin the letters O. P. D. C.
32. Arion on the Dolphin; in the back-ground the ship from which he was cast. Duchesne is certain that it is by Peregrini.
33. Arion on the Dolphin, with a violin in his left hand, arriving at Piræus.
34. Diomedes naked, armed with helmet and shield, holding the Palladium in his left hand. O. P. D. C. in the margin.
35. Mutius Sævola before Porsenna, holding his hand over the fire. The letter P. by the throne.
36. An Apotheosis. On the right hand a naked man with a helmet before an altar, on which is an eagle, and a woman on the left preparing a libation. In the centre of the margin the letter P.
37. A Standard-bearer, with Peregrini's mark, P. by the trunk of a tree. Ottley thinks this piece was copied from the drawing of a German master.
38. Two Knights fighting. Duchesne thinks it is by Peregrini.
39. Two naked Men fighting with Boughs of Trees. Attributed to Peregrini.
40. Three Women dancing. In the margin below the mark P.
41. Three Children dancing. At the bottom the mark P.
42. An Allegory of War. Three naked men with helmets on their heads, &c. The mark P. in the margin.
43. An Allegory of Union. A king on a throne; a young man and two soldiers before him. On the throne is written *VN. RO. DI. F.* Duchesne interprets these *Un fondamento di Fraternalità*.
44. An Allegory of Fame. Considered by Duchesne the work of Peregrini.
45. An Allegory of Seamaanship. In the margin O. P. D. C.
46. An Allegory of Plenty. In the margin O. P. D. C.
47. A Woman with a Sword and an Apple. Bartsch, tom. xiii. p. 206, N^o. 2.
48. A naked Man sitting under a Tree, a Snake in each Hand. The mark in the margin.
49. Half-length figure of a Man with a fur Cap; ornaments on both sides.
50. Half-length figure of a young Man with a Cap. No mark.
51. Arabesque, with Acanthus and Grapes. No mark.
52. Arabesque, with winged Sphynx under two Satyrs. The mark P.
53. Arabesque, with flying Chimæra carrying a Veil. The mark P. on the shield.
54. Arabesque, with two Boys riding on Chimæric Birds. The mark P.
55. Arabesque, with Helmet and Cuirass in the centre, above a winged Sphynx. The mark and the initials S. C.
56. Arabesque, with the Symbols of Seamaanship; in the lower part two marine deities on dolphins; between them a ship.
57. Arabesque, with two Goats. In the margin a mark, which may be taken for P.
58. Arabesque, with a female Satyr suckling two Children.
59. Arabesque, with the mark of a river Deity. Duchesne thinks this niello is by Peregrini, although without the mark.
60. Arabesque, with two Dolphins; in the centre above a winged head.
61. Arabesque, with two Trophies, chimæric birds, a faun sitting on a basket and playing a flute. On a tablet the letters SCOF.
62. A Coat of Arms with three Nails. On the right hand the letter C., on the left Z or S. Therefore only probably by Peregrini.
63. Two Knife-handles with Arabesques. On one a head of Medusa in a medallion, and at the end two satyrs with the initials P. C.
64. A Knife-handle, with two Guitars and two Rings. The letters S. C. in tablets, identify this piece as the work of Peregrini, in the opinion of Duchesne.]

PERELLE, GABRIEL, an eminent French designer and engraver, born at Paris about the year 1620. He excelled in drawing and engraving landscapes and views, of which we have a prodigious number, which prove the fertility of his invention, and an extraordinary facility of execution, rather than an observant study of nature. They are, however, composed in a very pleasing style, and executed with neatness and taste. He usually enriched them with ruins and other objects, which give an agreeable variety to his scenery. His principal defect is in the management of his masses, and his lights are scattered and in spots, by which the general effect of his prints is materially injured. Although by far the greater part of his plates are from his own compositions, he also engraved from the designs of several other masters, particularly Paul Brill, Gaspar, Poussin, Asselyn, and above all, after Silvestre. He was assisted in his numerous works by his sons, ADAM and NICHOLAS PERELLE, who, after his death, engraved a great number of plates of architectural views, landscapes, &c., but which are inferior to those of their father. The Perelles worked both with the point and the graver. Their works, especially those from their own designs, are so multifarious, and so frequently to be met with, it will not be thought requisite to specify them; the following are the principal plates they engraved after other artists:

A set of four Views, the Church of St. Michael at Dijon, the Palace in that City, the Bridge of Grenoble, and the Porte Royale at Marseilles; *after Silvestre.*

Four Views in Paris, the Arsenal du Mail, the Pontneuf, the Louvre, the Mail, and surrounding country; *after the same.*

A set of four Views, the Baths of Bourbon d'Archaubaud, the Castle of Bourbon Lancy, with the Baths of Julius Cæsar, and the great Chartreuse near Grenoble; *after the same.*

Six Views of the Garden de Ruel; *after Israel Silvestre.*
Two Mountainous Landscapes, with biblical subjects; *after P. Brill.*

Six Views of the Vestiges of Rome and its Environs; *after J. Asselyn.*

A View of Ruins, with the Adoration of the Magi; *after Poelenberg.*

[Gabriel Perelle, according to Nagler, was born in 1610, and died in 1675; Zani says in 1680. He is considered the Hollar of France, both in his style of engraving, and the esteem in which his views are held. His large views of public buildings and gardens in France, Italy, and Spain, were published, with those of Silvestre, in 1680; and there is a set of smaller views by these artists. His son Adam was born in 1638, and died in 1695, according to Nagler; but Zani applies these dates to Nicholas.]

PERERIETTE. The name of this artist is affixed to a coarse, incorrect etching, *after Paolo Veronese*, representing the Holy Family, accompanied by two angels.

[PEREZ, ANDRES, a Spanish historical and flower painter, was born at Seville in 1660; and was instructed by his father, Francisco Perez de Pineda, one of the members of the Society of Professors who established the Academy in that city, and who, as a scholar of Murillo, knew how to inculcate a knowledge of colouring as practised by that master. In the sanctuary of S. Lucia, at Seville, there were three scriptural subjects relating to the holy sacrament, signed Andres Perez, 1707; and in the sacristy of the Capucins of the same city another with the date 1713, representing the Last Judgment, taken in part from that of Michael Angelo. Perez was, however, most successful in paint-

ing flowers and other objects after nature. In his historical works may be seen how soon the painters of the school deviated from the good rules and maxims which their master, Murillo, had endeavoured to establish. Andres Perez died in 1727.]

PERJECOUTER, S. This artist was either a native of Italy, or resided there about the year 1535. We have some plates by him executed with the graver, in which he appears to have imitated the style of Marco da Ravenna. He also etched several plates, consisting of architectural ornaments. He marked his prints with the cipher **P**. [This article appears to be altogether erroneous. See SERWOUTER.]

PERIGNON, NICHOLAS, a French painter and engraver, born at Paris about the year 1730. He painted flowers and landscapes in distemper; and has etched some plates from his own designs, among which are the following:

A set of six pleasing Landscapes; etched in the style of a painter.

Four larger Landscapes; inscribed *Perignon, fecit.* 1771.

[From the different accounts given by the several writers respecting Nicholas Perignon, it may be reasonably concluded that there were two of the name, probably father and son, who practised the same style of art. Brulliot, quoting from Rigal's Catalogue, says he was born at Nancy in 1616, (this is probably a misprint for 1716,) and died at Paris in 1782. According to Füssli, he says, he died in 1802, at the age of 56. Zani places his birth in 1727, and his death in 1782. It should be noticed that there is no such statement in Füssli's *Allgemeines Künstler Lexicon*; he merely says that N. Perignon flourished about the middle of the 18th century. As Füssli's work was published in 1779, Brulliot has made an egregious mistake.]

PERINI, GIUSEPPE, [SPORZA,] a modern Italian engraver, born at Rome about the year 1748. He executed some of the plates for the *Scuola Italica*, of Gavin Hamilton, and engraved some of the statues in the Clementine Gallery. The following, among others, are by him:

The Frontispiece to the *Scuola Italica*, with two figures by M. Angelo.

Jupiter and Antiope; *after Jacopo Palma.*

Charity; *after Bartolomeo Schidone.*

Christ bearing his Cross; *after Lanfranco.*

[He was living in 1795.]

PERINI, LODOVICO, an indifferent Italian engraver, by whom we have some prints very poorly executed with the graver, among which is one representing two men playing at cards, and a woman overlooking them.

PERINO, DEL VAGA. See VAGA.

PERISIN, or PERSINUS, or PERRISIM, JAMES, [or JACQUES,] an old French engraver, who flourished about the year 1570. In conjunction with J. Tortorel, he designed and engraved, partly on wood and partly on copper, a set of twenty-four large prints, representing subjects of French history, from the death of Henry II. 1559 to 1570. His copper plates are etched in a coarse, incorrect style; the wooden cuts are executed with more attention. He sometimes signed his prints *J. Perrissim, fecit*, or *J. Persinus, fecit*, and sometimes marked them with the monogram **P**. [Zani thinks that

he was a German by birth, an opinion in which Nagler seems to concur. The latter says he was born in 1530, and quotes the work referred to as

being published in 1567 and 1574. Brulliot has given his monogram thus **P** which agrees with Nagler, who calls him *C. Jakob*. When he engraved conjointly with Tortorel the monogram is



Dumesnil, who has given a description of 41 prints, including the History of the Massacres, so tenderly alluded to by Bryan, however, denies that these monograms are strictly correct. As many of the prints have the marks of both engravers they should have been included in one article. See **TORTOREL**.]

PERNA, PETER. This artist, according to Strutt, was an engraver on wood, to whom the prints marked P. P. are usually attributed. [He lived to the latter end of the 16th century.]

PERNET. Mr. Strutt mentions this artist as an obscure engraver, who lived about the year 1620, and who executed a few indifferent plates of portraits.

PERONI, GIUSEPPE. According to Abbate Affò, this painter was born at Parma about the year 1700. He first studied at Bologna, under Felice Torelli and Donato Creti, and afterwards went to Rome, where he became a scholar of Augustino Masucci. He was a tolerably correct designer, and, in his best performances, resembles the style of Carlo Maratti. Such are his pictures in the church of S. Satiro, at Milan; and the Conception, at the Padri dell' Oratorio, at Trnin. In competition with Pompeo Batoni, he painted in fresco for the church of S. Antonio Abbate, the Crucifixion, which ranks him among the most respectable artists of his time. He died in 1776. [Zani places his birth in 1710; but as it is said that he died at an advanced age, and all agree that he died in 1776, the first date is probably the true one.]

PERRET, PEDRO. According to Basan, this artist was a native of Flanders, and flourished about the year 1590. His principal residence was at Madrid, where he was appointed engraver to Philip III. He worked with the graver in a neat, stiff style, in which he discovers more patience than taste. He engraved several plates of historical subjects, among which are:

The Woman taken in Adultery; *after Breughel*.
The Chastity of Joseph; *after Speckart*.

But his chief performance was a set of portraits of the Kings of Portugal, published in 1603, which he inscribed *Pedro Perret sculptor Regis, fecit*.

[*Pieter Perret* was born about 1550; it is uncertain whether he was a native of France, or of the Low Countries. He studied at Rome under Cornelius Cort, and was engraver to the Duke of Bavaria and the Elector of Cologne. He engraved the plates of the monastery of St. Lorenzo in the Escorial, from the designs of Juan de Herrera, which gave so much satisfaction to Philip II. that he invited him to Spain, and appointed him his engraver; an office which he retained under Philip III. and IV. Nagler enumerates 24 different works by him; and Bermudez many others. He was called to Spain in 1595, and resided there till his death in 1637. When at Rome he signed his prints *Pieter Perret*.]

PERRIER, FRANCIS, a French painter and engraver, born at Macon, in Burgundy, about the year 1590. He was the son of a goldsmith, who had him instructed in the elements of design; but opposing his desire of becoming a painter, the young Perrier secretly left his paternal home, and being

without the means of subsistence, he associated himself with a blind mendicant, as his conductor, who was on his way to Italy, and by those means arrived at Rome. He accidentally became acquainted with Lanfranco, who encouraged him in his pursuit, and admitted him into his school. After a residence of several years at Rome, he returned to France, and passed some time at Lyons, where he painted a set of pictures for the cloister of the Carthusians. Not content with the reputation he could acquire as a provincial artist, Perrier visited Paris. Simon Vouet, who was then in possession of every commission of importance, employed him in painting the chapel of the chateau of Chilly, from his design. Finding little employment in Paris, he returned to Rome in 1635, where he applied himself to engraving the principal antique statues and bas-reliefs, and executed several plates after the Italian masters, as well as from his own designs. After the death of Simon Vouet, he returned to Paris in 1645, when he was employed to paint the gallery of the Hotel de la Vrilliere, and was received into the Academy. He died at Paris in 1660. We have by this artist a considerable number of etchings, from his own designs, and after other masters. They are executed in a slight, hasty style, and the drawing is negligent and incorrect. He sometimes signed his name *Paria*, and occasionally used the cipher **P**. The following are his principal plates:

A set of one hundred prints from the antique statues, published at Rome.

A set of fifty, taken from the ancient bas-reliefs.

Ten plates of the Angels in the Farnesina; *after Raffaele*.

Two plates of the Assembly of the Gods, and the Marriage of Cupid and Psyche; from the paintings by *Raffaele*, in the Farnesina.

The Communion of St. Jerome; *after Agos. Caracci*.

The Flight into Egypt; *after the same*.

The Nativity; *after S. Vouet*.

The Portrait of Simon Vouet; *F. Perrier, fecit*. 1632.

SUBJECTS FROM HIS OWN DESIGNS.

The Holy Family, with St. John playing with a Lamb.
The Crucifixion; inscribed *Franciscus Perrier, Burgundus, pinx. et scul.*

St. Roch curing the People afflicted with the Plague.

The Body of St. Sebastian, supported by two Saints.

Venus and the Graces.

Time clipping the Wings of Love, engraved in chiaro-scuro; fine.

[A descriptive catalogue of his prints will be found in *Dumesnil*, tom. vi. D'Argenville places Perrier's death in 1650.]

PERRIER, WILLIAM, was the nephew and scholar of Francis Perrier, whose style he followed. Of his works as a painter the most considerable are his pictures in the sacristy of the Minimes at Lyons, where he took refuge, having killed his antagonist in a duel. We have by this artist several etchings, executed in the style of his uncle. He died in 1655. [Dumesnil describes four: a Holy Family; the Death of the Magdalene; portrait of Lazarus Meyssonier; and an emblematical subject.]

PERRIN, JOHN, an obscure engraver on wood, who, conjointly with John Munier, executed a set of cuts for a work entitled *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes*, published in 1553.

PERRISSIM. See **PERISIN**.

PERRONEAU, JOHN BAPTIST, a French engraver, by whom we have a few prints; among others, two of the four elements, Air and Earth, *after Natoire*; the companions, Fire and Water, are

engraved by P. Aveline. [He was born in 1731, and died in 1796. He was instructed by L. Cars. He engraved also after Boucher, Vanloo, and Bouchardon. He was a painter in crayons, and was for a short time in England, where he exhibited some portraits done in that manner.]

PERRY, FRANCIS, an English engraver, mentioned by Strutt from the authority of Mr. Grosse. He was born at Abingdon in Berkshire, and was a pupil of one of the Vanderbanks. He afterwards was, for some time, under Richardson, but made little progress as a painter. He afterwards commenced engraver, and for some time worked for the magazines. His best plates are coins and medals, which he copied with neatness and precision. He also engraved some portraits, among which we have the following:

Dr. Ducarel, affixed to his Anglo-Norman Antiquities.
Matthew Hutton, Bishop of Durham.
Alexander Pope, Poet.

PERSON, NICHOLAS, a German engraver, who flourished about the year 1696. He executed a set of indifferent prints, consisting of twenty portraits of the Archbishops of Germany; published in 1696.

PERSYN, REGNIER DE. This artist was a native of Amsterdam, and flourished about the year 1650. He went to Rome, where, in conjunction with Cornelius Blomaert, Theodore Mathan, and M. Natalis, he engraved the statues in the Palazzo Giustiniani. He worked with the graver in a neat, clear style. We have also the following plates by him:

The Portrait of Ariosto; after Titian.
That of Balthazar, Count Castiglione; after Raffaele.

[Nagler says that Regnier de Persyn, or Perzyn, surnamed *Narcissus*, was born at Amsterdam in 1600; Zani says 1639, and that he was living in 1690. But Zani names another Renato, or Reniero, Perzyn, whom he calls a Roman, and who operated in 1642. He quotes two inscriptions; *R. a Persyn sculp.*—*R. a Persyn fec.* 1642. This date may accord with that given by Nagler, but certainly not with that given by Zani, as regards the first-named Persyn. But another difficulty presents itself. On the print of Leander taken to the Shore by marine Deities, engraved by *Regnerus a Persyn*, is added, after sculptor, — *Lusit.* Was he a Portuguese? Nagler enumerates this among the other prints by Persyn, but does not mention the circumstance of its being so signed: the late Mr. Lloyd, however, has noted it. The inquirer must reconcile as well as he can the uncertain dates respecting Persyn, or Perzyn; and trace, if it be worth the pursuit, whether he was a Dutchman, an Italian, or a Portuguese; or, in fact, whether there existed only one or three of the same name. Nagler has given a list of his works, commencing with the two mentioned in the text.]

PERUGINI, PETRUCCIO. See MONTANINI.

PERUGINO, LUIGI. See SCARAMUCCIA.

PERUGINO, PIETRO. The family name of this painter was Vannucci; but he is generally distinguished by the appellation of Pietro Perugino. He was born at Citta della Pieve, near Perugia, in 1446. His parents, who were extremely poor, placed him with an obscure painter at Perugia, by whom he was taught the elements of design. He has been generally believed to have afterwards studied at Florence, under Andrea Verocchio; but this is disputed by il Padre Resta, in the *Galleria Portatile*, who has ascertained that Verocchio was never his master. It is asserted, with more probability, by

Mariotti, in his *Lettere Pittoriche Perugine*, that he received his principal instruction at Perugia, under Benedetto Bonfigli. He first distinguished himself by a picture he painted for the church of S. Chiara, at Florence, representing a Deposition from the Cross, with the Virgin, St. John, and other figures, which was considered one of the finest productions of the art at that early period. The reputation he acquired by this admirable performance, induced Sixtus IV., who was at that time desirous of ornamenting the Sistina, to invite him to Rome, where he executed several considerable designs in the Sistine chapel, of which one of the most admired is Christ giving the keys to St. Peter. Although the style of Perugino retains somewhat of the dryness and crudity which prevailed before him, his works claim our esteem for the precision with which he imitated nature, the simplicity of his compositions, and a certain grace which distinguishes his forms from those of his contemporaries, particularly in his female figures, in which we discover the germ of that transcendent beauty, which afterwards characterized the productions of Raffaele, his illustrious disciple. His colouring is equal to any artist of his time, though there is a want of gradation in his plans, and too great a uniformity in his tones. He was little acquainted with aerial perspective, and was ignorant of the principles of the chiaro-scuro. But these were the defects of the era in which he lived, when every object was treated with a scrupulous individuality, approaching to servility. In his altar-pieces there is little variety of invention; his numerous pictures of the Ascension of our Saviour, and of the Assumption of the Virgin, in the churches of Bologna, Florence, Perugia, and at Citta di S. Sepolcro, are nearly of a similar composition. In his frescoes he discovered more fertility of invention, and more delicacy and harmony in his colouring. Of these, the principal are in the Sala del Cambio, at Perugia, representing subjects from the Old and New Testament. Of his cabinet pictures, one of the most esteemed, representing the Holy Family, is preserved in the sacristy of S. Pietro, at Perugia. He died in 1524.

PERUNDT, GEORGE. This artist was a native of Franconia, and flourished about the year 1640. According to Sandrart, he engraved a considerable number of architectural and geographical subjects. [The name should be written *Pfriindt*. He was an architect, sculptor, and steel engraver. He was born in 1603, and died in 1663.]

PERUZZI, BALDASSARE, called BALDASSARE DA SIENA. According to Della Valle, in his *Lettere Senesi*, this distinguished artist was born at Accajano, in the territory of Siena, in 1481. He is counted, by Lanzi, among the many illustrious artists whose merit is not to be measured by their fortune. After receiving his first instruction in the art from an unknown master, he went to Rome, in the pontificate of Alexander VI. He formed an acquaintance with Raffaele, whose style he admired and imitated, particularly in his works in fresco. In his Judgment of Paris, in the Castello di Belcaro, and in his picture of the Sibyl's Prediction to Augustus, at Fonte Giusta, in Siena, he has shown a divine enthusiasm, which, according to Lanzi, neither Raffaele himself, in treating the same subject, nor Guido, nor Guercino, who have painted so many admirable Sibyls, could have surpassed. He was not less excellent in large machinal compositions; such is his celebrated fresco of the Presentation in the Temple, in la Madonna della Pace, at

Rome, in which he has shown himself a perfect master of the delineation of the passions, and the magnificence of the architecture is hardly to be equalled: this admirable production was a favourite study of Annibale Caracci. His altar-pieces in oil are extremely rare. Lanzi recollects one at Torre Babbiana, near Siena, representing the Virgin, with St. John Baptist, and S. Jerome, half-length figures. But the branch in which he particularly distinguished himself was in perspective and architectural views, which he represented with such fidelity and precision, and with so judicious a management of the chiaro-scuro, as to become perfect illusion. He was also celebrated for ornamenting the exteriors of the palaces at Rome and Siena, with sacrifices, bacchanalian subjects, battles, &c., in imitation of the antique *bassi-relievi*, which was afterwards practised by Polidore Caravaggio, and Maturino, with such success. One of his most admired works at Rome, is at the Farnesina, in the apartment where is the celebrated Galatca, by Raffaello, in which he has represented the History of Perseus, embellished with ornaments, in imitation of stucco, so admirably executed, that it is reported that Titian himself was deceived by them, and could only be convinced of the deception by changing the point of view. He was one of the most eminent architects of his time, and is said to have received some instructions from Bramante, the friend of Raffaele.

The life of this estimable artist was a continued series of misfortune and injustice. The offspring of indigence and obscurity, he was deprived of the means of prosecuting his studies with celerity. Insulted by his fellow students, who were insolent and arrogant in proportion as he was modest and unassuming; constrained by parsimony, or injustice, to work for a miserable stipend at Siena and Bologna; plundered of the little he had saved at the sacking of Rome; and finally cut off in the prime of life, when his talents were beginning to be known, by poison, administered by the jealousy of a rival. His death unveiled the extent of a genius, too little appreciated whilst he was living; and his sepulchral eulogy, which almost equals him with the greatest artists of antiquity, has been resounded by all posterity. He died at Rome in 1536, and was buried in the Rotunda, near the tomb of Raffaello.

Baldassare Peruzzi is said to have engraved on wood, and a print is attributed to him representing Apollo, Minerva, and the Muses, with Hercules driving before him a female figure, loaded with treasure, supposed to represent Avarice. It is executed in a fine, bold style, on three blocks, and is inscribed BAL. SEN., and at some distance the word PERUGO. Papillon informs us, that he wrote a Treatise on the Antiquities of Rome, and a Commentary upon Vitruvius, which he intended to embellish with engravings on wood, but he died before it was ready for publication.

[It is difficult to reconcile the different accounts that are given of Baldassare Peruzzi. While some state that he was of noble extraction, others say that he was the child of indigence and obscurity. The children of obscurity and indigence are rarely so instructed in the sciences and arts, as to exhibit at an early age acquirements equal to the most eminent professors. He was Raphael's senior only by two years, and, it appears, studied with him in the school of Bramante; their congeniality of taste and sentiment, with regard to the arts of painting and architecture, united them in the strictest friend-

ship; and, as there was rivalry without jealousy, it may be readily supposed that they were equally noble in disposition. Peruzzi had executed some excellent works, both in architecture and painting, before he entered the school of Bramante; and when he was selected by Agostino Chigi to erect for him a magnificent palace, (now the Farnesina,) Raphael co-operated with him, and decorated the walls with some of his finest imaginings. It was there that he painted his Galatea, and the History of Cupid and Psyche. Peruzzi has been emphatically styled the Raphael of Architecture. To deserve that title in a science that requires the knowledge of so many others as components, instruction and assiduous study must be the handmaids of genius. Professors of high reputation do not afford their instructions gratuitously; and an indigent and obscure person without instruction arrives at excellence but by slow degrees: poverty retards his progress, though it may stimulate exertion. Peruzzi was little more than thirty when he commenced the Chigi palace. His ability as an architect, however, does not come within the scope of this Dictionary, or many other noble erections by him might be enumerated. As a painter, by general concurrence, he was only second to his illustrious friend. Time, unfortunately, has been less favourable to him in the preservation of his works in that department. It is surprising that an artist possessed of such superior talents should, in those days, have fallen into a state of indigence; but most writers record the fact. Pope Clement VII., hearing of his necessities, sent him fifty pieces of gold. It is not extraordinary that his countrymen, who suffered him to die in want, should give him a pompous funeral, and erect a monument to his memory; that is a common affair with nations, as regards men of genius that do them most honour. It was an oversight of Zani to deny that Peruzzi ever engraved in wood, and to reprove the cavalier Puccini for having said that he did so in a superior manner, and afterwards to describe a wood print by him, which he designates *legno finissimo a piu tagli*, B. B. *irreperibile*. It represents Christ and the two Disciples at Emmaus; four other figures and a dog are introduced. This print, says Zani, forms one of the *four Banquets by Peruzzi*, the other three being the Marriage at Cana, the Feast in the House of the Pharisee, and the Last Supper. See *Enciclopedia Metodica*, parte prima, vol. xv. note 42, and parte seconda, vol. ix. page 125. There is a drawing in chiaro-scuro by him in the English National Gallery; it represents the Adoration of the Magi.]

[PERUZZINI, DOMENICO, an engraver, born at Pesaro, and supposed to be the elder brother of Giovanni Peruzzini. He flourished from 1640 to 1661, according to the dates on the prints attributed to him by Bartsch. There is, however, considerable uncertainty respecting him, these prints having been previously ascribed to *Domenico Piola*, which Bartsch repudiates; the style being entirely different, both in design and execution. It is supposed that, like his brother Giovanni, he was a scholar of Simone Cantarini da Pesaro, and his etchings resemble those of that master, and of Guido Reni. Bartsch adduces several cogent reasons to prove him entitled to the honour of being the engraver of the prints which he assigns to him. Subjoined is a list of their titles. For full descriptions see *Bartsch, Peintre Graveur*, tom. xxi.

1. The Holy Virgin, half-length, with the infant Jesus. D. P. 1661.

2. The Virgin seated, with the Infant on her knees. D. P. 1661.
3. Christ tempted by the Devil, in the form of an old man. D. P. 1642.
4. Christ bearing his Cross, with other figures, half-lengths. D. P. P. F. engraved on the cross. (Circular.)
5. The Holy Family and Saints. *Dom^{us}. Per^{us}. Anconae* 1661. The figures in this print are half-lengths. Heineken, in his *Dictionaire des Artistes*, attributes this print to *Gio. Dom. Cerini*, known under the name of *Il Cavaliere Perugino*.
6. St. Anthony of Padua praying, and the infant Jesus appearing to him on a cloud supported by three cherubim. *Dom. P. F.* This print has been erroneously attributed to *D. Cresti*.
7. The Assassination. A man in his shirt on a bed, assailed by three soldiers, one of whom thrusts a lance into his body. D. P. 1640.
- 8 to 11. Landscapes. The first is signed *D. P. f. Anconae*; the others, *D. P.* only.
12. St. Jerome doing Penance in the Desert. The letters *D. P. F.* are on a plant to the right. Bartsch, however, considers it doubtful whether it belongs to Domenico Peruzzini, as there is a sensible difference in the style from that of the others.

It would seem that both brothers, though natives of Pesaro, preferred being called of Ancona, their adopted country, to which they had transferred their services. *Domenico* remained there longest, perhaps died there; *Giovanni*, being of a lively disposition, was enamoured of an erratic life, and, after various peregrinations, died at Milan.]

PERUZZINI, GIOVANNI. This artist was born at Ancona, [or at Pesaro,] in 1623, and was a scholar of Simone Cantarini, called da Pesaro. He possessed a lively genius, and became a reputable painter of history. There are several of his pictures in the churches of his native city, of which the most esteemed are the Decollation of St. John, at the Spedale; and a picture of S. Teresa, at the Carmelitani. He resided some time at Bologna, where there are some of his works in the public edifices, particularly the Descent of the Holy Ghost, in the church of S. S. Vitale ed Agricola; and a picture of St. Cecilia, in the church dedicated to that Saint. He was invited to the court of Turin, where he executed several works, both in oil and in fresco, so much to the satisfaction of his protector, that he made him a knight of the order of St. Maurice. He died [at Milan] in 1694. [He was vain of his facility of execution, and inscribed on one of the lunettes of the portico de' Servi in Bologna, *Opus 24 Hor. Eq. Jo. P.* The work of twenty-four hours by Gio. Peruzzini, knight. Carlo Cignani, on reading it, observed, *Le minchionerie si fanno presto*. The witty remark of a brother painter, perhaps a rival, must not be allowed to deprive Peruzzini of the praise to which he is justly entitled. In the picture of S. Teresa, says Lanzi, there are traces of Baroccio's manner; that of the beheading of St. John is extremely beautiful, and here he appears a scholar of the Bolognese. After forming a style participating of those of the Carracci, of Guido, and of Cantarini, he took to a wandering life, and painted in various theatres and churches, if not with much study, with tolerable correctness, a knowledge of perspective, in which he was excellent, and with a certain facility, grace, and spirit, which delight the eye.]

PESARO, NICCOLO TROMETTO, called **NICCOLO DA.** This painter was a native of Pesaro, and visited Rome when young, during the pontificate of Gregory XIII. He became a scholar of Federigo Zuccaro, and was a successful follower of the style of that master. There are many of his works in the public edifices at Rome, of which, according to Baglione,

the following are the most esteemed. In the Basilica of S. Giovanni Laterano, the Nativity; in S. Francesco a Ripa, a Pietà, with two laterals of S. Niccolo and S. Antonio; and in S. Maria d'Araceli, two pictures of the Nativity and Circumcision. His most celebrated performance is in the Chiesa del Sacramento, at Pesaro, representing the Last Supper, one of the most admirable works of art in that city. Towards the latter part of his life he sunk into a mannered and feeble style; and his last works are extremely inferior to his earlier productions. He died at Rome, in the pontificate of Paul V., at the age of 70, [in 1612.]

PESARO, SIMONE DA. See **CANTARINI.**

[PESCIA, MARIANO DA, also called *Gracialei*. The time of his birth and death is uncertain; Zani says he died about 1520; others, that he was born in 1525, and died in 1550. It is also said that he was a scholar of Ghirlandajo, and assisted him in his works; if he was not born till 1525, he could not have been a scholar of Domenico Ghirlandajo, who died in 1493 or 1495. Perhaps it was his son, Ridolfo, who received instruction from Raphael and Frà Bartolomeo, and practised at Florence. In the chapel della Signoria, in the Palazzo Vecchio at Florence, there is an altar-piece by him; and, in the gallery, the Virgin and infant Jesus, with Elisabeth and the young St. John, of which Rosini has given an outline in plate 153 of his "Storia della Pittura Italiana;" the style is between that of Andrea del Sarto and Innocenzio da Imola. It is agreed by all that he died young, and his known works are very few.]

PESELLO, PESELLI. This painter was born at Florence in 1404, and was for many years a scholar of Andrea Castagno. He painted history in the style of his instructor; and at the time of Vasari there were several of his works in the churches and public edifices at Florence, of which the most esteemed was a picture of the Adoration of the Magi, which is preserved in the gallery at Florence. But his principal talent was in painting animals, in which he surpassed every artist of his time. He is said to have kept a collection of wild beasts, and other curiosities, in his house, for the purpose of painting them from nature. He died in 1481, aged 77. [By Lanzi and Zani he is called *Francesco Pesello, senior*; but Rosini asserts that this is a mistake, and that his real name was *Giuliano*, and that he was of Arrigi. Lanzi, Zani, and Rosini agree that he was born in 1380, and died in 1457, which would make him 77 years old. But this militates against his being for many years a scholar of Andrea Castagna. Castagna was born about 1403; so that when Pesello was thirty Castagna would be only seven years old. Nor, by the same rule, is it likely he could have been a scholar of Filippo Lippi, as some have asserted; the elder Lippi was twenty years his junior; and the younger was not born till three years after Pesello's death.]

PESELLO, FRANCESCO, called **PESELLINO,** was the son and disciple of the foregoing artist, born at Florence in 1426. This promising painter had given proof of uncommon ability, in a series of frescoes, at the Noviziano di S. Croce, representing the lives of S. S. Cosmo e Damiano, and S. S. Antonio e Francesco, when he died in 1457. [Lanzi and Zani agree in these dates.]

PESNE, JOHN, a French engraver, born at Rouen in 1623, [and died at Paris in 1700.] It is not ascertained by whom he was instructed, but he reached an eminent rank as an artist, particularly

as a designer, in which he arrived at a higher degree of perfection than the generality of engravers. His execution is neither dexterous, agreeable, nor picturesque; but he compensates for these deficiencies by the correctness of his outline, and the fidelity with which he has rendered the precise character of the different painters, whose works he engraved. His principal plates are from the pictures of Niccolo Poussin, and a due portion of the merit of his prints, after that distinguished master, will be justly attributed to the perfection of his models. The following are his most esteemed prints:

PORTRAITS.

Two of Niccolo Poussin; *after pictures by himself.*
Louis le Comte, Sculptor to the King.
Francis Langlois; *after Vanduyck.*

SUBJECTS AFTER POUSSIN.

Esther before Ahasuerus.
The Adoration of the Shepherds.
The dead Christ, with the Virgin and St. John.
The Entombing.
The Death of Ananias.
The Holy Family, with a dedication to Le Brun.
The Vision of St. Paul.
The Triumph of Galatea.
The Testament of Eudamidas; one of his best prints.
The Seven Sacraments, in seven plates, of two sheets each.
The Labours of Hercules, in nineteen plates; from the paintings in the Louvre.

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family; *after Raffaele.*
A set of fifteen Landscapes; *after Guercino*, and other masters; fine.

[Dumesnil has described 166 prints by Jean Pesne, and has indicated the foregoing as being the principal.]

[PESNE, ANTOINE, according to several, the son of Thomas Pesne, a portrait painter, and brother of Jean Pesne; according to Dumesnil, the son of Jean Pesne; was born at Paris about 1683, and died at Berlin in 1757. He painted history and portraits, and was appointed principal painter to Frederic of Prussia, called the Great, who gave him a considerable pension. His works were much admired by the connoisseurs of the court; and as a specimen of the taste of his admirers here are two apostrophizing lines from an epistle:

“ Quel spectacle etonnant vient de frapper mes yeux!
Cher Pesne, ton pinceau d'egale au rang de dieux ! ”

Like many other deified personages, he finds very few worshippers in the present day; indeed if it had not been for those two magniloquent lines he would have been overlooked on the present occasion; so true it is that poetry, like amber, preserves the smallest creatures from corruption. Many painters who lived before Antoine Pesne were praised by their contemporaries, and many since; but, alas! “they had no poet, and are dead.” Jervas survives in Pope's epistle, and in that only.]

PETERS, [or PEETERS,] BONAVENTURA. This eminent artist was born at Antwerp in 1614. It is not known by whom he was instructed in the art, but he distinguished himself as the most celebrated painter of marines and sea-storms of the time in which he lived. His pictures of tempests and hurricanes are faithful and impressive representations of the horrors of shipwreck. The lowering sky, the awful and terrific agitation of the waters, the lightning's glare, the alarm and movement of the mariners, the vessels dashed to pieces on the craggy shore, or swallowed up in the devouring deep, are described with a fidelity and feeling which prove

that he must have frequently witnessed these disastrous scenes, to enable him to delineate them with a precision so affecting. He was not less successful in his representations of the element under a more lucid and tranquil dominion. His pictures frequently represent the sea in its calm, with fishing boats at anchor, or views of the Scheldt, with vessels sailing under an easy breeze, in which he exhibits a freshness of atmosphere, and a transparent purity of colour, that is admirable. His best works are justly held in the highest esteem in Flanders; and if his pictures are not more duly appreciated in this country, it is because very inferior productions are continually attributed to him, which are every way unworthy of his estimable talents. He died in 1652. [Most writers, following Descamps, have placed his death as above; but as there is a picture by him in the Museum at Amsterdam, dated 1667, it must be a mistake. Balkema, with more probability, says he died in 1671. Nagler describes two etchings by him.]

PETERS, JOHN, was the brother and scholar of the preceding artist, born at Antwerp in 1625. He painted similar subjects to those so admirably treated by his brother, though in general his works are very inferior to those of Bonaventura. He sometimes painted combats at sea, in which he showed great ingenuity in the composition, and his small figures are correctly and spiritedly drawn. Though his colouring is clear and transparent, and his penciling delicate and neat, he is very unequal to his brother in grandeur of effect, and in his judicious management of the chiaro-scuro. [He died in 1677.]

PETERS, FRANCIS LUCAS. This artist was born at Mecklin in 1606. He was the son of an obscure painter, from whom he learned the elements of design, but he afterwards entered the school of Gerard Segers. He did not, however, follow the style of that eminent master, but abandoned historical painting to devote himself to landscapes, which he painted in a pleasing style, and decorated them with figures, correctly drawn, and touched with neatness and spirit. He was taken into the service of the Archduke Leopold, in whose employment he passed the greater part of his life. He died at Brussels in 1654.

PETERS, GERARD. This artist was born at Amsterdam in 1580. He received his first instruction in design from an eminent glass painter, named James Lenards, who, perceiving in his pupil an uncommon genius for the art, advised him to put himself under a more able master. He consequently became a disciple of Cornelius Cornelisz, under whom he studied five years, and, at the recommendation of that master, visited Italy in search of improvement. After a residence of some years at Rome he returned to Holland, where he distinguished himself as one of the ablest artists of his time. Van Mander extols him as a correct designer of the figure, and commends some of his historical pictures; but he is more celebrated as a painter of gallant assemblies and conversations, which he composed in a very agreeable style, and finished with great neatness and delicacy. He also painted portraits with considerable success. [His name should be written Peeters, or Pieters. According to Balkema he died in 1626. It is supposed that he etched three landscapes. Immerzeel calls him *Pieterzen.*]

PETERS, MATTHIAS. This artist, who flourished at Amsterdam about the year 1660, in conjunction with his brother NICHOLAS PETERS, en-

graved the plates for the Atlas Major, published by Blaeu, in that city, from drawings by the publisher.

[PETERS, WILLIAM, (the Reverend?) flourished during the latter half of the 18th century. He is better known by the prints engraved for Boydell's Shakspeare and Macklin's Gallery than by his paintings, though some of his pictures have all the *impasto* of Sir Joshua Reynolds, and in richness of invention and fancy far surpass him. His Resurrection of a Pious Family; the Guardian Angel and the Spirit of a Child; his scenes from the Merry Wives of Windsor, and from Much Ado about Nothing, and other theatrical subjects, were very popular. He painted many fancy subjects from his own invention, some pleasingly sentimental, some not strictly in accordance with just notions of propriety. A few of the latter class have been engraved. He also painted portraits with great taste and elegance. It is supposed that he exercised the art more as an amateur than as a professional painter; but he was patronized by some of the nobility of his day, for whom he painted subjects very different from those of his Resurrection of a Pious Family, or The Cherubs. The Lady in Bed, of which there are two, must not be attributed to Sir Joshua Reynolds, though in the quality of the painting it resembles his manner. It is supposed that he died about 1800. There are engravings of several of his fancy pieces and portraits by Bartolozzi, Marcuard, Simon, Thew, Dickinson, and J. R. Smith. He was called the *Reverend W. Peters*; perhaps he preferred painting to preaching.]

PETERZANO, SIMONE. This painter was a native of Venice, and was brought up in the celebrated school of Titian. He flourished about the year 1590. His picture of the Pietà, in the church of S. Fedele, at Milan, is signed with his name, to which he has added *Titiani discipulus*. In the church of S. Barnaba, at Milan, he painted some frescoes of the life of St. Paul, in which he appears to have been desirous of ingrafting on the Venetian colouring, the expression, the foreshortening, and perspective of the Milanese school. There is a fine picture by this master representing the Assumption, in the Chiesa di Brera, at Milan.

PETHER, ABRAHAM. This ingenious artist was born at Chichester in 1756. In the early part of his life he applied himself to the study of music, and at the age of nine years, is said to have occasionally performed the organist's duty in his native city. He afterwards turned his thoughts to painting, in which he was instructed by George Smith, and attained a considerable rank in the art as a landscape painter, particularly in the effect of moon-light. In his day pictures his scenery is usually pleasing and luxurious; his colouring is clear, and his distances are remarkably tender and sweet. He does not, however, appear to have paid much attention to the arrangement of his masses, and there is a want of judgment in the distribution of the light and shade. Hence the effect in his pictures is sometimes fluttered, and, as he did not often resort to nature for his materials, his forms are frequently repeated, and exhibit the characteristics of a mannerist.

Mr. Pether not only distinguished himself as an eminent painter, and an excellent musician; his philosophical and mathematical researches are particularly deserving of notice. He also possessed extensive powers as a mechanic, and constructed various optical instruments, such as telescopes and microscopes, as well as air pumps, and other ma-

chines relative to science; and once read lectures on electricity, exemplified by instruments made by himself.

With an ardent thirst after knowledge, he possessed a happy and contented disposition, and his manners were affable and unassuming. A lingering disease, which had confined him during the space of three years, terminated his existence, at Southampton, the 13th of April, at the age of 56. [He was the son of W. Pether, the engraver, and scholar of the Smiths of Chichester, but far surpassed them in execution. His day scenes are sometimes dry and hard in the penciling, but there is no want of judgment in the distribution of the light and shade; on the contrary, his best pictures are remarkable for his observance of natural effects, although there is no attempt at striking contrasts. His moon-light pieces exhibit his knowledge of astronomy; in them may be discerned the age of the luminary, the hour of the night, and the period of the year which the picture is intended to represent.]

[PETHER, SEBASTIAN, was the son of Abraham Pether, and was probably instructed by his father, as he painted similar subjects. His pictures consist of moonlights, conflagrations, and sun-sets, and exhibit fine feeling and judgment in the selection, and harmony in the colouring. The narrowness of his circumstances, and the largeness of his family, reduced him to the necessity of working for picture dealers, and beyond them it does not appear that he ever had a patron, except in one instance. That patron was Lord de Tabley, who commissioned him to paint a subject quite out of his line, a Caravan overtaken by a Whirlwind. Such patronage is more detrimental to a necessitous artist than entire neglect; a failure throws discredit on his talents. He had considerable knowledge in the mechanical arts, and, it is said, was the first that suggested the idea and construction of the stomach-pump to Mr. Jukes, the surgeon, who introduced it to the medical profession. His pictures are not numerous; but they were a source of great emolument to his friends the dealers, as they could be readily copied, and the copies disposed of to country gentlemen; thence it is that his name so frequently appears in catalogues of picture sales. His real works are worth obtaining. He died in 1844, at the age of 54.]

PETHER, WILLIAM, an English painter and mezzotinto engraver, who flourished about the year 1770. He engraved several fine plates after Rembrandt and other masters, as well as a few from his own works. Among others, we have the following prints by him:

PORTRAITS.

The three brothers, Smith, Painters of Chichester; *W. Pether, pinx. et fec.* 1765.
Benjamin West; *after Lavranson.*
Samuel Chandler, D.D.; *after Chamberlin.*
Francis du Quesnoy, Sculptor; *after C. Le Brun.*
Carlo Tassarini, Musician; *after Palthe.*
Rembrandt's Wife, as the Jew Bride; *after Rembrandt.*
Rubens's second Wife; *after Rubens.*

SUBJECTS AFTER VARIOUS MASTERS.

The Rabbi; *after Rembrandt.*
*An Officer in Armour; *after the same.*
An old Man with a beard; *after the same.*
The Lord of the Vineyard; *after the same.*
A Village Festival; *after Teniers.*
A Warrior; half-length; *after Giorgione.*
The Descent from the Cross; *after the picture in King's College, Cambridge; by Daniello da Volterra.*
The Philosopher; *after Jos. Wright.*
The Statuary; *after the same.*
The Academy; *after the same.*

The Contenance of the Chevalier Bayard; *after Penny*.
The Hermit; *after the same*.
The Alchemist; *after the same*.

[William Pether was born at Carlisle in 1731; was a scholar of Thomas Frye, the mezzotinto engraver, and became the most eminent of his time in that style of engraving. He was admitted into the Academy in 1778, and died about the year 1795.]

PETIT, GILES EDME, a French engraver, born at Paris in 1696. He was a pupil of J. Chereau, and engraved several plates in the neat style of his instructor, of which the most esteemed are his portraits. Among others, we have the following prints by him :

PORTRAITS.

Francis I. King of France; *after Titian*; for the Crozat collection.

Louis Philip, Regent of France; *after Liotard*.

Louis XV., King of France; *after C. Vanloo*.

Charles Edward Stuart, the Pretender; *after Dupra*.

Philibert Papillon, Canon of Dijon.

René, Charles de Maupeou, President of the Parliament.
Peter Bayle, Author of the Historical and Critical Dictionary.

Maria Theresa, Queen of Hungary.

Armand Julius, Prince of Rohan; *after Rigaud*.

Henry Charles de Pomponne, Abbé of St. Medard.

John Frederick Philippeaux, Count of Maurepas.

Joachim Francis Potier, Duke of Gesvres.

SUBJECTS.

The Disciples at Emmaus; *after J. André*.

The Visitation; *after the same*.

The Virgin of the Rosary; *after the same*.

St. Catherine of Siena; *after the same*.

[In Nagler may be found a list of 52 prints by him. He died in 1760.]

[PETIT, Louis, a designer and engraver, born at Paris in 1760, was a scholar of N. Ponce. He was much employed in designing vignettes and other book illustrations, which he etched with considerable ability. He died about 1812. Among his detached engravings the following are most deserving of notice :

The Portrait of Peter Bayle, author of the Dictionary.
La belle Jardiniere, jointly with *Massard*; *after Raphael*.

The infant Jesus asleep, finished by *Bovinet*; *after the same*.

Aurora; *after the same*.

A Holy Family; *after the same*.

St. Romualdus; *after A. Sacchi*; finished by *Dambrune*.

The dancing Nymphs; *after Vander Werff*.

And several for Ligni's History of the Life of Christ; among which are the Transfiguration, *after Raphael*; and the Last Supper, *after Lionardo da Vinci*.

PETITOT, JOHN, THE ELDER. This distinguished enameller and miniature painter was born at Geneva in 1607. He was the son of a sculptor and architect, who designed him for the profession of a jeweller, and having frequent occasion to make use of enamel, he attained such a tone of colour, that he was advised to apply himself to portrait painting, which he afterwards carried to a perfection that may be said to be unexampled. He was patronized by the two monarchs, who, in their time, gave the most liberal encouragement to art, Charles I. and Louis XIV.; and his extraordinary ability was deserving of their protection. In company with Peter Bordier, who afterwards became his brother-in-law, he visited Italy, where, during a residence of some years, they had the opportunity of studying the treasures of art, and of frequenting the best chemists, for improvement in the preparation of their colours. Petitot painted the heads and hands, and Bordier the hair and back-grounds. In this

intercourse of social labour, they visited England, and had the good fortune of forming an acquaintance with Sir Theodore Turquet de Mayerne, physician to the king, an intelligent chemist, who had, by his experiments, discovered the principal colours to be used in enamel, and the proper means of vitrifying them in such a manner, that they surpassed the boasted enamelling of Venice and Limoges. Mayerne introduced Petitot to King Charles I., who retained him in his service, and gave him apartments at Whitehall. He painted the portrait of that monarch, and the royal family, several times. He copied several pictures after Vandyck, who assisted him with his advice, and they are considered the finest of his works. The beautiful whole-length of the Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original, in oil, by Vandyck, and is considered one of the most capital works of enamel that exists. It is nine inches three quarters high, by five inches three quarters wide, and the execution is the boldest, and the colouring the most rich and beautiful, that can be imagined. It is dated 1642. King Charles often went to see him at work, as he took great pleasure both in painting and chemical experiments. The tragical death of his royal protector was a dreadful stroke to Petitot, who did not quit the exiled family, but followed them in their flight to Paris, where he was looked upon as one of their most faithful adherents. Charles II., during his abode in France, took great notice of Petitot, and introduced him to Louis XIV., who appointed him his painter in enamel, and ordered him apartments in the Louvre. He painted that monarch several times, Mary Anne of Austria, his mother, and Mary Theresa, his queen. Being a zealous Protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, he solicited the king's permission to retire to Geneva. Louis, unwilling to part with so favourite an artist, and perhaps supposing that the religion of an enameller was not likely to be "composed of sterner stuff" than that of the great Turenne, for some time evaded the demand, and employed the celebrated Bossuet, bishop of Meaux, to endeavour to convert him. This not succeeding, he was at length permitted to leave France, after a residence of thirty-six years, and he returned to Switzerland. He settled at Geneva, but the concourse of his admirers, and the resort of the curious, who came to see him, was so great, that he was obliged to quit Geneva and retire to Vevay, a small town in the canton of Berne, where he continued to exercise his art till he had reached the advanced age of 84, and died in 1691.

Petitot may be called the inventor of painting in enamel; or at least he was the first artist who brought it to complete perfection. He was much assisted in his works by his relation, Bordier, whose fame is almost absorbed in that of his brother-in-law. Bordier is said, in the Anecdotes, to have remained in England after Petitot left this country, and was employed by the parliament to paint a memorial of the battle of Naseby, which they presented to Fairfax, their victorious general. This is the only work which can with certainty be allotted to Bordier alone.

[In the Apollo Gallery of the Museum at Paris are about sixty of Jean Petitot's finest enamels, consisting of portraits of Louis XIV., and several members of his family; of ladies of the court celebrated for their beauty, attachments, or literary ac-

quirements; and some of the statesmen and military commanders of France. The following are perhaps the most interesting:

Several of Louis XIV., at different periods.
 Three of Anne of Austria.
 Two of Madame de Maintenon.
 Three of Maria Theresa of Austria.
 La Duchesse de la Valliere.
 Ninon de L'Enclos.
 Madame de Sévigné.
 Madame Deshoulières.
 The Duchess of Portsmouth.
 Madame de Ludre in the character of a Magdalene.
 Christina of Sweden.
 The Duchesse de Mazarin.
 The Cardinal Richelieu.
 Madame de Montespan.
 Mademoiselle de Montpensier.
 Maréchal de Villars.
 Jean Chardin, the Traveller.]

PETITOT, JOHN, THE YOUNGER, was the son of the preceding artist, by whom he was instructed in enamelling. He settled in London, where he exercised his art with considerable success. His works are very inferior to those of his father, though they possess great merit.

PETRAZZI, ASTOLFO. This painter was a native of Siena, and flourished about the year 1635. He was a scholar of Francesco Vanni, and, according to Baldinucci, painted some pictures for the public edifices and private collections at Siena, which were justly esteemed. One of his principal works is the Communion of St. Jerome, at the Agostiniani, at Siena, in which he exhibits somewhat of the style of the Caracci. He excelled in painting children, which he introduced very happily into his emblematical subjects. Such are his Four Seasons in the Villa Chigi, which are admired for the playfulness and ingenuity of the groups. He died in 1665. [He was not a scholar of Francesco Vanni, but, like him, a pupil of the younger Salimbeni, and of Sorri.]

PETRI, PIETRO DE. According to Orlandi, this artist was born at Premia, in the Novarese state, in 1671. He studied at Rome, in the school of Carlo Maratti. He painted history with some reputation, and united with the style of Maratti somewhat of the taste of P. da Cortona. One of his principal works at Rome is a picture of the Crucifixion, in the church of S. S. Vincenzo ed Anastasio: he also painted some frescoes in the tribune of S. Clemente. We have a few etchings by this artist from his own designs, executed in the style of a painter, among which are,

The Assumption of the Virgin.
 St. Laurence Justinian.

[According to Zani he was born in 1663, and died in 1716. He distinguishes him from *Pietro Antonio de Petri*, or *Pitri*, by whom Bartsch has given an account of four engravings in addition to the two above named. Zani says the latter was born at Rome, but it may be a mistake, from his having practised much there. See Bartsch, tom. xxi. p. 289.]

PEUTEMAN, PETER. This artist was born at Rotterdam in 1650. He excelled in painting objects of still-life, such as musical instruments, books, vases, &c., which he represented with surprising precision. Though the objects he made choice of are in themselves little interesting, they please by the beauty of his finishing, and his judicious management of the chiaro-scuro. His death is said to have been occasioned by a sudden fright brought on by an earthquake, which happened in 1692. [Balkema

calls him *Nicolas Peuterman*, and says that he painted history. He gives the same dates.]

PEYRON, JEAN-FRANÇOIS-PIERRE, a French historical painter and engraver, born at Aix in 1744, and died in 1820, was a scholar of the elder Lagrenée. His subjects are from the ancient poets, and from Greek and Roman history, and occasionally of events occurring in his own time, such as the death of General Walhubert at the battle of Austerlitz. The greater number were painted from 1780 to 1800; but he continued to exhibit till 1812. He engraved several subjects after Raphael, Poussin, and after his own designs. He was a member of the Academy of Painting and Sculpture in 1783, and was named Director of the Gobelins Manufactory in 1787, and executed many paintings for that establishment.]

PFEFFEL, JOHN ANDREW, a German engraver, who flourished about the year 1720. He resided at Vienna, where he followed the business of a print-seller. His works, as an engraver, were chiefly confined to architecture and ornamental foliage, which he executed in a neat style. In conjunction with C. Engelbrecht, he engraved a set of plates of jewellery ornaments, from the designs of A. Morison; and executed part of the plates for the *History of Architecture*, published at Vienna in 1721, by John Henhard Fischers. [There were two of the names *Johann Andreas Pfeffel*, father and son. The elder died in 1750, at the age of 76; the younger in 1763, at the age of 53. For a full account of their works see Nagler.]

PFEIFFER, CARL HERMANN, an engraver, was born at Frankfort in 1769. He studied at the Royal Academy at Vienna, under the Professor Ch. Brand. He worked with the point, in the English manner, and was a very industrious artist. His engravings are numerous, particularly of portraits, which are chiefly of German nobility, and persons of science and letters, of his time. He also engraved after some of the older Italian and Flemish painters, such as Raphael, Coreggio, Frà Bartolomeo, Giuliano da Parma, Sasso Ferrato, and Rubens. Though his death is not recorded, it is presumed his artistic career is ended.]

PFENNINGER, HENRY, [or **HEINRICH**,] a Swiss painter and engraver, born at Zurich in 1749. He was a scholar of John Balthasar Bullinger, under whom he passed five years, and afterwards went to Dresden, where he had access to the Electoral Gallery, and devoted himself to an assiduous study of the works of the best masters, particularly Vandyck and Rembrandt, and became a reputable painter of portraits. On his return to Switzerland, he was engaged by Lavater to make the designs and engrave part of the plates for his work on Physiognomy. He was much employed as a portrait painter; and has etched a great number of plates of portraits and views in Switzerland, which are executed with spirit and taste. He engraved some of the portraits for Fuesslin's Supplement to the Lives of the Swiss Painters. We have also the following by him:

A set of seventy-five Portraits of Illustrious Personages of Switzerland, accompanied with an abridged history of their lives by Leonard Meister. 1781.
 Thirty-four Portraits of the most celebrated German Poets, with their characters, by L. Meister. 1785.
 A set of six Views in Switzerland.

[He died in 1815.]

PHILESIUS, RIGMANN, a German engraver on wood, who, according to Papillon, resided at Stras-

burg about the year 1508. He executed a set of twenty-five cuts of the Life and Passion of our Saviour, published at Strasburg, by John Knoblauch, in 1508. These cuts are said to be extremely scarce. [He was also a carver in wood. Zani notices him under the names *Rigman*, *Philesius*, and *Phillery*, or *Phillery*. See a curious note to vol. xv. parte prima, of his *Enciclopedia delle belle Arti*. See also *Phillery*, *Anton.*, in Nagler, an engraver, who flourished at Antwerp in 1530, to whom is ascribed the print alluded to by Zani; it represents two soldiers and a woman, and is inscribed *Gheprint t'Antwerpen by my Phillery de figursnider*. See *PHILLERY*.]

PHILIPPE, PETER, a Dutch engraver, who flourished at the Hague about the year 1660. We have by him a few plates of portraits and festivals, among which are the following:

PORTRAITS.

Louis Henry, Prince of Nassau; *P. Philippe, fec.*
Henry Charles de la Tremoile, [Tremouille,] Prince of Tarente; *after Vanderbank.*

SUBJECTS.

The Assembly of the States-General of Holland; *after Tavernier.*

A grand Festival; *after the same.*

A set of Merry-makings; *after Vander Venne*. 1660.

PHILLERY, an old engraver on wood, by whom we have a middle-sized print representing two Soldiers standing before a Woman, who is seated, holding a dog upon her lap. It bears the following inscription in old Flemish characters, *Gheprint t'Antwerpen by my Phillery de figursnider, printed at Antwerp, by me Phillery, the figure-cutter*. The cut is neatly executed, and the hatchings are carefully represented. Heineken supposes this print to be very ancient, which it appears to be from the inscription. [See note to *PHILESIVS*.]

PHILLIPS, CHARLES, an English mezzotinto engraver, who flourished about the year 1765. We have, among others, the following prints by him:

A Boy holding a Pigeon; *after Mola.*

A Woman plucking a Fowl; *after Rembrandt.*

The Philosopher; *after the same.*

The Holy Family; *after Parmigiano.*

Venus and Cupid; *after Salvatori.*

Isaac blessing Jacob; *after Spagnoletto.*

[And others, *after Louthembourg and Sir Joshua Reynolds.*

He was born in 1737, but there is no account of his decease. The latest date noticed is 1770.]

[**PHILLIPS, THOMAS**, a very eminent portrait painter, was born at Dudley, in Warwickshire, in 1770. He was placed early with a glass painter at Birmingham, and came to London in 1790 with a letter of introduction to Benjamin West, who employed him on the glass paintings in St. George's chapel at Windsor. In 1792 he commenced an exhibitor, with a View of Windsor Castle; and in the two following years he exhibited the Death of Talbot, Earl of Shrewsbury, at the battle of Cassillon; Ruth and Naomi; Elijah restoring the Widow's Son; Cupid disarmed by Euphrosyne; and others of a like character. Afterwards he devoted himself chiefly to portrait painting. Notwithstanding that he had to compete with Hoppner, Owen, Jackson, Lawrence, and Beechey, he kept steadily progressing in public favour; and if he had not the advantage of court patronage, he seemed to be the selected painter for men of genius and talent. In 1808 he became a member of the Academy; and in 1824 succeeded Henry Fuseli in the professorship of painting, which office he held till 1832. On his appointment to the professorship he made a tour in Italy, in the company of Hilton, in order, as he

said, to enable him to discharge the duties of the office more efficiently. He delivered ten "Lectures on the History and Principles of Painting," which he afterwards published in one volume (in 1833). These lectures are clear and simple in their style, and instructive in substance and arrangement, especially in those parts where he gives an exposition of his views of the principles of art. He died April the 20th, 1845. As the life of a portrait painter of great practice is confined to his workshop, the best record is, perhaps, an account of what he has produced there; and if it be found that he was chosen by persons distinguished for talent to preserve their likenesses for posterity, it may be concluded that he possessed qualities superior to the more fashionable painters, who owed much of their employment to the favour of a court. A few of the names of those who sat to him may be found useful hereafter, as an assurance to posterity that they are faithful resemblances, without meretricious accessories and embellishments; and they will justify the appellation which a foreign artist of great talent (Nicaise De Keyser) bestowed on him, that of the Van Dyck of England. The names are given nearly in the chronological order in which the portraits were painted. Lord Thurlow, Blake the painter, (engraved by Schiavonetti,) Lord Byron twice, Count Platoff, the poet Crabbe, Earl Grey, Lord Brougham, Sir Joseph Banks, Joshua Brookes, the celebrated lecturer on surgery, Major Denham, the African traveller, Lord Stowell, Sir E. Parry, Sir J. Brunel, David Wilkie, (now in the National Gallery,) Sir F. Burdett, Lord Lyndhurst, Dr. Arnold, the Duke of Sussex, Sir Nicholas Tindal, chief justice of the Common Pleas, Dr. Shuttleworth, bishop of Chichester; the portraits of Sir Walter Scott, Thomas Moore, Thomas Campbell, Southey, and Coleridge, for Mr. Murray; Dr. Buckland, Professor Sedgwick, Davies Gilbert, Mrs. Somerville, Mr. Hallam the historian, Francis Baily the astronomer, Faraday the chemist, Sir Humphrey Davy, and many other really illustrious characters: one of his last was a portrait of himself, an excellent likeness, which the editor saw on the easel while he was finishing it. In 1802 he painted by stealth, but with the connivance of Josephine, a portrait of Napoleon, which is now at Petworth; it has been engraved. Phillips wrote many of the articles on the fine arts in Rees's Cyclopædia, and in other publications. He was one of the great promoters of the society called "The Artists' general Benevolent Institution."]

PIAGGIA, TERAMO, [OF ERASMO DE ZOAGLI.] This painter was a native of Zoagli, in the Genoese state, and flourished about the year 1547. He was a disciple of Lodovico Brea. In conjunction with Antonio Semini, he painted several works for the churches at Genoa, of which one of the most esteemed was the Martyrdom of St. Andrew. In this fine picture, the style of Brea is discernible, but modernised and embellished; the design is more easy and flowing, the airs of the heads are expressive, and the colouring is harmonious.

PIANORO. See **MORELLI**.

PIATTI, FRANCESCO. This artist is said by Fuessli, in the Appendix to his Lives of the Swiss Painters, to have been born at Teglio, in the Valteline, in 1650. He does not acquaint us by whom he was instructed, but informs us that he painted a great number of altar-pieces and pictures for the churches and galleries of the neighbourhood, and highly commends a picture of Cleopatra, by him, in

the possession of a noble family at Delebio. [Zani says he was living in 1690.]

PIAZZA, CALLISTO. This painter was a native of Lodi, and flourished, as appears from the dates on his pictures, from 1524 till 1556. He was one of the most successful followers of Titian, as is manifest in his fine picture of the Assumption of the Virgin, at the Collegiate di Codogna, which Lanzi asserts is worthy of the ablest disciple of his school. In the church of the Incononata, at Lodi, he painted three chapels in fresco; in one, he represented the Mysteries of the Passion; in another, the Life of St. John the Baptist; and in the third, the Life of the Virgin. The extraordinary beauty of these admirable productions is sufficiently established, by its having been for some time believed that Titian himself had painted them. He appears to have sometimes imitated the style of Giorgione; such is his picture of the Virgin and Infant, surrounded by several saints, in the church of S. Francesco at Brescia. One of his earliest pictures, signed *Calixtus Laudensis*, 1524, is in the church of S. Clemente, at Brescia; his Marriage at Cana, in the refectory of the Padri Cisterciensi, at Milan, bears the date of 1545; and in the Monastery of S. Maurizio, in the same city, are two large pictures representing the Adoration of the Magi, and the Baptism of Christ by St. John, inscribed with his name, and dated 1556.

PIAZZA, PADRE COSIMO. Paolo Piazza, called Padre Cosimo, was born at Castel Franco, in the Venetian territory, in 1557. He was a scholar of the younger Palma, although he did not imitate the style of that master, but formed a manner of his own, which, though not distinguished by great vigour or energy, was pleasing and agreeable, and he had acquired considerable reputation as a painter of history, when he became a Capuchin friar, and took the name of Padre Cosimo. He continued, however, to exercise his talents as a painter, and visited Rome in the pontificate of Paul V., where he executed several considerable works for the churches and public edifices, particularly a picture of the Deposition from the Cross, in the Campidoglio, and in a saloon of the Palazzo Borghese, the history of Anthony and Cleopatra. He was invited to the court of Germany by Rodolphus II., by whom he was employed some years, and on his return to Venice was patronized by the Doge Antonio Priuli. He died at Venice in 1621. [Zani places his birth ten years earlier.]

PIAZZA, CAVALIERE ANDREA, was the nephew of the preceding artist, by whom he was instructed in the art, and he accompanied his uncle to Rome, where he had the advantage of studying after the great masters. He passed some years in the service of the Duke of Lorraine, and on his return to Venice painted a large picture of the Marriage at Cana, for the church of S. Maria, which, according to Lanzi, is his most celebrated work. He died at Venice in 1670. [There is a picture by him dated 1649.]

PIAZZETTA, GIOVANNI BATISTA. According to Zanetti, this artist was born at Venice in 1682. He was the son of a sculptor in wood, by whom he was taught the rudiments of design; nor does it appear that he had the advantage of any other instruction. His first style was distinguished by a clear and brilliant tone of colouring; but on visiting Bologna he was so struck with the extraordinary effect of the works of Guercino, that he adopted the vigorous opposition of light and shadow, and the

boldness of relief, which characterize the pictures of that eminent artist, in which he was not entirely unsuccessful; but his drawing is mannered and incorrect, and the tones of his colouring false and discordant. One of his best pictures is the Decollation of St. John, in the church dedicated to that Saint, at Padua. He died at Venice in 1754. [His pictures partake of the fluttered manner of his contemporary, Tiepolo. He is best known in England by his chalk drawings of heads, which are not held in great estimation. He may be reckoned among the last of the Venetian painters of any note. Nagler has given a list of engravings after his pictures, and of two etchings by himself.]

PICART, JOHN, a French engraver, who resided at Paris about the year 1640. He is supposed to have been a pupil of Crispin de Passe, as he engraved from the designs of that master, and imitated his style, though not very successfully. He appears to have been principally employed in engraving ornaments for books, and a few portraits. We have by him a portrait of Edward, infant of Portugal, a half-length, with emblems. That of Erasmus, a whole-length, standing in an arch, a frontispiece to part of his works, published at Paris in 1639. Several other book plates of monuments, &c.

PICART, STEPHEN, [ETIENNE,] called the Roman. This eminent artist was born at Paris in 1631. He is said by some to have assumed the appellation of the Roman, on account of his long residence at Rome; others assert, that it was to distinguish his works from those of an indifferent engraver of the same name. On his return to Paris he was employed, with other celebrated artists, to engrave the pictures in the king of France's collection. His plates are sometimes executed with the graver only, in the style of Poilly; but he also engraved several prints, in which the point is predominant. His drawing is not very correct, and there is frequently a want of harmony in the effect of his engravings. His prints are extremely numerous, of which the following are the most deserving of notice:

PORTRAITS.

- John Francis Paul Gandy, Cardinal de Retz. 1652.
- Bust of Cardinal Fachenetus; *after Morand.*
- Melchisedeck de Thevenot, famous traveller; *after Chaveau.*
- Francis Tallemant, Abbé de Vlachretien; *after Nanteuil.*
- Andrew Hameau, Doctor of the Sorbonne.
- Nicholas Pavillon, Bishop of Aleth.
- Nicholas Choart de Busanval, Bishop of Beauvais.
- Claude de Brion, President of the Parliament.
- Peter Loisel, Doctor of the Sorbonne.
- Frances Athenais de Rochechouart, Marchioness de Montespan.

SUBJECTS AFTER VARIOUS MASTERS.

- The Ecce Homo, with three Angels; *after Albano.*
- The Birth of the Virgin; *after Guido.*
- The Marriage of St. Catherine; *after Coreggio.*
- Virtue triumphant over Vice; *after the same.*
- The Sensualist; *after the same.*
- St. Cecilia; *after Domenichino.*
- A Concert of Music; *after the same.*
- The infant Jesus sleeping, with the Virgin holding up her finger to St. John; called the Silence; *after An. Caracci.*
- The Holy Family; *after Palma.*
- The Separation of St. Peter and St. Paul; *after Lanfranco.*
- The Plague among the Philistines; *after N. Poussin.*
- Christ curing the Blind; *after the same.*
- The Adoration of the Shepherds; *after the same.*
- The Martyrdom of St. Gervais and St. Protas; *after Le Sueur.*
- St. Paul directing the burning the Books of the Ephesians; *after the same.*

The Martyrdom of St. Andrew; *after Le Brun*.
 The Stoning of St. Stephen; *after the same*.
 The Adoration of the Magi; *after Courtois*.
 The Virgin and Infant; *after Noel Coypel*.
 St. Anthony of Padua adoring the infant Jesus; *after Vanduyck*.

He died at Amsterdam in 1721.

PICART, BERNARD. This ingenious artist was the son of Stephen Picart, born at Paris in 1663. He was instructed in design and engraving by his father, and at the age of sixteen gained the prize at the Academy of Paris. He distinguished himself as a designer as well as an engraver; and the great number of plates he executed from his own compositions, evince the fertility of his genius and the excellence of his taste. He used both the point and the graver; but in his larger plates the execution was not equal to the drawing. His works chiefly consist of book-plates, and other ornamental engravings. In 1710 he left Paris, and settled at Amsterdam, where he was greatly employed by the booksellers, and died there in 1733. He engraved a set of seventy-eight plates, in imitation of the different styles of the old engravers, which were published after his death, in 1738, in one volume, entitled *Les Impostures Innocentes*. The following are his most esteemed works:

PORTRAITS.

- Charles I.; *after Vanduyck*. 1724.
- Charles II.; *after Kneller*. 1724.
- James II.; *after Largilliere*. 1724.
- William III.; *after Vander Werf*.
- George I.; *after Kneller*.
- Edward Hyde, Earl of Clarendon; *after Zoust*. 1724.
- William, Lord Russell; *after Kneller*. 1724.
- Frederick, Duke of Sehomberg; *after the same*. 1724.
- Gilbert Burnet, Bishop of Salisbury; *after Hoadly*. 1724.
- Eugene Francis, Prince of Savoy; *after Van Schuppen*. 1722.
- Don Louis, Prince of Asturias.
- John de Wit, Pensionary of Holland. 1727.
- Francis Peter, Cardinal de Foix. 1713.
- Philip, Duke of Orleans, supported by Minerva and Apollo; *after A. Coypel*. 1706.
- Stephen Picart, the Roman, Engraver to the King.
- Roger de Piles; *ipse pinx. B. Picart, fec. aqua forti*. 1704.

SUBJECTS FROM HIS OWN DESIGNS.

- The Murder of the Innocents. The first impressions are before the crown was placed upon the head of Herod; fine.
- A set of twelve Prints, called the Epithalamiums; fine.
- Truth, the Research of Philosophy; a Thesis in honour of Descartes.
- The Triumph of Painting.
- The Death of the Infants of Niobe.
- The Feast of the Gods and the Cæsars.
- A set of Prints of the Annals of the Republic of Holland.
- The Frontispieces to Cérémonies Religieuses, 11 vols. 1723—1743.
- to the Bible of Vander Marck.
- to the Roman Antiquities.
- to Ovid. 1732.
- to Temple des Muses. 1733.
- to the Historical Dictionary.

SUBJECTS AFTER VARIOUS MASTERS.

- Time discovering Truth; *after the picture by Poussin*, in the Louvre.
- An Allegory on human Life; *after the same*.
- The Arcadian Shepherds; *after the same*.
- Two Prints of the Muses, Calliope and Terpsichore; *after Le Sueur*.
- Abraham sending away Hagar; *after Le Brun*.
- The Discovery of the Pregnancy of Calisto; *after An. Caracci*.
- Neptune calming the Sea; *after An. Coypel*.

[His prints are said to amount to 1300; those above enumerated are among the best. His work entitled *Les Impostures Innocentes* is certainly the most innocent imposture ever attempted; no one

with the smallest degree of knowledge of the works of the masters he pretends to counterfeit can be deceived by it. His book illustrations are very pleasing, and add much to the value of the works in which they appear.]

PICAULT, PETER, a French engraver, born at Blois in 1680. It is probable that he was a pupil of Gerard Audran, as he copied, on a smaller scale, the celebrated Battles of Alexander, from the plates engraved by that distinguished artist, *after Le Brun*. He also engraved some portraits, and the Visitation of the Virgin to St. Elisabeth, *after Carlo Maratti*. This promising artist had acquired considerable reputation, when death put a stop to his career, in 1711. He usually signed his plates *P. Picault, Blesensis, sculp.*

PICCHIANTI, GIOVANNI DOMENICO, an Italian designer and engraver, born at Florence about the year 1670. He was taught the rudiments of drawing by Gio. Batista Foggini, a sculptor, and applied himself to engraving, both with the point and the graver. In conjunction with Lorenzini, Mogalli, and other artists, he executed several plates from the pictures in the gallery of Florence. We have, among others, the following prints by him:

PORTRAITS.

- Sebastiano del Piombo; *after Titian*.
- Cardinal Bentevoglio; *after Vanduyck*.
- Pope Leo X. with the Cardinals Rossi and Giulio di Medici; *after Raffaele*.

SUBJECTS AFTER VARIOUS MASTERS.

- The Madonna della Seggiola; *after Raffaele*.
- The Virgin and infant Jesus, with St. John; *after An. Caracci*.
- The Tribute Money; *after Titian*.
- The Virgin and Infant; *after the same*.
- Abraham sending away Hagar; *after P. da Cortona*.

[Nagler enumerates 27 prints by him, of which the preceding form part.]

PICCINI, GIACOMO. This artist was born at Venice in 1617, but it is not known by what master he was instructed in the art of engraving. We have several plates by him, executed in a stiff, disagreeable style. He engraved a set of thirty portraits of the principal painters of the Venetian school, for the account of their Lives, published by Ridolfi, in 1648. We have also the following prints by him:

- The Portrait of Alessandro Farnese.
- Diogenes, with his Lantern; *after P. Liberi*.
- The Holy Family; *after the same*.
- Judith, with the Head of Holofernes at her feet; *after Titian*.
- The Holy Family; *after the same*.

[Zani says he operated in 1669; the latest date on his prints is 1655.]

PICCINI, GUGLIELMO, was the brother of the preceding artist, and among other prints etched a plate of a Pietá, *after Rubens*. He had a daughter, ISABELLA PICCINI, who was a nun, and engraved a set of portraits of the illustrious personages of Italy, for the *Conchilia Celeste*, of G. B. Fabri.

PICCIONI, MATTEO, an Italian painter and engraver, born at Ancona about the year 1630. Of his works as a painter little is known; but he was made a member of the Academy of St. Luke, in 1655. We have a few spirited etchings by him, among which are the following:

- St. Luke painting the Virgin; *after Raffaele*.
- The Adoration of the Shepherds; *after P. Veronese*.
- The Holy Family; *after the same*.
- The Virgin and infant Jesus, with St. John; *after A. Camassei*.
- The exposing of Moses in the Waters of the Nile; *after the same*.

[Nagler says he was born in 1615; and Zani, that he operated in 1641. Bartsch says nothing of the date of his birth, but gives a list of 23 of his prints, among which are two with the date 1641. It is also said that he wrought in mosaic.]

PICKAERT, P. [PIETER.] This artist was apparently a native of Holland. His name is affixed to a set of coarse, incorrect etchings, representing the flight of James II. from England, which were published in Holland. They are probably from his own designs, as he adds the word *fecit* to his name. [Neither the time of his birth or death are recorded, but he must have been living about 1688.]

[PICOLET, CORNELIUS, a painter of portraits and conversations, flourished at Rotterdam from about 1670 to 1690; his reputation rests rather on the circumstance of his having been the first instructor of Adrian Vander Werf than on any particular work that can be with certainty ascribed to him.]

PICOT, VICTOR MARIA, a French engraver, born at Abbeville in 1744. He came to London about the year 1770, and engraved several plates, some of which were for the collection of Boydell. We have, among others, the following prints by him:

- The Four Evangelists; *after Rubens.*
- Diana and her Nymphs; *after the same.*
- The Nurse and Child; *after Schidone.*
- A young Man holding a Flute; *after B. Luti.*
- Apollo holding a Branch of Laurel; *after S. Cantarini.*
- A Landscape and Figures; *after Zuccarelli.*
- Two Sea-pieces; *after D. Serres.*
- Two Landscapes, Morning and Evening; *after Bar-ralett.*

Several other Subjects; *after the same.*

[His engravings are of a miscellaneous character; Nagler has given a list of 36. He died about 1805.]

PICOU, or PIQUOT, ROBERT, a French engraver, who flourished about the year 1630. He engraved some plates after pictures by Bassano, in a neat, but laboured style. We have also several frontispieces and other book ornaments by him, from his own designs.

[According to Marolles, Robert Picou was a native of Tours. He had the title of *Peintre du Roi*; he visited Italy, and remained some time at Rome. Dumesnil describes seven prints by him, which he says are so rare that the Abbé Marolles could only collect three. The last, executed from a picture by Jacopo da Ponte, called Bassano, is the best; the others are evidently from his own designs. They are executed with a firm point, and a mixture of little dots, and finished with the graver. The following are the titles as given by Dumesnil, P. G. F. tom. vi.

1. Love asleep; *R. Picou. fe.*
2. Two Cupids caressing; *R. Picou. fe. Romæ.*
3. Two Infants; *R. Picou. fe. Romæ.*
4. Three Infants; *R. Picou. fe.*
5. The little Wrestlers; *R. Picou. fecit.*
6. Two couples of Infants; *R. P. &c.*
7. Jesus Christ delivered to his Enemies. On the margin to the left inscribed *Jacobus de poto Bassan pinxit, R. Picou sculpsit*; and on the right, *Ciartres formis Cum Privilegio*. In a second impression, *Ciartres formis* is erased, and *Mariette Excudit* substituted.]

PICQUET, J. In Dubrayet's drawing-book is a print by this artist, representing Juno, Pallas, and Venus, half-length figures. It is executed with the graver, in a hard, dry manner, and appears to have been an early attempt of this engraver. It is inscribed *Joan Picquet, ft.*

[PICQUOT, THOMAS, an engraver of goldsmiths' work, designs for embroidery, damasking, and other ornaments, flourished about 1637. Dumesnil con-

jectures that he was a scholar of Marin Le Bourgeois, painter and valet de chambre to Henry IV. and Louis XIII., of whom but little is known. Dumesnil describes fourteen prints by Thomas Picquot, the first of which is a portrait of the aforesaid Marin Le Bourgeois, with his name and titles set forth; the others consist of ornamental designs, arabesque or moresco, for goldsmiths' and armourers' work, book and other decorations. The portrait is etched in the manner of a painter, and is the best piece; the ornaments are etched with an extremely delicate point, and appear in white on a dark ground,

as does the monogram of the artist **JP**. Zani, who marks him B. B., says he operated from 1623 to 1645.]

[PICQUOT, HENRI, supposed to be the brother of Thomas Picquot, was a scholar of Simon Vouet, at Paris, and flourished about 1640, as appears by that date on one of his prints. Dumesnil describes three prints by him; the two first after Chapron, etched with the point in a style analogous to that of Michel Dorigny, the other from his own design, also with the point, in a very light and spirited manner.

1. The young Virgin ascending the steps of the Temple; a composition of many figures, with a glory of angels and cherubim above. In the margin, on the left, is inscribed *Chapron juven. et pinxit*; and on the right, *H. Picquot incidit Cum Privilegio Regis*. The date 1640 is in the middle at bottom. There is a second impression from which the inscription on the right has been erased, and *Coyppel, ex. avec privilege*, substituted.
2. The Virgin giving the breast to the infant Jesus; Joseph, Elisabeth, and the infant St. John are introduced. Although this print bears the name of *Guerineau*, and not of H. Picquot, Dumesnil is of opinion that it is by the latter.
3. A sick Frog attended by others; one acts as a physician, two appear praying, another is bringing a potion, and four frogs are dancing to the sound of a violin. In the margin are six lines of French verse, moralizing on the brutalizing propensities of man. *H. Picquot juven. et fecit. F. L. D. Ciartres excudit avec Privilege du Roy.*

PIEMONTE, NICHOLAS, was born at Amsterdam in 1659, and at first passed some time under Martin Saagmolen, an obscure artist, but he afterwards became a scholar of Nicholas Molenaer. He visited Italy, and improved his talents for landscape painting, by designing the beautiful views in that country. After remaining several years at Rome he returned to Holland, where he painted some views in Italy, which gained him great reputation. His landscapes bear a strong resemblance to the works of John Both, and although not equal to that celebrated painter, his pictures are deservedly admired. [He died in 1709.]

PIENE, A. DE, a French engraver of little note. He engraved, among other plates, a portrait of the Duchess of Savoy, *after Sacchetti*, for a book published in 1672.

PIERCE, EDWARD, an English artist, who flourished in the reigns of Charles I. and II. He was eminent both as a painter of history and landscapes, and also excelled in architectural and perspective views. Few of his works are now remaining, the far greater part of them, which consisted of altarpieces and ceilings of churches, being destroyed in the fire of London, in 1666. Lord Orford attributes to this artist a book of frieze-work, in eight plates, etched in 1640.

PIERRE, JOHN BAPTIST MARIA, [JEAN BAPTISTE MARIE.] This artist was born at Paris in 1715. He went to Italy when young, and studied

some years at Rome. On his return to Paris he distinguished himself as a painter of history, and was employed for some of the public edifices, particularly a large ceiling in the chapel of the Virgin, in St. Roch, by which he gained great reputation. He painted an admired picture of St. Nicholas and St. Francis, for the church of St. Sulpice, which has been engraved by Nicholas Dupuis. He was made a member of the Academy at Paris, and was appointed principal painter to the king, in which capacity he died in 1789. We have by this artist several etchings, among which are the following :

The Village Entertainment; *after his own design.*
 Several Studies of Heads; made by him in Italy.
 Some Plates of subjects from Fontaine's Fables; *after designs by Subleyras.*

[Basan says he was born in 1714; others say in 1720.]

PIERI, STEFANO. This painter was a native of Florence, and a disciple of Batista Naldini. According to Baglione, he visited Rome in the pontificate of Clement VIII., and was taken under the protection of Cardinal Alessandro Medici, by whom he was employed in the church of S. Prassede, where he painted some pictures of the Apostles, and the Annunciation. In S. Maria in Via, is a picture by him of the Assumption of the Virgin. He assisted Giorgio Vasari in the Cupola of S. Maria del Fiore, at Florence, and painted for the Palazzo Pitti, the Sacrifice of Isaac, one of his best works. [Zani places his birth in 1513, and his death in 1600. He ranks him with the painters of mediocrity.]

PIERSON, CHRISTOPHER. This artist was born at the Hague in 1631, and was destined by his parents to mercantile pursuits, but his strong partiality for the art induced them to permit him to indulge his propensity, and he became a scholar of Bartolomeo Meyburg, under whom he had studied some time, when he accompanied his instructor to Germany, and after an absence of three years returned to Holland, and established himself at Gouda, where he met with immediate employment as a painter of history and portraits. Notwithstanding the reputation he had acquired, the encouragement given to the pictures of Leemens, a painter of dead game, guns, powder-horns, pouches, &c., induced him to adopt similar subjects, in which he not only surpassed his model, but has perhaps scarcely been equalled in that branch. He usually represented those objects on a white ground, producing a surprising and illusive effect. He died [at Gouda] in 1714.

PIET. This artist was a native of the Low Countries, and flourished about the year 1608. He engraved the plates for a work entitled *Le Manie-ment d'Armes de Nassau*, &c., by Adam V. Brien, published in 1608. They are very indifferently executed.

PIETERS, JOHN. This painter was born at Antwerp in 1667, and was a scholar of Peter Eykens, an historical painter of some eminence. He came to England in 1685, when he was eighteen years of age, and finding no employment for a painter of history, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and back-grounds of his portraits. He excelled in copying the works of Rubens. He died in London in 1727.

PIGNÉ, NICHOLAS, a French engraver, born at Chalon in 1690, and is said to have been a pupil of Bernard Picart. We have by this artist a few

plates executed with the graver, among which are the following :

The Virgin, with the Infant sleeping in a cradle, with St. John standing by her side, attended by four angels; *after F. Trevisani*; for the Crozat collection.
 The Woman of Canaan kneeling at the feet of Christ; *after Ann. Caracci.*

He appears to have been in England, as there is a portrait with his name, of Richard Fiddes, B. D., prefixed to his *Divinity*, dated 1718. [Zani and Nagler say he was born in 1700; but as he engraved the portrait of Fiddes in 1718, and published ninety heads from the Cartoons in 1722, it may be conjectured there is a mistake.]

PIGNONE, SIMONE. This painter was born at Florence, according to Oretti, in 1614. After being instructed in the elements of the art by Domenico Cresti, called Passignano, he became a scholar of Francesco Furini, of whom he was the most distinguished disciple. He afterwards visited Venice, where he improved his style of colouring by studying the works of Titian and Tintoretto. On his return to Florence he painted several pictures for the churches, of which the most admired are the pictures of St. Michael discomfiting the Evil Spirit, in the church of the Nunziata; and S. Luigi distributing his Wealth to the Poor, in S. Felicità. He also excelled in painting subjects of the fable, which he sometimes treated with an unwarrantable licentiousness. He died in 1698.

PILAJA, PAOLO, an Italian engraver, who flourished at Rome about the year 1737. He executed a set of plates for a book entitled *Storia di Volsena*, by the Abbate Adami, with a portrait of the author, published at Rome in 1737. We have also, among others, the following prints by him :

The Portrait of Pope Benedict XIII.; *after Brughii.*
 The Martyrdom of St. Fedele; *after S. Conca.*
 A Miracle wrought by S. Thorio; *after the same.*
 St. Liberale, with two Children; *after the same.*
 The Statue of the Prophet Elias; *after the sculpture by Ag. Cornacchini*, in St. Peter's at Rome.

[He flourished from 1727 to 1747.]

[PILGRIM, JOHN ULRIC, an ancient engraver on wood, and supposed to be the inventor of engraving in *chiaro-scuro*. There is no certain account of him, nor of the time in which he operated. He marked his prints with two pilgrims' staves crossed, between the letters J° V.; but whether this is in allusion to his name is not satisfactorily ascertained. The French writers call him *Le Maître aux bourdons Croisés*. Bartsch, P. G. tom. vii., has described ten prints by him, of which the following are the subjects :

1. Christ on the Cross, with the Magdalene kneeling at the foot, and the Virgin and St. John standing, one on each side.
2. The Virgin seated in a Garden, with the Infant on her knees.
3. The Virgin, half-length, with the Infant in her arms.
4. St. Jerome in the Desert, with a book in one hand, and a stone in the other.
5. St. Sebastian tied to a tree.
6. A Death's Head seen in front, in a niche, with the inscription, *Mundanæ foelicitatis gloria*.
7. Thisbe and the dead body of Pyramus, with an inscription, *Quid Venus in venis possit*, &c.
8. Orpheus charming the Brutes: inscription, *Orpheus vates*.
9. Alcon, a famous Archer of Crete, delivering his Son from a monstrous Serpent.
10. A Warrior on horseback, armed cap-à-pie, accompanied by a Halberdier on foot.

For other marks by this master, see *Brulliot, Dict. des Monogrammes*, Part II. No. 2873.]

PILLEMENT, JOHN. This artist was a native

of France, and resided some time in London, about the year 1760. He painted a few pictures of landscapes and fancy subjects, which were composed and coloured in a theatrical, gaudy style; but his chief employment was in making drawings of similar subjects, which were finished with great neatness and labour. Several of his designs have been engraved by Canot and Ravenet. He etched himself a few plates of flowers, &c. [Pillement's works are chiefly in water or body colours; the subjects are well known by the numerous engravings that have been made of them, a proof that they were popular in his time. Some of them had the honour of being done by Woollet, Mason, Elliot, and other eminent engravers. He was very industrious, and lived to a great age. It is said that he died at Lyons in 1808, at the age of 80; but some say a year or two later, at the age of 90.]

PILOTTO, GIROLAMO. This artist was a native of Venice, and flourished about the year 1590. He was a scholar of the younger Palma, and, according to Zanotti, a faithful follower of his style. One of his admired performances is a picture of S. Biagio, at the great altar of the Fraglia at Rovigo; but his most celebrated work is a large picture in the grand saloon in the ducal palace at Venice, representing the Ceremony of the Marriage of the Adriatic by the Doge. [Zani places his death in 1649.]

PILSEN, FRANCIS. This artist was born at Ghent in 1676. He studied painting and engraving under Robert van Andenaerde. We have, among others, the following prints by him:

- The Virgin and infant Jesus; *after Rubens.*
- The Conversion of St. Bavon; *after the same.*
- The Judgment of Midas; *after the same.*
- The Martyrdom of St. Blaize; *after G. de Crayer.*

[He was living in 1744. There is a print, not mentioned by Nagler, of St. Francis *after Rubens*, inscribed *F. Pilsen, Sculp. G. 1770.* (Lloyd.)

PINAS, JOHN, a Dutch painter, born at Haerlem, according to Descamps, in 1597. It is not known under whom he learned the rudiments of the art, but he travelled to Italy, in company with Peter Lastman, where he studied some years. On his return to Holland, he distinguished himself as a painter of history and portraits. Of his historical productions, one of the most esteemed was a picture in the great church at Haerlem, of Joseph and his Brethren, which is spoken of as a work of considerable merit. [Nagler says that *Jan Pinas* was born in 1570; this would make him eleven years older than Peter Lastman, and the date in the text would make him his junior by sixteen years. Rembrandt was the scholar of Peter Lastman, and, it is said, imitated the style of Pinas. In 1623 a landscape with the story of Salmacis and Hermaphroditus, by Jan Pinas, was engraved by Magdalen Passe, a proof that he was then eminent. It must be confessed, however, that there is much uncertainty respecting the birth of both Jan and Jacob, as they are frequently confounded with each other.]

PINAS, JACOB, was the younger brother of the foregoing artist, born at Haerlem about the year 1601. He was instructed in the art by his brother, whose style he imitated, but never rose above mediocrity. [See preceding note.]

PINCHARD, P. This artist is said by Mr. Strutt to have resided at Genoa, about the year 1687, where he engraved several book plates.

PINE, JOHN. To this gentleman, who was a native of England, and a man of letters, we are indebted for several splendid and interesting works,

for which he engraved many of the plates. The principal of them are the ceremonies used at the revival of the order of the Bath, by King George I.; the prints from the tapestry in the House of Lords, representing the Destruction of the Spanish Armada; a superb edition of Horace, the text engraved, and illustrated with ancient bas-reliefs and gems. The Pastorals and Georgics of Virgil were published by his son, after his death, ornamented in a similar manner, with a printed type. Mr. Pine also engraved a few portraits, among which are an etching of himself, and a mezzotinto bust of Mr. Garrick, taken from a cast. He died in 1756.

PINE, ROBERT EDGE. This artist was born in London about the year 1742. It is not known by whom he was instructed, but he gained the premium for the best historic design, given by the Society for the Encouragement of Arts, &c., in 1760, and again in 1762. He afterwards practised as a portrait painter, and was considered a respectable colourist. In 1782 he exhibited a series of pictures of scenes from Shakspeare. He afterwards went to America, where he died in 1790. [Nagler says he was born in 1730, and died in 1795. His principal works are subjects from Shakspeare, and theatrical portraits, which have been engraved by M^r. Ardell, V. Green, C. Watson, Aliamet, Lomax, and Dickinson.]

PINEDA, ANTONIO PEREZ DE, a Spanish painter, born at Seville about the year 1640. He was a scholar of Murillo, whose style he followed with considerable success. There are several of his works in the churches and convents at Seville, which bear testimony of his being an able disciple of that distinguished artist. [This should be *Francisco Perez de Pineda*: Antonio lived about 100 years previously. The one flourished in 1564, the other in 1673.]

PINELLI, ANTONIA. According to Malvasia, this lady was a native of Bologna, and was instructed in the art by Lodovico Caracci. She painted some pictures for the churches; among others, the Guardian Angel, in S. Tommaso; and St. Philip and St. James, in the church dedicated to those saints. But her most celebrated performance is her picture of St. John the Evangelist, in the Annunziata, painted from a design of Lodovico Caracci. She died in 1640. [She was called *Antonia Bertucci-Pinelli*. Her maiden name was Pinelli, but she married Giambatista Bertucci. Zani places her death, and that of her husband, in 1644.]

[**PINELLI, BARTOLOMEO,** an eminent Italian painter and etcher of recent times, who resided chiefly at Rome, and whose etchings of Roman history, and Italian manners and costumes, are very generally known. His etchings of these subjects, and of views of the environs of Rome, with groups of banditti, amount to more than two hundred. He also engraved after other artists. His drawings in chalk and in water-colours are much esteemed for the very spirited style of their execution. His etchings are bold and free, and there is great vivacity in his figures, though in some respects they resemble the ancient *bassi rilievi*. The works by which he is best known to foreigners are, *Istoria degli Imperatori inventata ed incisa in cento rami*; *Raccolta di Costumi pittoreschi*; *Nuova Raccolta di cinquanta Costumi pittoreschi*; *Istoria Greca*, with 100 etchings; *Istoria Romana*, 152 etchings; *Illustrations to Virgil, Dante, and Tasso*; and some others, of which the plates were brought to England, and printed here. He also engraved the frescoes painted by Pintu-

ricchio in the dome of St. Maria Maggiore; the illustrations of the Life and Miracles of St. Francis di Paula, after Marco da Fuenza and others; the friezes by Giulio Romano in the Farnesina; Picturesque Views of Tivoli, &c. He died at Rome in 1835.

PINO, MARCO DA, [or MARCO DA SIENA,] was born at Siena about the year 1520, and, according to Baglione, received his earliest instruction in the school of Domenico Beccafumi, called Mecherino, and afterwards studied under Daniele da Volterra. Baldinucci places him among the disciples of Baldassare Peruzzi. It is, however, universally agreed that he studied some time at Rome, where he is stated by Lomazzo to have profited by the lessons of Michael Angelo Buonaroti. He painted some pictures for the churches at Rome, of which one of the most esteemed was a dead Christ, with the Virgin and St. John, in S. Maria di Araceli. But the theatre of his fame is Naples, where he established himself in 1560. During a residence of twenty-seven years, he decorated the principal churches with several of his finest works, which are particularly described by Dominici. Of these, the most celebrated, and which he himself esteemed his best performance, is a Deposition from the Cross, in the church of S. Giovanni di Fiorentini, painted in 1577. In the same church is a fine picture of the Annunciation. His Assumption of the Virgin, and the Adoration of the Magi, in the church of S. Severino, are considered among the finest works of art in that city. He died in 1587.

PINSON, NICOLAS, was born at Valence, in the department of Drome, about the year 1640. He studied at Rome, where he remained a considerable time, and imitated the manner of Pietro da Cortona. Scarcely anything more of his history, or of his works, is known, except that *Colemans* has engraved his picture of Tobit and the Angel, which was in the collection of Boyer d'Agulles; and that he etched two prints, a dead Christ and the Assumption of the Virgin, which are both of extreme rarity. The first is marked *N. P. In. f.*, and the second *N. Pinson. Inuent. et Sculp.*

PINSSIO. This artist is mentioned by Mr. Strutt as the engraver of a few portraits. He lived about the year 1750. [Sebastian Pinssio was born at Paris in 1721, and engraved in 1755; after which year there is no account of him.]

PINTURICCHIO, BERNARDINO. This painter was born at Perugia in 1454. He was a scholar of Pietro Perugino, whom he assisted in many of his principal works, both at Rome and Perugia. Vasari, with his usual prejudice and partiality, speaks in less favourable terms of the talents of this artist than he deserves. Though he had somewhat of the dryness of his instructor's design, and retained too much of the tawdry style of gilding in his ornaments and draperies; he is expressive in the airs of his heads, graceful in his attitudes, and magnificent in his architecture. He lived in habits of intimacy with Raffaele, when that great artist frequented the school of Perugino, who is supposed to have assisted him in his most important work, in the library of the Dome at Siena, where he has represented, in ten compartments, the most memorable events of the Life of Pope Pius II. Raffaele is supposed to have designed and prepared the cartoons for the greater part of them; and there is a grace and elegance discernible throughout which are the characteristics of that illustrious artist. In his picture of S. Lorenzo, at the Franciscans, at Spello, is a figure of the infant John Baptist, which is believed by

some to have been designed by Raffaele. He excelled in perspective and grotesque ornaments, and decorated one of the loggias of the Vatican with architectural views of the principal cities of Italy. Some of his most esteemed fresco works are in the Dome at Spello, where he has represented the Annunciation, the Nativity, and Christ disputing with the Doctors. This artist was remarkable for his avarice, and his death is said to have been occasioned by a very whimsical circumstance. He was employed to paint an altar-piece for the church of the Franciscans at Siena, and was accommodated by the monks with an apartment to paint in, from which they had, for his better accommodation, removed every thing except an old chest, which appeared to be in so fragile a state that it was not judged safe to displace it. The painter, who was not less remarkable for peevishness than cupidity, insisted on its being taken away, and on their endeavouring to move the box, it fell to pieces, when a discovery was made of several hundred pieces of gold, which had been long concealed in it, unknown to any person. His chagrin and disappointment at not being himself the finder of the treasure, so strongly affected him, that he only survived the accident a few months. He died in 1513.

[The kindness of Pinturicchio to Raphael, and the discernment which he evinced in selecting so young an artist to be his coadjutor in painting the memorable events in the life of Pius II. in the library of the Duomo at Siena, has operated most injuriously to his reputation. Most writers, from Vasari to the present time, have ascribed all that is excellent in his works to the hand, or the mind, of his highly gifted and cherished friend. If Raphael did not altogether paint the pictures, he made the designs; if they are compelled to allow Pinturicchio a large share in the execution, they select the most graceful figures and attribute them to Raphael; nay, in pictures on which they were not jointly engaged, if the drawing, or expression, be a refinement on the manner of Perugino's school, then it must be by Raphael and not by Pinturicchio. Pinturicchio was Raphael's senior by thirty years, and if he had not acquired a great reputation, would not have been selected by Cardinal Piccolomini to execute so great a work as that of the illustrations of the Life of his uncle Pius II. It would argue great modesty and self-denial on his part to devolve on another, who might be considered his pupil, the honourable task of making the designs; and a rare instance of artistic condescension, to allow a young assistant to make alterations in the drawing of the figures by his principal. Not only have writers detracted from Pinturicchio's merit as an artist, but they have vilified his moral character by accusing him of being remarkably avaricious. The tale of the old chest is very amusing, though the result of the discovery is said to have been so serious to Pinturicchio; but he is not the only one to whom it has been applied. He was called *Il Sordicchio*, (*perchè era piccolo e tondo*,) because he was little and corpulent; in familiar language, a little punchy man. This has, probably, been mistaken for *Sordido*, and he has been stigmatized as being very avaricious. The charge, however it may have originated, is not supported by any writer of credit. With regard to the time of his death, it may be observed that Zani says he operated in 1527.]

PINZ, [or PINTZ,] JOHN GEORGE. This artist is supposed by Mr. Strutt to have been a native of Germany. He is said to have been chiefly employ-

ed by the booksellers, for whom he engraved several prints, in the style of those which ornament the numerous publications of Vander Aa. He engraved, among others, an emblematical print, in honour of the King of France, *after P. Decker*. [He was an engraver of Augsburg, and died in 1767, at the age of 70. The emblematical print *after P. Decker* is entitled Gallus und Germanus.]

PIO, GIOVANNI. See BONATTI.

PIOLA, PELLEGRINO, was born at Genoa in 1617. It is not said under whom he studied; but, although the world was deprived of his talents at the premature age of 23, as Lanzi informs us, by the villany of some one jealous of his extraordinary genius; a Madonna, painted by him, which was in the collection of the Marchese Brignole, was judged by Franceschini to have been painted by Andrea del Sarto; and his picture of S. Elogio, in one of the churches of Genoa, was mistaken by Mengs for a work of Lodovico Caracci. He aspired, however, to a higher flight than that of an imitator, and would have reached a transcendent rank among the ablest artists, if he had been permitted a longer career. He died in 1640.

PIOLA, DOMENICO, was the younger brother of Pellegrino Piola, born at Genoa in 1628, and received his first education in the art from his brother. After the death of his instructor he became a scholar of Giovanni Domenico Capellini. In conjunction with Valerio Castelli, he executed some works for the public edifices in Genoa and the state, and for some time attached himself to the style of that painter. His ideas, for the most part, are not without beauty, though he is not very successful in the conduct of the chiaro-scuro, and the character of his design is occasionally heavy and inelegant. He emulated the style of P. da Cortona, in the lustre of his colouring, in the splendour of his compositions, and his uncommon facility. He was particularly happy in the representation of children, which he designed from the casts of Fiammingo. One of his most esteemed works is the Miracle of St. Peter at the gate of the Temple, at Carignano, which is not degraded by its vicinity to an admirable picture by Guercino. He died in 1703. [Bartsch says that he etched sometimes in the manner of *Castiglione*, sometimes of *Biscaino*; and that his design showed more taste than firmness. He describes five of his etchings; two Nativities; the Virgin on a throne with the infant Jesus on her knees, and St. John kneeling; Paris holding the Apple; and an old Man with a long beard. Others have been attributed to him, but Bartsch assigns them to *Domenico Peruzzini*. See P. G. tom. xxi. Nagler mentions another, St. Anthony of Padua, which has the date 1640, when *D. Piola* was only twelve years old.]

PIOMBO, FRÁ, SEBASTIANO DEL. This distinguished artist is called by Vasari, Sebastiano Veneziano, by which name he was designated, until the Pope bestowed upon him the office of the keeper of the seal of his chancery, to fill which it was necessary for him to take the religious habit, and he assumed the title of Frá Sebastiano del Piombo. He was born at Venice in 1485, where his first occupation was the study of music. He afterwards turned his thoughts to painting, and at first was a disciple of Giovanni Bellini, who was then far advanced in years; but preferring the great style of Giorgione, he became his scholar, and was the most successful imitator of the harmony of his tones, and the breadth of his chiaro-scuro. He first distinguished

himself as a portrait painter, to which his powers were peculiarly adapted. His portraits are boldly designed and full of character; the heads and hands are admirably drawn, with an exquisite tone of colouring, and extraordinary relief. The first historical picture which established his reputation was the altar-piece in the church of S. Gio. Crisostomo, at Venice, in which he so nearly approached the rich and harmonious colouring of Giorgione, that it was for some time supposed to be the work of that master. He had acquired considerable celebrity at Venice, when he was invited to Rome by Agostino Chigi, who employed him in ornamenting his palace of the Farnesina, in conjunction with Baldassare Peruzzi, and where Raffaele had painted his celebrated Galatea, and given the designs for the history of Cupid and Psyche. In this competition Sebastiano discovered his inferiority in design, and endeavoured to remedy the defect by studying the antique, and by the instruction of Michael Angelo Buonaroti. That great artist had felt some uneasiness at the growing fame of Raffaele, and he readily availed himself of the powers of Sebastiano as a colourist, in the hope, that, assisted by his designs, he might be enabled to enter the lists with his illustrious antagonist, if not drive him from the field. With this view, he furnished him with the designs for the Pietà, in the church of the Conventuali, at Viterbo; and the Transfiguration and Flagellation in S. Pietro, in Montorio, at Rome, which, as he was very tedious in his process, occupied him six years. The extraordinary beauty of the colouring, and the grandeur of M. Angelo's composition and design, in these celebrated productions, were the objects of universal surprise and applause. It was at this juncture that the Cardinal Giulio de Medici commissioned Raffaele to paint his immortal picture of the Transfiguration, and being desirous of presenting an altar-piece to the cathedral of Narbonne, of which he was Archbishop, he engaged Sebastiano del Piombo to paint a picture of the same dimensions, selecting for the subject the Raising of Lazarus. On this occasion, he was again assisted by the powers of Buonaroti, by whom it was composed and designed. The picture was publicly exhibited at Rome, in competition with the Transfiguration; and it is no mean proof of its extraordinary merit, that, notwithstanding the transcendent beauty of Raffaele's chef d'œuvre, Sebastiano's performance excited universal admiration. This celebrated work of art was removed, by the Regent of France, from the cathedral at Narbonne, into the Orleans' collection, of which it was one of the most important ornaments. After the death of Raffaele, he was reputed the most distinguished artist at Rome. He was particularly favoured by Clement VII., who remunerated his services by appointing him to a lucrative benefice, which occasioned him, in the latter part of his life, to relax in his labours as a painter. His last undertaking was the chapel of the Chigi family, in S. Maria del Popolo, which he left imperfect, and it was afterwards finished by Francisco Salviati. He died in 1547. [His name originally was *Sebastiano Luciano*; but on his appointment to be keeper of the Chancery Seal, which was of *lead*, he assumed *del Piombo* in lieu of *Luciano*. The picture of the Raising of Lazarus is in the English National Gallery; as also his own portrait, holding the seal of his office, with that of the Cardinal Ippolito de' Medici; and another of Giulia Gonzaga. There are, however, some doubts expressed by writers respecting both.]

PIORT, V., an obscure artist, mentioned by Mr. Strutt as the engraver of a plate from *Rubens*, representing an old woman holding a pot with fire, from which a boy is taking a lighted coal.

PIPER, FRANCIS LE, was the son of a Kentish gentleman of Flemish extraction, and was born about the year 1740. His father, who was in possession of a considerable estate, gave him a liberal education, intending him for a merchant, but his inclination leading him entirely to drawing, he rambled over great part of Europe to study painting. He was of a gay and facetious turn of mind, and the subjects he treated were usually humorous and comical, and were chiefly painted in black and white. Most of his performances were produced over a bottle, and the theatre of his exertions was the Mitre Tavern, at Stock's Market, or the Bell, in Westminster, which were adorned by the productions of this jovial artist. He drew landscapes, which he etched on silver plates for the tobacco-boxes of his friends. Towards the latter part of his life his circumstances were sufficiently reduced to make it necessary for him to think of turning his talents to some account. Becket employed him to design his mezzotints, and he drew several of the heads of the Grand Signiors, for Sir Paul Rycaut's History of the Turks. On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon, who pricked an artery, he died in 1698.

PIPPI, GIULIO. See ROMANO.

[PIRANESI, GIOVANNI BATTISTA, a very eminent designer and engraver of ancient architecture and other monuments of antiquity. According to Gandellini and Milizia, he was born at Venice in 1707, but Zani says it was in 1713, and that he died in 1778. On his monument, however, is inscribed, that he was born in 1721, and died in 1779. Others say that he was born at Rome, and died there. Gandellini and Milizia state that he first studied drawing and architecture at Venice, and afterwards went to Rome, where he received instructions in engraving from Giuseppe Vasi, a Sicilian. All writers concur in describing G. B. Piranesi as one of the best designers and engravers of architectural subjects and ancient ruins, and the most picturesque in his arrangements and combinations, of the artists of his time. He had many imitators, but none arrived at that degree of skill which would entitle them to be called his rivals. He has been charged, and perhaps justly, with sometimes substituting, in the restorations of ancient edifices, the conceptions of his ardent imagination in lieu of the original form of construction. His admirers, however, dispute the justice of the charge, so far as it implies a censure, and think that it would be difficult to disprove the accuracy of the restorations, as the buildings had been so many centuries in a state of dilapidation. They maintain that if he has not altogether revived the primitive forms, he has exhibited the same genius, taste, and magnificence, as the original designers; and that in his works of imagination it is difficult whether to admire most the fecundity and spirit of the composition, or the arduous and brilliancy of the execution. His skill in congregating objects from different localities, and arranging them for picturesque effect, is admirable; and the force and vigour which he gave to the most important, by the scientific distribution of light and shade, obtained for him the designation of *The Rembrandt of Architecture*. Of his multifarious works it is difficult to speak without going into a lengthened critical detail; they fill

upwards of twenty folio volumes, mostly published during his life, but several subsequently by his son, Francesco Piranesi, who had an establishment at Rome for the express purpose.

The following list of his works is taken from Mr. Henry Bohn's Catalogue, where the inquirer will find a detailed account of what should constitute a complete set of the Roman editions.

Antichità Romano, 4 vols. 1756.

Raccolta di Tempi Antichi, viz. di Vesta; della Sibilla; dell' Onore e della Virtù, 1776.

Panteon di Marco Agrippa, detto la Rotonda.

Monumenti degli Scipioni, 1785.

Romanorum Magnificentia et Architectura, 1761.

Opere Varie di Architettura Grottesca.

Trofei di Ottaviano Augusto.

Carcere.

Vedute di Archi Trionfali.

Rovine del Castello del Acqua Giulia, 1761.

Lapides Capitolini, sive Fasti Consulares, &c.

Antichità di Cora, 1762.

Campus Martius, 1762.

Antichità d'Albano e di Castel Gandolfo, 1764-5.

Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne ed Ornamenti Antichi, 2 vols. 1778.

Colonna di Trajano, 1770. Colonna Antonina. Colonna dell' Apoteosi di Antonino Pio.

Rovine di Pesto.

Vedute di Roma, 2 vols.

Teatro d'Ercolano, 1783.

Diverse Maniere d'Adornare i Camini, 1769.

Statue Antichi, 1781-84.

Variae Tabulae celeberrimorum Pictorum: Raccolta di Disegni del Guercino.

Schola Italica Picturae, cura et impensis Gavini Hamilton, 1773.

Stampe Diverse.

Pointures de la Villa Lante; Sala Borgia; Jules II.; Farnesina; Villa Altoviti.

Antiquités de la Grande Grèce, gravées par Fr. Piranesi d'après les Dessins du feu J. B. Piranesi. (Paris, 1804.) 1807.

There are differences to be found in some of the titles, or frontispieces, to copies of his *Antichità Romane*, arising from a disagreement that occurred between Piranesi and Lord Charlemont. The arms of that nobleman had been engraved on the frontispieces, but were cancelled after only a few copies were issued; and in a small quarto work, not published, but circulated among his friends, he assigns his reasons for this proceeding, and for not dedicating his work, as originally intended. He appears to have been extremely irritated against his lordship and his agents for neglect and ill treatment; but the most curious part of the work is, that he has taken the pains to etch, in a small quarto size, and with the utmost neatness, yet with all his accustomed freedom, exact copies of the four original frontispieces, in which the name of his intended patron was to have been immortalized; also views of the inscriptions as they now stand, as if the first inscriptions had been cut out of the stones, and the new ones inserted on small pieces let into them, as the ancients sometimes practised. In this form they still remain in his frontispieces; a peculiarity which would not be understood without this explanation. There are also head and tail pieces, all full of imagination,

and alluding to the matters and persons involved in the dispute. This work is dated 1757. By inspection of his works it will be seen that many of them, even in single plates, are inscribed to persons of the English nobility and gentry, at the time residents or visitors at Rome, from whom, no doubt, it was customary to receive some substantial acknowledgment for the honour conferred: it seems that his lordship would have been highly flattered by the dedication of the whole of the magnificent work, *Antichità Romane*, but demurred to the accustomed reward, either by pecuniary assistance in the publication, or by subscribing for a certain number of copies to lighten the artist's expenses. Whether Piranesi's estimate of the honour was too high, or Lord Charlemont's of the work too low, must be left to the impartial judgment of those who may be acquainted with the circumstances. His son, Francesco Piranesi, who engraved in the same manner as his father, and whose works have so strong a resemblance to his that it is difficult to distinguish them, was sent in 1798 to Paris, as minister for the Roman republic; and when the French were compelled to evacuate Italy, he was solicited to establish himself in Paris, under the especial protection of Napoleon. Thither he transported his father's plates, which constituted the whole of his property, and published there a complete edition in 30 vols., comprising nearly 2000 subjects. But in this edition the letter-press is omitted. He died at Paris in 1810. After his death the plates passed into the possession of the eminent printers, Didot, freres, but they have since been sold to the Roman government, and are now deposited in the Vatican. G. B. Piranesi was an honorary member of the Society of Antiquaries, in London, a distinction of which he seems to have been proud, as he always carefully added that title to his name. He was also a member of the Academy of the Arcadi, by the name of *Salvadio Tiseio*, as he has given it in one of his frontispieces, according to the fantastic custom of that Society of giving new names to the persons admitted. All who knew him agree that he was of a fiery and impetuous temper, but full of genius. As a practical architect it is only stated that he was employed to repair and ornament, at the particular desire of Clement XIII., (who was so well pleased with his labours that he made him a Cavaliere,) the Santa Maria del Popolo, and the priory of Malta, at Rome; in the latter of which his son erected a statue to his memory, which was executed by Angolini. His portrait, engraved by Polanzani, in 1750, in the style of a mutilated statue, is prefixed to some of his works.]

PIRANESI, FRANCESCO, was the son of the preceding artist, born at Rome in 1748, and was instructed in design and architecture by his father. We have by him several plates of architectural views, and also of antique statues, in which he appears to have imitated the style of Gio. Marco Pitteri. Among others, are the following by him:

Jupiter seated; from the statue in the Clementine Gallery; *after a drawing by Piroli*.
The Venus of Medicis; *after the same*.
Cupid and Psyche; from the Antique Sculpture in the gallery of the Capitol.
Papirius and his Mother; from the group in the Villa Ludovisi.

PIRANESI, LAURA. This lady was the daughter of Giovanni Batista Piranesi, born at Rome in 1750. She has engraved some views of the remark-

able buildings in Rome, which are executed with taste and delicacy. We have, among others, the following views by her:

The Capitol.
The Ponte Salario.
The Temple of Peace.
The Arch of Septimus Severus.

[She carried on business with her brother at Rome, and her etchings are said to bear a strong resemblance to those of her father. She probably retired to Paris with her brother. There is no account of her death.]

[PIRINGÈR, BENEDIKT, a designer and engraver, born at Vienna in 1780, and died at Paris, where he had resided for some time, in 1826. He worked in aquatint, and with the graver, and his productions are chiefly landscapes, romantic scenery, and views of cities, after old and modern masters, some of which were published collectively. His pieces are rather numerous, but not sufficiently interesting to give a detailed account of them. A list of 180 may be found in Nagler.]

PIRINI, LOUIS DES, a French engraver, by whom we have a plate, representing two Men playing at Cards, and a Woman holding a Mirror behind one of them, to discover his hand to the other; *after Cornelius van Tienen*. It is executed with the graver in a coarse, tasteless style.

PIRNRAUM, ALEXIS. According to Papillon, this artist was an engraver on wood, and resided at Basle about the year 1545, of which city he was probably a native. That author supposes him to have been a disciple of Hans Holbein. He does not, however, specify any of his works. [Nagler is of opinion that this is the same as *Adam Petri*, a bookseller of Basle; but Zani, who calls him *Pirnbaum*, describes him as an engraver on wood, and marks him B. B. (*bravissimo*).

[PIROLI, TOMMASO, an Italian designer and engraver, born at Rome in 1750, was a pupil of G. B. Piranesi. His prints are numerous, etched in outline and in the chalk manner. The following are considered as the most interesting: The Prophets and Sibyls of Michael Angelo in the Cappella Sistina; a copy of Metz's prints of the Last Judgment, in the same chapel; the story of Cupid and Psyche, from the frescoes of Raphael in the Farnesina; Massacio's frescoes in the Brancacci chapel at Florence; and the outlines for the original editions of Flaxman's designs illustrative of Homer, Hesiod, Æschylus, and Dante, published at Rome. There are also several sets of engravings, from remains of ancient art, by Piroli, part of which were published at Rome and at Paris by Francesco and Pietro Piranesi, sons of the celebrated Giambattista. Piroli died in 1824.]

PISANELLI. See SPISANO.

PISANELLO, VITTORE. This painter was a native of St. Vito, in the Veronese territory. As to the precise time of his birth, the biographers of the artists are at unusual variance. Vasari makes him a scholar of Castagno, and dates his death about the year 1480. Dal Pozzo, in his *Vite de' pittori Veronesi*, on the contrary, asserts that he possessed a picture by Vittore, signed with his name, and dated 1406, before Castagno was born. Whoever was his instructor, the partiality of his admirers has placed him on an equality with Masaccio, in the merit of having contributed to the improvement and advancement of the art. The greater part of his works have perished, and his picture of the Annun-

ciation, in the church of S. Fermo, at Verona, is greatly injured by time. In the sacristy of S. Francesco, at Perugia, are preserved some small pictures of the Life of S. Bernardino, very highly finished, but crude in the colouring, and the figures stiffly designed, and too long.

[*Pisanello*, or *Pisano da S. Vito*, operated from 1406 to 1447, as is shown by Zani, who quotes several dates. Kugler says he painted in the Lateran at Rome with Gentile da Fabriano. His figures have a certain slender grace which gives them some resemblance to Gentile's. Many of his works are preserved at Verona; an Annunciation in S. Fermo is ascribed to him, as well as a picture in the gallery of the Council-hall, a Madonna sitting in a flower garden with angels and saints, both of them graceful, pleasing works. Examples of a similar kind are to be seen at Milan and in other places.]

PISTOJA, LEONARDO DA, was a native of Pistoja, and was a scholar of Giovanni Francesco Penni, a distinguished disciple of Raffaello. His family name appears to have been *Grazia*, from an inscription on a picture of the Annunciation, by him, in a chapel of the Canons at Lucca, *Leonardus Gratia Pistoriensis*. He painted history and portraits with considerable reputation, but particularly excelled in the latter. His works are chiefly at Rome, Naples, and Lucca. [According to Zani he flourished from 1516 to 1640; but there is a doubt whether there were not two painters of the same name who lived about the same time. Lanzi says the picture at Volterra, dated 1516, was not by *Grazia* of Naples, since his master, Penni, was in that year still the scholar and assistant of Raphael; nor does it seem probable that he educated a pupil of so much merit. The Leonardo, therefore, who painted at Volterra, must have been some other of more proficiency.]

PISTOJESE, FRÀ PAOLI. This painter was born at Pistoja, and flourished about the year 1520. He was the favourite scholar of Frà Bartolomeo di S. Marco, who bequeathed him the greater part of his designs, and engaged him to finish the works which were left incomplete at his death. He also painted several pictures for the church of S. Domenico at Pistoja, from the designs of Frà Bartolomeo, as well as other works of his own composition.

PITAU, NICHOLAS. This eminent engraver was born at Antwerp in 1633, and is supposed to have been a disciple of Francis de Poilly, at Paris, whose style he followed, though more vigorous and spirited in his execution. His print of the Holy Family, after *Raffaello*, is distinguished by the beauty of the handling, the purity of the drawing, and the harmony of the effect. He engraved a variety of historical subjects after different masters, and a considerable number of portraits, which are deservedly esteemed. The following are considered to be his best prints:

PORTRAITS.

Louis Henry, Duke de Bourbon, supported by Wisdom and Religion.
 Oliver Cromwell; after *Vander Werf*. [N. Pitau, the younger; but query after *Vander Werf*?]
 Pope Alexander VII.; after *Mignard*.
 Louis XIV., King of France; after *Le Fevre*. 1670.
 Louis, Dauphin, his son; after the same.
 James Fabier du Bulay, Master of Requests; after *Champagne*.
 H. L. H. de Montmort, of the French Academy; after the same.
 Theodore Bignon, Master of Requests; after the same.
 Peter Seguier, Chancellor of France. 1668.
 Alexander Paul Pitau, Advocate in Parliament.

Gaspar de Fieubet, Chancellor. 1662.
 Nicholas Colbert; after *Le Fevre*.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. Elisabeth and St. John; after *Raffaello*; very fine.
 The Entombing of Christ; after *L. Caracci*.
 The Virgin holding the infant Jesus in her arms and reading; after *Guercino*.
 The Dead Christ, with Angels weeping over him; after the same.
 The Virgin interceding for St. Bruno and his order; after *Champagne*.
 Christ and the Woman of Samaria; after the same.
 Mary Magdalene, penitent; after the same.
 St. Sulpius in Council; after the same.
 The Holy Family, with the infant Jesus embracing St. John; after the same.
 The Holy Family, with an Angel presenting a Basket of Flowers; after *Villeguin*.

[According to Watelet and Zani, N. Pitau the elder died in 1676; but Nagler, who gives a list of his engravings, says in 1696. The latest date in his list is 1677; it would be an extraordinary circumstance that an artist of such eminence should cease the exercise of his talent in the very prime of his life, and twenty years before his death. The most admired of his prints will be found among those quoted. In some of his portraits he approaches closely to the manner of Masson and Nanteuil, as is evident in that of A. P. Pitau.]

PITAU, NICHOLAS, THE YOUNGER, was the son of the preceding artist, by whom we have a few plates of portraits, among which is that of,

Louis Alexander de Bourbon, Count de Toulouse; inscribed *Cobert, pinx.* 1701. N. Pitau, Junior.
 [Oliver Cromwell, but query, after *Vander Werf*? and others enumerated by Nagler.]

PITTERI, GIOVANNI MARCO, an Italian designer and engraver, born at Venice in 1703. He was a pupil of Gio. Antonio Faldoni, but he did not adopt the style of his instructor. His plates are executed in a very singular manner, by single strokes, but very different from the method practised by Mellan. His strokes run from the top to the bottom, and his shadows are produced by strengthening them as the occasion requires. The effect he produced by this whimsical operation is neither unpleasing nor unharmonious, and his prints possess considerable merit. He engraved several plates for the collection of the Dresden Gallery, and others, after various masters; among which are the following:

PORTRAITS.

The Bust of Giovanni Marco Pitteri; after *Piazzetta*.
 Giovanni Batista Piazzetta, Painter, of Venice; after the same.
 Carlo Goldoni, comic Poet; after the same.
 Nogari Giuseppe, Painter; after the same.
 Giovanni Mocenigo, noble Venetian; after the same.
 Count Schulenburg, Field Marshal of Venice; after *Rusca*.
 Cardinal Quirini.
 Marquis Scipione Maffei.
 Clara Isabella Fornari.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; after *Pietro Longhi*.
 The Seven Sacraments; after the same.
 The Crucifixion; after *Piazzetta*.
 The Twelve Apostles; after the same.
 Religion overthrowing Heresy; after the same.
 St. Peter delivered from Prison; after *Spagnoletto*.
 The Martyrdom of St. Bartholomew; after the same.
 St. Catherine of Siena; after *Trepolo*.
 Mary Magdalene, penitent; after the same.
 A set of six Plates of Huntings, in the environs of Venice; after *Pietro Longhi*.
 Twelfth-Night; after *Teniers*.
 Two Rustic Subjects; after the same.

[He died about 1786. Nagler has enumerated 52 pieces by him, some of which are in the Dresden and Florentine Galleries.]

[PITTONI, BATTISTA, a painter and engraver, born at Vicenza, it is supposed by some, in 1508, and was living in 1585. His engravings consist of landscapes with ancient ruins, fabulous subjects, and arabesques. Some of them bear date from 1561 to 1585. A work in the possession of the late collector Mr. Lloyd, was entitled *Imagini favolosi, &c., intagliati in Rami da M. (Messer) Battista Pittoni. In Venetia presso Fran. Ziletti, 1585.* Nagler, who says he was born in 1520, which seems more probable, has given an account of seven other works by the master. Of his paintings there is no record.]

PITTONI, GIOVANNI BATTISTA. This painter was born at Vicenza in 1690, and received his first instructions in the art from his uncle Francesco Pittoni; but his greatest improvement was derived from an attentive study of the works of the best masters of the Venetian school, by which he became an excellent colourist; and though his forms are not distinguished by elegance, his drawing is tolerably correct, and his compositions are abundant and ingenious. His figures are generally smaller than life; and he was less successful when he attempted to draw on a larger scale. Two of his finest pictures are the Martyrdom of St. Thomas, in the church of S. Eustacio, at Venice, and the Multiplication of the Loaves, in S. Cosmo della Guidecca. He died at Venice in 1767. We have a few spirited etchings by this artist, which he sometimes marked with his initials, and sometimes inscribed them *Johannes Baptista Pitonus Vicentinum, fecit.* [Nagler mentions but two etchings by him; Gio. Nep. Canonico de Praga, and a St. John. Others attributed to him are, perhaps, by Batista Pittoni, who lived 100 years earlier.]

[PIZZARO, ANTONIO, a Spanish historical painter, was a scholar of el Greco, and resided at Toledo at the commencement of the 17th century. He was an excellent designer, and a good colourist, and produced several works of merit. He painted the pictures of the foundation of the order of *los Trinitarios* for their convent; the pictures in the churches of St. Justo and Pastor; and the Nativity of the Virgin in the church of Santa Maria, in the city of Cassarubios. He also invented and designed the three subjects engraved by Alardo Pompo for the Life of St. Ildefonso by Salazar de Mendoza, published in 1618. Neither the time of his birth, nor of his death, is recorded.]

PLAAS, DAVID VANDER. This eminent portrait painter was born at Amsterdam in 1647. After learning the principles of design in his native country, he travelled to Italy, and resided some years at Venice, where the works of Titian were particularly the objects of his attention, especially his portraits, the most perfect models for the study of an artist who pursues that branch. On his return to Holland he was very extensively employed, and painted many of the distinguished personages of his time, among which was a fine picture of Vice-Admiral Tromp. His heads and hands are admirably drawn, full of truth and nature, and his colouring partakes of the vigour of Rembrandt and the truth of Titian. He was employed by Peter Martin to superintend the plates for his Bible. He died at Amsterdam in 1704.

PLACE, FRANCIS. This gentleman was the younger son of Roland Place, of Dimsdale, in the county of Durham. His father, intending him for

the profession of the law, placed him as a clerk to a solicitor in London, under whom he continued until the year 1665, when he was obliged to quit the metropolis, on account of the plague, which gave him an opportunity of abandoning a pursuit which was never agreeable to his inclination, and of indulging his propensity for drawing, for which he had shown an early disposition. He painted, designed, etched, and engraved in mezzotint; but as he practised the art for his amusement, his works are very scarce. They prove him to have been a man of genius, and it is regretted that his application was not equal to his abilities. He is said to have refused a pension of five hundred pounds a year, which was offered him in the reign of Charles II., to draw the royal navy, as he could not endure confinement or dependence. Mr. Place died in 1728, and his widow disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, and some unfinished pictures. The following are the principal plates he engraved, all of which are scarce:

PORTRAITS.

Charles I.; after Vanduyck.

Charles II.

General Lambert.

Richard Sterne, Archhishop of York.

Nathaniel Crewe, Bishop of Durham; after Kneller; fine.

Richard Tompson, Engraver; after Zoust.

Philip Woolrich, Esq., in armour; after Greenhill.

Thomas Comber, Dean of Durham; after the same.

John Moyzer, Esq., of Beverley; after Kneller.

Henry Gyles, Glass-painter. 1687; oval.

VARIOUS SUBJECTS.

Seven etchings, being part of a set of twelve of Birds; after Barlow; the other five were by Griffiere; very fine.

A View of Tynemouth Castle and the Light-house.

The Cathedral of York.

A Prospect of Leeds.

PLACES, LOUIS DES. See DESPLACES.

[PLANO, FRANCISCO, a Spanish painter, who was born at Daroca, and resided at Saragossa towards the end of the 17th century. He had a great reputation as a painter and architect, and for ornamental works. Palomino equals him with Colona and Mitelli; the works which he performed in the sanctuary of nuestra señora del Portillo, at Saragossa, and other churches, would seem to justify the assertion. He painted history and portraits; and the grand altar-piece at the parochial church of Santiago, representing the battle of Clavijo, is by him.]

PLAS, PETER VANDER. According to M. Descamps, this painter was a native of Holland, born about the year 1570. He resided many years at Brussels, where he was reputed an eminent painter of history. Several of his works are in the public places in that city, where he died, [in 1626, according to Balkema.]

[PLASSARD, VINCENT, a French engraver of the 17th century, of whom there are no particulars, and only one print known: it represents the Holy Family, the Virgin seated near the remains of a monument with the Infant, on one side of her a basket of flowers, towards which she is looking, and on the other side an ewer. The landscape is mountainous, with trees and a river, and at the back a city. It is signed *V. Plassard in. et fe. 1650.*]

PLATTENBERG, or PLATTEN, MATTHEW VAN. This artist was born at Antwerp in 1600. Having acquired the first rudiments of the art in his native city, he went to Italy, and resided some

time at Florence, where, in conjunction with his countryman, John Asselyn, called Crabetje, he painted several sea-pieces and landscapes, which were greatly admired. He afterwards visited Paris, where his works were not less esteemed, and he met with sufficient encouragement to induce him to settle there for some time. From a singular caprice, he Frenchified his name of Plattenberg into that of Platte Montagne, with which he sometimes signed his pictures and prints, and sometimes Montagne only. His landscapes are highly finished, and exhibit very pleasing scenery. We have a few etchings by this artist, executed in a very spirited style. They represent landscapes and marines, and resemble the works of Fouquieres. They are usually inscribed *M. Montagne, in. et f.* [His name was *Michel*, not *Matthieu*. Dumesnil has described 29 prints by him, the greater part of which are signed *M. Montagne*; only N^o. 27 has the name *Matthieu*, which seems to have escaped the correction that appears to have been made on four others by the erasure of all the letters but *M.* None of his prints, as described by Dumesnil, are signed *Platte Montagne*. He was the brother-in-law of Jean Morin, and the larger number have the inscription *Montagne fecit, Morin ex. cum privil. Re.* He died in 1660. See Dumesnil, tom. v. *Le Peintre-Graveur Français.*]

PLATTENBERG, NICHOLAS VAN, was the son of the preceding artist, born at Paris in 1631, and studied painting under Philip de Champagne. He was instructed in engraving by John Morin, whom he surpassed. His principal works, as a painter, are in the churches of Notre Dame, St. Sacrament, and St. Nicholas des Champs, at Paris. He was also a reputable portrait painter. In 1681 he became a member of the Academy. As an engraver, he is entitled to great praise; his drawing is correct, and his execution is bold and free. He engraved several portraits, which are generally inscribed *Nicholas de Platte Montagne*. Among other prints, we have the following by him:

The Portrait of Olivier de Castellan, general, killed at the siege of Tarragona in 1644.

St. Genevieve; after *P. de Champagne*.

A dead Christ; after the same; very fine.

[The Sudarium; The penitent Magdalene; both after the same, and very fine.]

He died at Paris in 1706. [See Dumesnil, tom. v. for a description of 28 prints by him.]

[PLATZER, or PLAZER, a German painter of small historical pictures in a peculiar style. His compositions abound with figures in theatrical action; and in the representation of the story he frequently violates chronology and national costume. His penciling, in his best pictures, is very beautiful, and the *ensemble* attractive; but the observer must divest himself of the disposition to be critical, for his works must not be judged by the same laws as those that governed the great masters of the Dutch and Italian schools. His colours are gorgeous, but deficient of harmony; there is no gradation, all are prominent from inattention to *chiaro-scuro*. He is eminent as a painter for the *boudoir*, and maintains his rank among Sevres and Dresden porcelain. In this sense his cabinet pictures may be considered fine; and there is great competition for them when they appear in public sales. Some are to be found in very grand collections in England, but they are more numerous in Germany. As there were several Platzers who were painters, it is necessary to give an account of three, who are described as having

exercised their pencils on similar subjects, to enable the inquirer to decide to which of them the above character applies; premising that *Johann Georg* and *Johann Victor* seem to be one artist under different names. The third, *Joseph*, lived at a later period than the apparent date of those pictures alluded to would seem to warrant. Dealers make the distinction of a *good* and a *bad* Platzer, meaning that there were two, and that one imitated but did not equal the other; the cause of this will be intimated.]

[PLATZER, or PLAZER, JOHANN GEORG. Füssli (from Hagedorn) says this painter was born at Epan, in Tyrol, in 1702, and that he studied under his step-father, Kesler, and with his uncle on the father's side, who was a painter at Passau. In 1721 he went to Vienna, and there became intimate with an artist of the name of Jannek. They adopted the same style of painting, but it did not weaken their friendship, and the public was benefited by their rivalry. Both painted small histories, and particularly festivals, which Platzer represented in such glowing colours, with a total neglect of the rules of shadowing, that they are defective in harmony. The cities of Breslau and Glogau possess many of his fine works. He returned to his native country, where he was living in 1755. Zani also notices *Giovanni Giorgio Platzer*, a painter of conversations, a native of Trent, born, he says, in 1702, and died in 1760. No doubt the same, though there is an error in respect to the place of his birth. There are two pictures by him in the Vienna Gallery, of conversations, in which the ladies and gentlemen are habited in Spanish costume.]

[PLATZER, or PLAZER, JOHANN VICTOR. Nagler calls him a sculptor, though it does not appear that he exercised the art, and says that he was born in Vintschgau, probably at Mals, in 1704, and was a scholar of Kessler at Inspruck, until the court-painter, Christopher Platzer, took him under his care at Passau. He afterwards established himself at Vienna, and painted small pictures, mostly with many figures, which were received with much applause both at home and abroad. His application was such that he weakened his sight, and diminished the firmness of his hand, so that in painting he was obliged to use a machine to steady the latter. The pictures he executed under these circumstances appear spotted, and are, perhaps, those that dealers call a *bad* Platzer; there are two such in the National Museum at Inspruck. In the year 1755 Platzer returned to the place of his nativity, and died in 1767.]

[PLATZER, or PLAZER, JOSEPH, a painter of architecture, theatrical decorations, moonlights, and small historical subjects, was the son of the celebrated sculptor Ignatius Platzer, and was born at Prague in 1752. After the completion of his scholastic studies he devoted six years to drawing, particularly in architecture, under the direction of F. Wolf. In oil painting he was his own master, and attained to such proficiency that he was noticed by Prince Kaunitz, who favoured him by his patronage. Thus encouraged he went to Vienna, where, after six years more of assiduous practice, he felt himself equal to greater works than those on which he had been employed, and hoped thereby to draw public attention to his ability. For this purpose he executed a triumphal arch thirty-six feet in height, which was erected on a holiday at St. John's hospital, and excited general admiration. In consequence of the talent shown in this work he

was employed in 1781 to decorate the new theatre at Prague, and afterwards selected by the emperor Joseph II. to embellish the royal theatre at Vienna. During these operations he encountered many obstacles, and was obliged to maintain his reputation by painting in oil moonlights, historical compositions, and small theatrical designs. On the accession of Leopold II. he was appointed one of the painters to the court, and proved himself worthy of the situation; in 1790 he was made principal cabinet painter, which office he filled till his death, in 1810.]

[PLATEAU, ANTHONY, a flower and decorative painter, born at Tournai in 1759, and died in 1815. Several pictures by this artist are in the Temple of the Sun at Laken, and in the house of M. Walkiers.]

PLEGINCK, MARTIN, a German engraver on wood and on copper, who flourished about the year 1590. He engraved a set of copper-plates representing figures fighting, entitled *Fechter Buchstem geducht in der fürstlichen stat onnoit bich bei Stephan Hermamburger und Goldschmidt da Selbsten*. They are executed with the graver, in a style resembling that of Virgilius Solis. His wooden cuts are in the manner of Just. Amman. He used the

cipher **MP**. See Bartsch, P. G., tom. ix. for a description of twenty-three prints by this master. They are of small size, and represent ecclesiastical orders and dignities, cavalry and foot soldiers, *after J. de Gheyn*, animals, and goldsmiths' work; the date 1594 is on two of them. Zani says he operated in 1606.]

PLEYDENWURFF, WILLIAM. This artist was one of the early engravers on wood. He was a native of Germany, and flourished about the year 1493. Conjointly with Michael Wolgemut, he executed the cuts for the Chronicle compiled by Herman Schedel, and printed at Nuremberg in 1493, entitled, the *Nuremberg Chronicle*. They represent views of towns, &c., and figures of various kinds, which, though drawn in the stiff and incorrect manner usual at that early period, the prints are spiritedly and boldly cut, and the heads are not without expression. [Zani says it is not proved that he executed the wood-cuts for the Nuremberg Chronicle; nor, indeed, is there any thing proved satisfactorily concerning him. See Nagler and Brulliot. Bartsch and Ottley are silent.]

PLIN, E. This artist was a native of France, and flourished about the year 1780. He engraved some plates representing conversations and domestic subjects, which are etched, and finished with the graver, in a neat, clear style.

PLONICH, VEDASTUS DU, a Dutch engraver, who flourished about the year 1660. Among other prints, we have a few plates by him representing views in Holland, which are neatly engraved, though stiff and formal.

PLOOS, CORNELIUS VAN AMSTEL. See AMSTEL.

PLOTT, JOHN. This artist was born at Winchester in 1732. In the early part of his life he was articulated to an attorney, but he did not long follow the profession. In 1756 he came to London, and having shown an inclination for painting, he became a pupil of Richard Wilson, the admirable landscape painter; but his genius directing him to portraiture rather than landscape, he quitted that master, and placed himself under the tuition of Nathaniel Hone. He afterwards distinguished himself as a miniature painter, both in enamel and water-colours, though he sometimes painted in oil, and met with considerable employment. He had a taste

for natural history, and executed several drawings in that branch which had great merit. Towards the latter part of his life he resided at Winchester, and some years before his death was chosen a member of the corporation of that city. He died in 1803. Mr. Bromley, in his catalogue, mentions a mezzotint portrait of this artist, as scraped by himself.

PLUMIER, ———. Mr. Strutt mentions this artist as a painter by whom we have some spirited etchings from his own compositions, which show him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PO, PIETRO DEL. This artist was born at Palermo in 1610, and studied under Domenichino at Naples, during that celebrated painter's residence in that city. He painted some pictures for the churches at Palermo, and afterwards visited Rome, where, among other works, he painted a picture of S. Leone, for la Madonna di Constantinopoli. He was, however, more successful in easel pictures than those of large dimensions, and is more distinguished as an engraver than a painter. We have several etchings by this artist, some of which he has finished with the graver. They are not so correctly designed as might have been expected from the school in which he was educated. Among others are the following:

St. John in the Wilderness; *after An. Caracci*.

The Woman of Canaan before Christ; *after the same*.

The Dead Christ on the Lap of the Virgin; *after the same*.

The Virgin seated on a Throne with the Infant, and a choir of Angels; *after Domenichino*.

The four Cardinal Virtues, with their attributes; *after the same*.

St. Jerome kneeling, with an Angel; *after the same*.

The Annunciation; *after N. Poussin*.

The Flight into Egypt; *after the same*.

This artist died at Naples in 1692. [Bartsch, P. G. tom. xx., has given descriptions of 32 prints by del Po, which he believes to be a complete catalogue. Füssli attributes three more to him, but, as they have not his name, Bartsch introduces them after his list without further remark. One mentioned by Gori, *after Ribera*, he is almost certain is not by del Po.]

PO, TERESA DEL. This lady was the daughter of the preceding artist. She is said to have painted in oil and in miniature, and has etched a few plates in the style of her father; among which is,

Susanna and the Elders; *after Caracci*.

[Bartsch says she engraved in the manner of her father so closely, that it is difficult to distinguish them. He describes sixteen prints by her; and enumerates six more mentioned by Füssli. The date of her birth is not known; but she was a member of the Academy of St. Luke, at Rome, and died at Naples in 1716.]

PO, GIACOMO DEL, was the son of Pietro del Po, born at Rome in 1654, and was first instructed in the art by his father, but was afterwards a scholar of N. Poussin. He was chiefly occupied in ornamenting the saloons and mansions of the nobility at Naples, with emblematical and allegorical subjects, for which his inventive genius and extraordinary facility particularly qualified him. As is usual with the majority of mechanists, despatch and confidence led him into the negligence and incorrectness of a mannerist. Rome possesses only two of his pictures, one in the church of S. Angiolo, and the other in S. Marta; but his talents are seen to greater advantage in his frescoes in the gallery of the Marchese di Genzano, and particularly in the palace of

the principe di Avellino, at Naples. He died in 1726.

POCETTI. See **BARBATELLI.**

PODESTA, ANDREA, was born at Genoa about the year 1620, and went early in his life to Rome, where he became a scholar of Giovanni Andrea Ferrari. It does not appear that he reached any celebrity as a painter; but we have some very spirited and masterly etchings by him, which prove him to have been an artist of considerable ability. He usually marked his plates *AND. P.* or *And. P. in. et fec.* Among others, the following are by him :

An Allegorical Subject, representing Boys cultivating the Arts, and a Phoenix in the Flames; *after his own design.*

The Triumph of Bacchus; *after Titian.*

Bacchus and Ariadne; *after the same.*

Silenus Drunk, supported by Satyrs and Bacchanals; *after the same.*

Two subjects from the Life of Diego; *after Caracci.*

[He is called by the generality of writers *Giovanni-Andrea*, but Zani says his right name is *Giacomo-Andrea*. The date of his birth is uncertain; but one of his prints is marked 1636, and four others 1640, which was probably his best time. Bartsch describes eight engravings by him, of which five are bacchanalian subjects, two amatory, and one of St. Francis performing a miracle. The year of his death is not ascertained.]

POEHAM, MARTIN, an old German engraver, to whom the prints marked with the cipher *M.* are attributed by Professor Christ. They chiefly consist of very indifferent copies from the prints of Aldegraver, Sebald Beham, and others.

POEL, VANDER. This painter is not mentioned by any of the writers on art, although his pictures are frequently met with, and possess considerable merit. He was a native of Holland, and, from the dates on some of his works, flourished about the year 1660. His pictures usually represent conflagrations, and buildings on fire; and he treated those disastrous subjects with great ability. His pencil is free and firm, his colouring vigorous, and he was well acquainted with the principles of the *chiaroscuro*. [*Egbert Vander Poel* was an excellent painter of conflagrations, views of villages, interiors of tabagies and rustic habitations, and other subjects; but his principal performances are conflagrations. In the Museum at Amsterdam there is a picture by him representing the explosion of a powder magazine at Delft in 1654, which seems to have been a favourite subject, as he repeated it many times; several of these repetitions are in England. In the same collection there is an interior of a cottage with females in domestic and rural employment. In the Gallery of the Hague there is a moonlight by him; and in many of the cabinets in Holland his pictures are to be found. Some of them are in the manner of Teniers and Brauer, and all that have come under the editor's observation are painted in a free, spirited, and artistic style. His name is generally found in full on his pictures, and sometimes only his initials *E. V. P.* Balkema says he died in 1690.]

POELEMBURG, CORNELIUS. This painter was born at Utrecht in 1586. He received the first principles of the art from Abraham Bloemaert, and, following the example of the generality of his countrymen, he travelled to Italy in search of improvement. On his arrival at Rome, he attached himself at first to the style of Adam Elsheimer, which he

afterwards quitted, we are told by Houbraken, "to study the works of Raffaele, and imitated the grace of that incomparable master, particularly in the naked." It would certainly be a whimsical research, to look for the characteristics of Raffaele in the Chinese figures of Poelemburg. He adopted a pleasing style of painting small landscapes, distinguished by the suavity and delicacy of his colouring, an agreeable choice of scenery, enriched with architecture, into which he introduced figures as remarkable for the neatness of his pencil, and the clearness of his carnations, as they are deficient in design. There is, however, a polished and seductive brilliancy in his finishing, which gratifies the generality of observers; his works were held in the highest estimation, and he was employed by the principal personages at Rome. This flattering encouragement did not however subdue his desire of revisiting his native country, and he determined to pass through Florence on his return to Holland. He quitted Rome with some reluctance, after a sojourn of several years; and on his arrival at Florence, where the reputation of his talents had preceded him, he was received with favour and distinction by the Grand Duke, for whom he painted several pictures, and who endeavoured in vain to retain him in his service, by the most marked munificence and liberality. On his return to Utrecht, the impatience of his countrymen to possess his works loaded him with commissions, Charles I. invited him to London, where he remained some time, and painted several pictures for the king and the nobility. He frequently ornamented with his figures the architectural views of Steenwyck, and the landscapes of Kierings. In King Charles's catalogue are mentioned the portraits of his Majesty, and of the children of the King of Bohemia, by Poelemburg; and in that of James II. there are sixteen pictures by him. The success he met with could not induce him to remain in England. He returned to Utrecht, where he died in 1660. Descamps and M. Watelet assert that Poelemburg etched some prints from his own designs, and that the plates being soon afterwards destroyed, they are now extremely scarce. I have never met with any of them. [Probably the prints attributed to Poelemburg are those etched by *J. G. Bronkhorst* after his designs. Poelemburg came to England in 1637, and must have remained some years to paint so many pictures as he did. His figures are not *Chinese*, but they sometimes look like paintings on porcelain. Occasionally they are to be found in the landscapes of Claude and Jan Both; neither are improved by them. He had a great imitator in *Jan Lys*, whose works are frequently attributed to him. He had many scholars, and has been a great favourite with engravers, so that his compositions are well known. He was a painter for the boudoir.]

POERSON, CHARLES FRANCIS, a French painter, born at Paris in 1653. He was a scholar of Noel Coypel, and painted history in the style of his instructor. By the patronage of M. Mansard, he was introduced to the notice of Louis XIV., and was employed in painting some historical subjects, in the hospital of the Invalids. The undertaking, however, did little credit to his abilities, as they were soon afterwards destroyed, and replaced by some frescoes by Bon Boullongne. He was afterwards appointed Director of the French Academy at Rome, where he died in 1725.

POILLY, FRANCIS, THE ELDER, a very eminent French engraver, born at Abbeville in 1622. He was

the son of a goldsmith and engraver, who instructed him in the rudiments of the art. He afterwards went to Paris, where he became a pupil of Peter Daret, under whom he remained three years, and afterwards visited Rome, where he adopted the fine style of Cornelius Bloemaert as his model. During a residence of seven years, he greatly improved his design, and engraved several plates after the works of the great Italian masters. On his return to Paris he distinguished himself as one of the most celebrated engravers of his country. His plates are executed entirely with the graver, which he handled with uncommon firmness and dexterity. The correctness of his design corresponds with the beauty of his burin, and there is a fine expression in his heads. Though he had the assistance of some able pupils, it is surprising that he could have finished so many plates in a manner that required both time and patience. The following are esteemed his best prints:

PORTRAITS.

- Pope Alexander VII. with accessories.
- Louis XIV. when young; *after Noeret.*
- Cardinal Mazarine; *after Mignard.*
- Henry D'Arnaud, Bishop of Angers.
- Jerome Bignon, Counsellor of State; *after Champagne.*
- Abraham Fabert, Marshal of France; *after Ferdinand.*
- William de Lamoignon, with Allegorical Figures; *after Mignard.*
- Bust of William de Lamoignon; *after Le Brun.*

SUBJECTS FROM HIS OWN DESIGNS.

- The Virgin and Child.
- The Holy Family, with St. John embracing the infant Christ.
- St. Ignatius of Loyola.
- The Death of St. Francis Xavier.
- The Crucifixion.
- The Triumph of Augustus.

SUBJECTS AFTER VARIOUS MASTERS.

- The Vision of Ezekiel; *after Raffaele.*
- The Holy Family, in which the infant Christ is standing upon the cradle; *after the same.*
- The Virgin lifting up a veil, to show to St. John the infant Christ sleeping; *after the same.*
- The Flight into Egypt; *after Guido.*
- The Nativity, or Adoration of the Shepherds, in an octagonal border; *after the same.* The first impressions of this plate are before the two angels which appear above were inserted.
- Christ praying in the Garden; *after the same.*
- The dead Christ on the lap of the Virgin, at the foot of the Cross; *after L. Caracci.*
- The Repose in Egypt, in which the Virgin is represented sleeping, with two Angels kneeling; *after An. Caracci.*
- The Holy Family; *after N. Poussin.*
- The Marriage of St. Catherine; *after P. Mignard.*
- The Holy Family; *after the same.*
- The Baptism of Christ; *after the same.*
- St. Charles Borromeus administering the Communion to the Persons infected with the Plague; *after the same.*
- The Visitation; *after C. Le Brun.*
- St. John in the Isle of Patmos; *after the same.*
- The Crucifixion; *after the same.*
- The Parable of the Wedding Garment; *after Champagne.*
- The Crucifixion; a large print, in three sheets; *after the same.*
- The Trinity; *after the same.*
- Joseph's Bloody Garment presented to Jacob; *after Antonio Coypel.*
- Nymphs Bathing; *after Giulio Romano.*

A variety of emblematical and other subjects, from various masters. He died at Paris in 1693. [There are about 400 prints that bear his name; of course these include the works of his pupils while under his direction. Nagler describes 107 that may be considered as being entirely by him. There is so little variety in his manner, that it is difficult to

establish a ground for preference; perhaps the subject may determine it. St. Charles Borromeus administering the Sacrament, *after Mignard's* picture; the Holy Family, *after Raphael*; the Flight into Egypt, *after Guido*, are most frequently quoted.]

POILLY, NICHOLAS. This artist was born at Abbeville in 1626. He was the younger brother of Francis Poilly, by whom he was instructed in the art of engraving, and executed several plates in the style of his brother, which, though inferior to those of Francis, possess considerable merit. We have several prints by him of portraits and historical subjects, executed with the graver, in a neat, clear manner. The following are his principal plates:

PORTRAITS.

- Louis XIV., in a frame of laurels, with Children bearing emblems; *after N. Mignard.*
- Bust of Louis XIV., as large as life. 1683.
- Maria Theresa, Queen of France; the same. 1680.
- Louis, Dauphin, the son of Louis XIV.; the same.
- Louis Bourhon, called the Great Condé; the same.
- Francis de Coetlogon, Bishop of Rennes.
- René Potier, Duke de Gesvre; *after Le Fevre.*
- Nicholas Edward Olier; Counsellor of State.

SUBJECTS AFTER VARIOUS MASTERS.

- St. Augustine holding a Crucifix.
- The Holy Family, with two Angels holding a Basket of Flowers; *after S. Bourdon.*
- The Marriage of St. Catherine; *after the same.*
- The Presentation in the Temple; *after C. Le Brun.*
- The Holy Family returning from Egypt; *after the same.*
- The Holy Family, with the infant Jesus sleeping on the knee of the Virgin; *after the same.*
- The Repose in Egypt; *after Chapron.*
- The Crucifixion; *after N. Poussin.*

He died at Paris in 1696.

POILLY, JOHN BAPTIST, was the son and pupil of the preceding artist, born at Paris in 1669. Having made some progress in engraving under his father, he went to Rome, where he studied some years. On his return to Paris he executed several plates, by which he gained considerable reputation, and was made a member of the Royal Academy in 1714. His style of engraving differs greatly from that of his father or his uncle. He forwarded his plates with the point, and finished them with the graver, in a pleasing and picturesque style. His drawing is generally correct, and there is a fine expression in his heads. We have several portraits and historical subjects by him, of which the following are the most deserving of notice:

PORTRAITS.

- Clement XIII. Pontifex Max.
- Louis XIV.; *after Mignard.*
- Charles James Edward Stewart, son of the Pretender; *after Dupra.*
- Francis de Troy, Painter; *from a picture by himself*; his reception plate at the Academy.
- Cornelius van Cleve, Sculptor; *after Vivien*; the same.

SUBJECTS AFTER VARIOUS MASTERS.

- The Nativity; *after Gaudenzio Ferrari*; for the Crozat collection.
- The Virgin adoring the infant Jesus, who is sleeping; *after Benvenuto Garofalo*; for the same collection.
- The Martyrdom of St. Cecilia; *after Domenichino.*
- The Adoration of the Shepherds; *after C. Maratti.*
- The Rod of Aaron devouring the Rods of the Magicians; *after N. Poussin.*
- The Israelites worshipping the Golden Calf; *after the same.*
- The Holy Family; *after the same.*
- The Judgment of Solomon; *after A. Coypel.*
- Susanna and the Elders; *after the same.*
- Jupiter and Danae; *after Giulio Romano*; for the Crozat collection.
- Eleven Plates from the paintings by P. Mignard, in the saloon of St. Cloud.

The Four Seasons; from the paintings in the gallery of St. Cloud; *after the same.*

He died at Paris in 1728.

POILLY, FRANCIS, THE YOUNGER, was the younger son of Nicholas Poilly, born at Paris in 1671, and was instructed in engraving by his father. He afterwards travelled to Rome, with his brother, where he engraved a plate representing St. Cecilia distributing her wealth to the poor, *after Domenichino*, a companion print to the Martyrdom of that Saint, by John Baptist Poilly.

POILLY, N. B. [NICHOLAS JEAN BAPTIST DE.] According to Basan, this artist was the son of John Baptist Poilly, and was intended by his father for an engraver, who gave him some instruction in the art, but he did not long apply to it. He engraved a few portraits, *after Cochin*, some of which are dated 1753. [According to Nagler he was born at Paris in 1712; one of his prints is dated 1758.]

[POINDRE, JACOB DE, a portrait painter of Malines, born about 1527, was a scholar of Schwagers Marc Willems. He painted a few historical pictures, but attached himself more particularly to portraiture. He went to Denmark, and painted portraits of some of the kings, probably as historical recollections, and died there in 1570.]

POINSART, J., a French engraver, who flourished about the year 1630. He was principally employed by the booksellers, for whom he executed several plates of views of cities, castles, &c. They are neatly executed, but in an incorrect, tasteless style. Among other prints by him, is the Entry of Charles VII. into Rheims.

POINTE, F. DE LA. By this artist, who was a native of France, and flourished about the year 1678, we have a plan of the environs of Paris, in nine parts. He also engraved some of the views of the palace of Versailles, in conjunction with Israel Silvestre.

[POL, CHRETIEN VAN, a flower and arabesque painter, was born at Berkenrode, near Haerlem, in 1752. In 1782 he went to Paris, where he obtained a great reputation for his paintings in arabesque, which he rendered very agreeable by the introduction of birds, fruit, and flowers. He ornamented in this manner the chateaux of Bellevue, Chantilly, and St. Cloud. He also painted flower-pieces in oil, which are beautiful in composition and colouring, but required a little more attention to the finishing. He occupied himself occasionally in painting on snuff-boxes groups of flowers, which are so delicately executed that they may be mistaken for the work of the most celebrated masters in that class. He died in 1813.]

[POLANCOS, ———. Two brothers of this name are mentioned among the Spanish painters of history. Scarcely any thing is recorded of them, except that they studied under Francisco Zurbaran, and flourished about 1646 or 1649. It is, however, said that their works bear so near a resemblance to those of Zurbaran, that they are often mistaken for his. This is particularly the case with regard to the pictures in the church of S. Esteban, at Seville, where Zurbaran painted the St. Peter and St. Stephen, but where the martyrdom of the patron saint, the Nativity, which is above the St. Hermenegildo, and the S. Fernando, are by the brothers Polancos. They also painted several large pictures for the sacristy of the convent of St. Paul, in the same city; and also the Angels appearing to Abraham, Tobit and the Angel, Jacob wrestling with the Angel, Joseph's Dream, and St. Teresa conducted by Angels;

the last for the church of the Guardian Angel, belonging to the unshod Carmelites and Franciscan Friars.]

POLANZANI, FRANCESCO, an Italian engraver, born at Andale, near Venice, about the year 1700. He chiefly resided at Rome, where, he engraved a set of twenty-two plates, representing the Life of the Virgin, from designs which are by some attributed to *N. Poussin*; but from their resemblance to the style of *J. Stella*, they are more probably after the works of that painter. He also engraved the following prints:

- The Bust of a Woman; *after C. Cignani.*
- The Bust of a blind Musician; *after Marco Benefiali.*
- The Virgin and infant Christ; *after G. Nogari.*
- An old Man holding a Money-bag; *after the same.*
- An old Woman warming her hands; *after the same.*

[This is probably *Felice Polanzi*, or *Polanzani*, who engraved after Vandyck, and various other masters. He flourished from 1745 to 1766. It is supposed that he was living in 1771. For a list of his works see Nagler. There is a *Francesco Polanzani* mentioned, who lived about 1750, but he was of Verona.]

POLESTANUS, ANDREA. By this artist, who was a native of Italy, and apparently a painter, we have a slight etching of a Bacchanalian subject, a composition of many figures, from his own design. It is signed with his name, and dated 1640.

POLETNICH, a modern engraver, who resided at Paris about the year 1760. He engraved several plates after the works of Vandyck, Boucher, La Grenée, and others. [*J. F. Poletnich sculpsit* 1769. He was living in 1780.]

POLIDORO, DA CARAVAGGIO. See CARAVAGGIO. POLIDORO, VENEZIANO. This painter was born at Venice in 1515, and was one of the numerous scholars of Titian. Although he had the advantage of studying under that admirable master, he never rose to great celebrity in the art; and his pictures in the church of the Servi, and in other public situations at Venice, do not rank his talents above mediocrity. He died in 1565.

POLLAJUOLO, ANTONIO and PIETRO. Antonio, the elder of these brothers, was born at Florence in 1426. He was brought up to the profession of a goldsmith and designer, under Bartolucci, and afterwards learned the art of casting figures in metal of Lorenzo Ghiberti, whom he assisted in executing the celebrated gates in the church of S. Giovanni, at Florence, so much extolled by Michael Angelo. He executed in bronze the tomb of Sistus IV. and that of Innocent VIII. His younger brother, Pietro, born in 1428, studied painting in the school of Andrea Castagna, and having distinguished himself by several admirable portraits at Florence, Antonio became his disciple. He painted some pictures for the public edifices at Florence, which gained him the reputation of one of the ablest artists of the period at which he lived. One of his most celebrated works is a picture of the Martyrdom of St. Sebastian, in the chapel of the Marchese Pucci, in the church of the Servi, at Florence, which is considered by Lanzi one of the ablest productions of the 15th century, in respect to composition and design, though not equally admirable for the colouring. He was perfectly master of the anatomy of the human figure, in which he showed himself superior to all his contemporaries. Pietro chiefly distinguished himself in portrait painting. The two brothers died at Rome in the same year, 1498. Antonio Pollajuolo was one of the earliest of the Italian engravers. Contemporary with Finiguerra, he is sup-

posed to have learned the art from him, and engraved several plates, executed in a similar style. We have the following prints by him :

A large plate, representing ten Naked Figures fighting with swords and other weapons. It is inscribed, *Opus Antonii Pollajuoli Florentini*, without a date. The back-ground is a forest, very rudely represented. The design shows that he had paid some attention to the figure, and the heads are not without expression.

The Holy Family, in which the Virgin is seated, with the infant Jesus on her knee; St. Joseph appears on the right hand leaning on his staff, on the left is St. Elisabeth with St. John presenting a flower to the Child.

Hercules strangling Anteus.

[Bartsch and Ottley describe a print of Hercules combating the Giants, which, though it does not bear the name of Pollajuoli, there is every reason to believe is by him. Ottley has described a Battle of Centaurs as by Pollajuoli, but which Bartsch has given to Gasparo Reverdino; there seems to be no doubt among connoisseurs that it is by the former. It was purchased from the Riccardi palace by Mr. Lloyd, was afterwards in Sir M. M. Sykes's collection, and is now in the British Museum. The niello of the Martyrdom of St. Lawrence, mentioned by Duchesne, is attributed to Pallajuolo by conjecture.]

[POLO, BERNARDO, a painter of fruit and flower pieces, who resided near Saragossa towards the end of the seventeenth century. He painted his subjects from nature, and his pictures were highly esteemed both at Saragossa and Madrid, and are still preserved in the collections of amateurs. According to Zani, he operated in 1680 and died about 1700.]

POLO, DIEGO, THE ELDER. According to Palomino, this Spanish painter was born at Burgos in 1560. He studied at Madrid, under Patricio Caxes, and was a reputable painter of history. There are some of his works in the Escorial, and in the palace at Madrid, which prove him to have been an excellent colourist, and a tolerably correct designer. He died at Madrid in 1600. [The pictures by which he gained reputation are the portraits of the kings of the Goths; a painting of St. Jerome chastised by an Angel for taking too much pleasure in reading Cicero; and a penitent Magdalene.]

POLO, DIEGO, THE YOUNGER, was the nephew of the preceding artist, born at Burgos in 1620, and was a scholar of Antonio Lanchares. He acquired an admirable style of colouring, by studying the works of Titian, in the royal collection; and painted several pictures for the churches at Madrid, of which the most esteemed are the Baptism of Christ, in the church of the Carmelites; and the Annunciation, in S. Maria. He died in 1655. [He was an artist of great promise, and excelled in portraiture, a quality he acquired by copying those by Titian and other Venetian masters.]

POLONY, ZIARAKA, an obscure engraver, who resided at Paris about the year 1615. Among other prints, we have by him a slight etching, representing Queen Margaret lying in state, in the Fauxbourg St. Germain at Paris.

POMARANACE, CRISTOFANO. See RONCALLI.
POMARANACE, NICCOLO and ANTONIO. See CIRCIGNANO.

POMAREDE, SVLVIVS. This artist is said by Professor Christ to have been a native of Italy, and to have engraved some plates, which he marked with the initials S. P. F., the F. for *fecit*. Mr. Strutt says he flourished in 1620, instead of 1720.

[This is probably the same as Silvio or Silvestro Pomarede mentioned by Zani, and Silvestre Pomarde by Nagler, of whose prints he gives a list; if so, he flourished from 1740 to 1768, according to both those authorities. He engraved the four pictures, said to be by Titian, called *The Triumphs of Time, Fame, Death, and the Christian Religion*.]

POMPADOUR, THE MARCHIONESS OF. This celebrated lady amused herself with engraving, and has executed several small plates, after *Boucher, Eisen*, and others. She also engraved a set of sixty-three prints after gems, by Gay.

[PONCE, NICOLAS, a French engraver, was born at Paris in 1746, and died in 1831. He was a pupil of M. Pierre, the painter, and of Fessard and Delaunay, the engravers. His works are rather numerous, as he was employed on several of the grand publications which do honour to the French nation; such as *Le Musée Laurent*; *Le Cabinet de Choiseul*; *La Galerie du Palais Royal*; *Les Campagnes d'Italie*; the folio edition of *Racine*, by Didôt; the edition of *Ariosto* by Dussieux, of which all the prints after *Cochin's* designs are by Ponce; *Les illustres Français*, avec les *Notices historiques*, with 56 plates; *Les Bains de Titus et du Livie*, in 75 plates; *La Guerre d'Amerique*, conjointly with Godfrey. He was the editor of the Bible with 300 figures after *Marillier*; and dedicated to Louis XVIII. the beautiful edition in quarto of the Charter. In addition to these works, he executed several detached pieces, among which are, *Restoring the blind Man's Sight*, after *Le Sueur*; the *Battle of Marengo*, after *C. Vernet*; the *Virgin and Child*, after *Vouet*; the *Marriage of the Virgin*, after *Van Loo*; and a scene from the tragedy of *Mithridate*. He also wrote and translated several works relative to the arts, was a member of various academies and literary societies, one of the Legion of Honour, and corresponding member of the Royal Institute of France.]

[PONCE, ROQUE, a Spanish landscape painter, was a scholar of Juan de la Coste, at Madrid. He flourished about the year 1690, and painted landscapes in a very graceful manner, which he embellished with suitable incidents. In some of his pictures the figures are by Antonio Castrejon, but those are most esteemed in which the latter had no hand.]

PONCHEL, C. DU, a French engraver, who resided in England about the year 1779. Among other prints he engraved a plate of a view of Waterford, from a design by Paul Sandby. [His name was Charles Eugene. He was born at Abbeville in 1748, and was a scholar of N. Tardieu. He engraved the *Madonna della Seggiola* of Raphael; a *Holy Family* after *A. del Sarto*; and several other historical subjects and portraits. He was living in 1804.]

PONCHINO, GIOVANNI BATISTA, called IL BOZZATO. This painter was born at Castelfranco in 1500. He was a disciple of Titian, and, according to Lanzi, was a reputable painter of history. His picture of the Limbo, in the church of S. Liberale, at Castelfranco, is superior to any work of art in that city, except the admirable productions of Giorgione. He also painted several altar-pieces for the churches of Venice and Vicenza. [He died in 1570. According to Zani, he was a prelate with the title of Monsignore.]

POND, ARTHUR, an English painter and engraver, who resided in London about the year 1740. He painted portraits both in oil and in crayons, and

contributed greatly to the encouragement of the arts. In conjunction with George Knappton, he published the collection of heads of illustrious persons, engraved by Houbraken and Vertue, and other interesting undertakings. Among others, they engraved a set of ninety-five plates from the drawings of the great Italian masters, in imitation of the originals, which are executed with taste and spirit. We have also by him a set of twenty-five caricatures, after *Cavaliere Ghezzi*, and other masters. He etched several portraits, in a style resembling that of Rembrandt, among which are the following :

His own Portrait.
Lord Bolingbroke.
Alexander Pope, Esq. [He had also the honour of painting his portrait.]
Doctor Mead,
Thomas Sadler, Antiquary.

[He died in 1758.]

[PONSE, JORIS, a painter of birds, fruit, and flowers, was born at Dort in 1723. He was a scholar of A. Schouman. His cabinet pictures are more esteemed for their elaborate finishing, than for skill in the composition. He died at Dort in 1783.]

[PONT, NICOLAS DU, born at Brussels in 1660, painted landscape and architecture. The figures in his landscapes are attributed to Bout, or Baut, the coadjutor of Bodewyns, with whom he painted in conjunction the perspective of a grand palace, now in the Museum at Ghent. He died at Brussels in 1712.]

PONTE, FRANCESCO DA, THE ELDER. This painter was the head of the family of the Bassans, and the founder of the school distinguished by their name. He was born at Vicenza about the year 1475, and after receiving his technical education at Venice, he established himself at Bassano, a small town situated on the Brenta. If he was not a disciple of Giovanni Bellini, he was in the early part of his life one of the most precise followers of his style. Such is his picture of St. Bartholomew, in the cathedral at Bassano, which retains much of the hard and laboured finishing of Bellini. In the middle of his life his style became less dry and Gothic, as appears in his altar-piece, in the church of S. Giovanni, and his last works approached to the mellowness and freedom of the modern style, as is evident in his picture of the Descent of the Holy Ghost, in the church of the village of Oliero, a grand composition, with a rich and harmonious tone of colour, and a fine expression in the heads. He died at Bassano about the year 1530.

PONTE, GIACOMO DA, usually called IL BASSANO. This eminent artist was the son of Francesco da Ponte the elder, born at Bassano in 1510. He received his first instruction in the art from his father, and afterwards studied at Venice, under Bonifazio Veneziano; but his best improvement was derived from contemplating the works of Titian, and copying the designs of Parmigiano. He has been supposed by some to have been a disciple of the former; and Lanzi asserts, that some of his juvenile works seemed to promise to the world another Titian, so much had he adopted his style in his Flight into Egypt, in the church of S. Girolomo; and a Nativity, painted for Signor Larber. At this period he drew his figures larger than life, and aspired to a greatness of style, of which he showed himself not incapable, in some paintings still preserved on the exterior of the Casa Michieli, at Venice, where he represented Samson destroying the Philistines, designed with a boldness and enthusiasm that re-

minds us of the grandeur of Michael Angelo Buonaroti. But this energy was not of long duration, and he eventually contracted his scale to smaller proportion, as he abandoned the dignity of history, to familiarize his ideas to the meaner and more domestic subjects which afterwards occupied his pencil. He also distinguished himself as a portrait painter, in which he followed the style of Titian and Tintoretto, and painted several of the most celebrated personages of his time; among whom were Sebastiano Venerio, Doge of Venice, Ariosto, Tasso, and others. He had acquired considerable celebrity at Venice, when the death of his father made it necessary for him to return to Bassano, where he established himself for the remainder of his life. The picturesque situation of his family mansion, on the fertile banks of the Brenta, environed with pasturage and cattle, led him to paint from nature the rural objects which surrounded him, and he selected such subjects for his pictures as admitted of the introduction of animals and rustic occupations, which he painted with a truth and simplicity which may be truly said to be his own. His scriptural pictures usually represent the Animals going into the Ark, the History of Jacob, the Adoration of the Shepherds, and others of a similar kind. His works of this description were readily disposed of in the neighbouring cities of Vicenza, Brescia, Treviso, and Padua. When he did not confine himself to devout subjects, he made choice of those of a pastoral kind, markets and fairs of cattle, farm-yards, the pursuits of husbandry, &c. As he possessed an extraordinary facility of execution, and as his compositions are neither complicate nor much varied, the number of pictures despatched by him, his sons, and scholars, is astonishing. When his works were not painted by order, and when he had accumulated a certain number, it was his practice to send them for sale to the several fairs held in the neighbouring towns. This will account for the multifarious productions of the school of Bassano, which are to be met with in every country, and in every collection. He was invited to the court of Rodolfus II., but his attachment to his retreat at Bassano induced him to decline the invitation. He painted for the Emperor the Twelve Months of the year, and the Four Seasons. Of his historical pictures and altar-pieces, some are deserving of particular attention, and prove that the defects discernible in the generality of his works are rather to be attributed to negligence and manner, than want of ability. The Entombing of Christ, in the church of S. Maria in Vanzo, at Padua, is a grand and solemn scene, represented with great feeling and expression. His picture of the Nativity, now in the gallery of the Louvre, in which the light emanating from the infant produces a charming effect, is a chaste and studied composition; the airs and attitudes of the shepherds are simple and natural, and there is a dignity in the characters of the Virgin and St. Joseph, seldom to be found in his productions; the animals are admirably painted. One of his most important works is a large picture of St. Roch interceding with the Virgin for the Persons infected with the Plague, in the church dedicated to that saint at Vicenza. Deprived of the advantage of visiting Rome, and of studying the antique and the great masters, he was confined in his models to the works of the best Venetian painters, where he looked in vain for correctness or elegance of design, sublimity of conception, or the select beauty of forms, but he availed himself of their most seductive attributes; his colouring is as har-

monious and captivating as any of the great masters of his country, and his handling evinces the most decided and commanding facility. His heads, without dignity or beauty, charm by an indescribable truth and *naïveté*, which is peculiar to himself. The constant repetition of domestic subjects, and representations of ordinary nature, undoubtedly degraded his ideas, and impoverished his fancy. His contracted acquaintance with the naked obliged him to load his figures with draperies, which, even in his historical pictures, are usually rather the habiliments of peasants, than characterized by the propriety of costume. His compositions are frequently fantastical and incongruous, and his want of precision in perspective deteriorates the effect of his landscapes, which in other respects are deserving of admiration. He died in 1592.

PONTE, FRANCESCO DA, THE YOUNGER. Francesco was the eldest of the four sons of Giacomo da Ponte, born at Bassano, according to Ridolfi, in 1548, and was brought up in the school of his father. He afterwards established himself at Venice, where he was employed by the government to decorate the public palace with a series of pictures, representing subjects from the history of the republic. It is no slight proof of the eminence of his talents, that these ingenious productions sustain their claim to admiration, in the vicinity of some of the most esteemed works of Tintoretto and Paolo Veronese. He painted several pictures for the churches at Venice and in the state, which, though less vigorous and harmonious in the colouring than those of Giacomo, are deservedly admired. One of his most esteemed works is his picture of S. Apollonio, in the church of S. Afra, at Brescia. This able artist was afflicted with occasional attacks of melancholy, which were probably increased by his assiduous application. In a paroxysm of mental derangement, he precipitated himself from a window and was killed, in 1591, in the forty-ninth year of his age.

PONTE, GIOVANNI BATISTA DA. Gio. Batista, the second son of Giacomo da Ponte, was born at Bassano in 1553. He was chiefly employed in copying the works of his father, which he did with a precision that deceived the most experienced. The only picture noticed of his own composition, is an altar-piece in the church of Gallio, signed with his name, which is said, by Lanzi, to be painted in the style of his brother Leandro. He died in 1613.

PONTE, LEANDRO DA. This artist was the third son of Giacomo da Ponte, born at Bassano in 1558. He was also educated under his father, whose style he for some time followed, until some portraits he had painted at Venice were so highly celebrated, that, in the latter part of his life, he confined himself almost entirely to portrait painting. Of his historical pictures the most deserving of notice are, the Birth of the Virgin, in the church of S. Sofia, at Venice; and the Raising of Lazarus, formerly in La Carità, now in the gallery of the Louvre. Among other distinguished portraits he painted was the Doge Grimani, who conferred on him the order of knighthood. He died in 1623. [He was born in 1555, according to an inscription on one of his paintings: *An. A. Virginis partu 1586. mense Februario Leander Bassanus pinxit An. sue ætatis 31.*]

PONTE, GIROLAMO DA, was the youngest son of Giacomo, born at Bassano in 1560, and, with his brother Gio. Batista, copied the pictures of his father so perfectly, as to pass at the time, as they

have done since, for the originals. He painted, however, some pictures from his own designs; among others, an altar-piece, in the church of S. Giovanni, at Bassano, representing St. Barbara kneeling before the Virgin. He died in 1622.

PONTIUS, PAUL, a very eminent Flemish engraver, born at Antwerp about the year 1596, and was instructed in the art of engraving by Lucas Vostermans; but he improved his design by the advice and friendship of Rubens, from whose works he engraved many admirable plates. Few artists have equalled him in the correct and faithful delineation of his model; and in the character and expression of his figures, he appears to have possessed himself of the mind of Rubens. He was not less successful in the fine portraits he has engraved after Vandyck, in which he seems to have adapted his style to the particular character of the person represented. His plates are executed with the graver in a clear, bold style; and, though he did not possess the facility of Bolswert, or the delicacy of Vostermans, his plates will ever be esteemed among the ablest productions of the Flemish artists. The following is an ample list of his principal works:

PORTRAITS AFTER VANDYCK.

Paul du Pont, or Pontius, Engraver.
 Peter Paul Rubens.
 James de Breuck, Architect.
 John Wildens, Painter, of Antwerp.
 John van Ravesteyn, Painter, of the Hague.
 Palemedes Palamedesen, Dutch Painter.
 Theodore Vanloo, Painter, of Louvain.
 Theodore Rombouts, Painter, of Antwerp.
 Cornelius vander Gheest, celebrated Connoisseur.
 Gerard Honthorst, Painter, of the Hague.
 Henry van Balen, Painter, of Antwerp.
 Adrian Stalbert, Painter, of Antwerp.
 Daniel Mytens, Painter, of Holland.
 Gerard Seghers, Painter, of Antwerp.
 Simon de Vos, Painter, of Antwerp.
 Gaspar de Crayer, Painter, of Ghent.
 Henry Steenwyck, Painter, of Antwerp.
 Gaspar Gevartius, Jurisconsult, of Antwerp.
 Nicholas Rockox, Magistrate, of Antwerp.
 John van den Wouwer, Counsellor of State.
 Cæsar Alexander Scaglia, Abbot of Stophard.
 Gustavus Adolphus, King of Sweden.
 Mary of Medicis, Queen of France.
 Francis Thomas, of Savoy, Prince of Carignan.
 John, Count of Nassau.
 Don Alvarez, Marquis of Santa Cruz.
 Don Carlos de Colonna, Spanish General.
 Don Diego Philip de Gusman, Marquis de Leganez.
 Mary, Princess of Aremburg.
 Henry Count de Berghes, in armour.
 Sir Balthasar Gerbier, Ambassador from Spain.
 Frederick Henry, Prince of Orange.

PORTRAITS AFTER RUBENS.

Philip IV. King of Spain. 1632.
 Elizabeth of Bourbon, his Queen.
 Isabella Clara Eugenia, Infanta of Spain.
 Ferdinand, Infant of Spain, on horseback.
 Gaspar Gusman, Duke of Olivarez; very fine.
 Christoval, Marquis of Castel Rodrigo; fine and scarce.
 Manuel de Moura Cortereal, Marquis of Castel Rodrigo; the same.
 The Mother of Manuel, Marquis of Castel Rodrigo; the same.

VARIOUS SUBJECTS AFTER RUBENS.

Susanna and the Elders. 1624.
 The Adoration of the Shepherds.
 The Murder of the Innocents. In two sheets. 1643; very fine.
 The Presentation in the Temple.
 Christ bearing his Cross; fine.
 The Crucifixion with Angels, one of which is overcoming Sin and Death.
 The dead Christ supported by the Virgin, with Mary Magdalene, St. Francis, and other figures; very fine.

The Descent of the Holy Ghost.
 The Assumption of the Virgin.
 The Virgin suckling the Infant.
 St. Roch interceding with Christ for the Persons afflicted with the Plague; very fine.
 Thomyris causing the Head of Cyrus to be put into a Vessel of Blood; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Flight into Egypt; *after Jordaens.*
 Twelfth-Night; *after the same*; fine.
 The Adoration of the Magi; *after G. Seghers.*
 The Virgin with the infant Christ and St. Anne; *after the same.*
 St. Francis Xavier kneeling before the Virgin and Child; *after the same.*
 St. Sebastian, with an Angel drawing an Arrow from his breast; *after the same.*
 A dead Christ, supported by the Virgin; *after Vanduyck.*
 St. Rosalia, receiving a Crown from the infant Jesus; *after the same.*
 The Holy Family; *after J. van Hoeck.*
 The Entombing of Christ; *after Titian.*

[Those who wish for a more copious list of his works, will find it in Nagler.]

PONTONS, PABLO, a Spanish painter, born at Valencia, in 1606. He was a scholar of Pedro Orrente, and followed the style of his instructor, who had been a scholar of Bassano: his colouring bears the character of the Venetian school. There are several of his works in the churches and convents of his native city, of which the most considerable is a series of subjects from the life of San Pedro de Nola, in the church and cloisters of the convent de la Merced. He also painted some altarpieces for the monastery of la Cartuja del Puche; and in the church of S. Maria de Morella, are two pictures, representing the Nativity, and the Adoration of the Magi. He was also a reputable painter of portraits. He died in 1670.

PONTORMO, JACOPO CARRUCCI, DA. This painter was born at Pontormo, in the Florentine state, in 1493. His family name was Carrucci, but he is generally called da Pontormo, from the place of his nativity. His parents dying before he was thirteen years of age, he was taken to Florence by a relation, who, perceiving his inclination for the art, placed him in the school of Lionardo da Vinci, under whose tuition he only remained a short time, and afterwards successively became the scholar of Pietro Cosimo and Mariotto Albertinelli. Whilst he was a disciple of Albertinelli, he painted a picture of the Annunciation, which excited the greatest admiration, and being shown to Raffaele, was considered by that great painter as an uncommon effort of genius, as a juvenile performance. He afterwards became a pupil of Andrea del Sarto; and some of his early productions having received the most marked commendation from Michael Angelo Buonaroti, the illiberal disposition of his instructor conceived an unworthy jealousy of his powers, and dismissed him from his academy. This ungenerous and unwarrantable treatment only served as a stimulus to his exertions; and it was not long before he met with considerable occupation. One of his first productions, on leaving Andrea del Sarto, was a picture of the Visitation of the Virgin to St. Elisabeth, for the church of la Nunziata, which disputed the preference with many of the works of Andrea. He was not less successful in his Holy Family with St. John, painted for the church of S. Michele, at Florence; and his picture of S. Agostino giving the Benediction, with a beautiful choir of Angels, in the church of S. Clemente. It is surprising that, with the possession of such powers, he should vitiate his principles, and degrade his talents, by stooping

to a mean and servile imitation of the dry and meagre style of Albert Durer. But whether from a diffidence in his own resources, or from the inconsistency of his disposition, he forsook the path which he had trod with such ability, to wander from one manner to another, until he found it impossible to return to that from which he had so indiscreetly departed. The compositions, in the series of pictures he painted for the cloister of the Carthusians at Florence, are undisguisedly copied from the prints of Albert Durer. His last works were the frescoes he painted in the chapel of S. Lorenzo, representing the Deluge, and the Last Judgment, which, from his indecision and want of energy, had occupied him eleven years. Great expectations had been formed of this important undertaking; but when they were exposed to public view, they were found to be totally unworthy of his reputation; and it is perhaps fortunate for his fame, that they have since been obliterated. He did not long survive this mortifying failure, and died in 1556. [According to Zani, and others, he died in 1558. Manni says he was born in 1504, and died in 1556. Kugler says there are excellent portraits by him in the Berlin Museum.]

PONZONE, MATTEO. This artist was a Venetian, and a scholar of Santo Peranda. He was a painter of history, and several of his works are in the churches and public places at Venice, particularly in S. Maria Maggiore, and in the church of the Padri Crociferi. He surpassed his instructor in the delicacy of his colouring, though inferior in the elegance of his design. [He was born in Dalmatia, and lived between 1630 and 1700. A Holy Family by Ponzone, in the Houghton Gallery, was engraved by Valentine Green.]

POOL, JURIAEN. This artist was born at Amsterdam in 1666. He distinguished himself as a portrait painter, and passed the early part of his life at the court of the Elector Palatine, by whom his works were much esteemed. After the death of his patron he returned to Holland, where he abandoned painting, and applied himself to mercantile pursuits. He was the husband of Rachel Ruysch, the celebrated paintress of flowers and fruit. He died in 1745.

POOL, MATTHEW, a Dutch engraver, born at Amsterdam about the year 1670. He was instructed in the art at Paris, and on his return to Holland engraved several plates after various masters, in a style resembling that of Bernard Picart. We have among others the following prints by him:

The Portrait of Barent Graat, Painter.

The Infancy of Jupiter; *after B. Graat.*

Cupid taken in a Net by Time; *after Guercino.*

A Bacchanalian subject; *after N. Poussin.*

A set of twelve subjects; *from designs by Rembrandt.*

A set of one hundred and three plates, entitled *The Cabinet of the Art of Sculpture*, by Francis van Bossuit; from drawings by B. Graat.

Three hurlaque representations of the Ceremonies adopted by the Flemish painters at Rome; *from the same.*

[The date of his death is not recorded, but he engraved in 1727, as appears by a work published in that year. Nagler has given a list of his works, which are of a rather miscellaneous character, after some of the best masters of the Italian, Dutch, and French schools.]

POOL, RACHEL. See RUYSCH.

POOST, FRANCIS. See POST.

[POPE, ALEXANDER, a tragedian, well known for his performances in the characters of Othello, Henry VIII., and Oroonoko, was also an excellent painter

in miniature, and had considerable practice. He painted the portrait of MICHAEL BRYAN, the first compiler of this work, the engraving of which stood at the head of the quarto edition; a very excellent likeness of an amiable man, and a good judge of works of art of the higher order.]

POPELS, JOHN. This artist was born at Tournay about the year 1630. He engraved some plates from the pictures in the gallery of the Archduke at Brussels, for the collection of prints called *The Cabinet of Teniers*; among which are the following:

Hagar and Ishmael; *after Titian*.
St. George and St. Stephen; *after Gio. Bellini*.
St. John Baptist and St. Roch; *after Palma Vecchio*.
The Virgin and infant Christ, with St. John and St. Catherine; *after Palma Giovine*.
A dead Christ, supported by Joseph of Arimathea; *after Schiavone*.

He also engraved a plate of the Triumph of Bacchus, *after Rubens*.

POPPI. See MORANDINI.

PORBUS, [or POURBUS,] PETER. This painter was born at Gouda in 1510. He distinguished himself as a geographer as well as a painter. In the great church at Gouda was a picture by him representing St. Hubert. He afterwards established himself at Bruges, at that time the most flourishing city in the Low Countries, where he painted several altar-pieces for the public edifices, particularly the Crucifixion, still preserved in the church of Notre Dame. He died at Bruges in 1583. [Others place his birth in 1513, and his death on the 30th of January, 1584.

The altar-pieces painted by Pierre Pourbus are numerous, the most beautiful are to be found in the principal church at Gouda. His portraits are of a rare perfection; the Academy at Bruges possesses two painted in 1551. He was also a good geometer. He painted for the magistrates of Bruges a large chart or picture, on canvass and in oil, of the whole of the territory within their jurisdiction, in which he represented the minutest details. This immense work still exists in the Hotel de Ville. He was originally a mason; and when he became eminent as an architect and painter he marked all his works with a trowel. He married the daughter of Lancelot Blondeel, and was president of the Corporation of Painters at Bruges. There are three pictures by him in the private collection of the King of Holland, described at large in Mr. C. I. Nieuwenhuys's Catalogue: one is an allegorical subject, which shows that he possessed a lively and poetic imagination; the others are portraits of persons of distinction. Michiel, in his "Histoire de la Peinture Flamande et Hollandaise," tom. iii., has given a catalogue of fifty pictures by Pierre Pourbus, besides some poetical detailed descriptions of his principal altar-pieces.]

PORBUS, [or POURBUS,] FRANCIS, THE ELDER, was the son of the preceding artist, born at Bruges in 1540, and was first instructed by his father; but he afterwards had the advantage of studying under Francis Floris, and eventually surpassed both his instructors. He painted history, landscapes, and animals, and was one of the most distinguished portrait painters of his time. There are several of his works in the churches at Antwerp, where he chiefly resided, and where he was received into the Academy in 1564. In the cathedral is an altar-piece representing the Circumcision, with two shutters, on which he painted the portraits of the donors of the picture. One of his most esteemed

works is the Adoration of the Magi, in the church of the Convent at Oudenarde. Though the productions of this artist retain somewhat of the dry, formal style which preceded him, his colouring is clear and chaste, particularly in his portraits, which are full of life and character. He died in 1580.

[Though François Pourbus the elder is entitled to commendation for his other works, yet his chief excellence is in portraiture. The picture of St. Aloisius Preaching, in the Academy at Antwerp, is distinguished for the good effect produced by the introduction of several portraits. There are portraits by him in the collections in England; particularly at Castle Howard, and at Luton.]

PORBUS, [or POURBUS,] FRANCIS, THE YOUNGER, was the son of the foregoing artist, born at Antwerp in 1570. After receiving some instruction in his native city, he travelled to France, with the intention of visiting Italy, but he met with such encouragement at Paris as a portrait painter, that he took up his residence in that city for the remainder of his life. He painted the portraits of the royal family, and the most distinguished personages of the court. His talents were not confined to portraits; there are several of his pictures in the churches at Paris, which establish his reputation as a painter of history. He painted for the church of the Jacobins the Annunciation, and a picture of St. Francis; but his most esteemed performance is the Last Supper, formerly in the church of St. Leu, now in the gallery of the Louvre; it is a grand and simple composition, the figures correctly designed, and the colouring rich and harmonious. In the Hotel de Ville are two pictures by Porbus of the Minority and Majority of Louis XIII., which he has treated with great ingenuity, and the portraits he has introduced have an admirable appearance of truth and nature. The portrait of Henry IV. was formerly in the collection of the king of France, it is now in the French Museum. He died at Paris in 1622.

[Of the pictures of François Pourbus the younger, there are six in the Louvre: a portrait of Guillaume du Vair; a small portrait of Henry IV. in armour; another of the same in black velvet; portrait of Marie de Medicis, in a blue velvet robe covered with fleurs de lis, and enriched with diamonds and pearls; the Last Supper; and St. Francis in ecstasy. In England there are portraits by him in various collections. There are two at Hampton Court, Henry IV., and Mary de Medicis; at Althorp a whole-length portrait, by some called the Duke of Guise, surnamed *le balafre*, by others, his son Henry.]

PORDENONE. See LICINIO.

PORPORATI, a modern Italian engraver, born at Turin in 1740. He went to Paris when he was young, and became a pupil of Beauvarlet, under whom he made great progress, and acquired considerable celebrity by his first productions, in the neat, finished style of his instructor. In 1773 he was made a member of the Royal Academy at Paris, and engraved, for his plate of reception, Susanna and the Elders, *after Santerre*. He had executed several fine plates at Paris, when he returned to Turin. We have the following prints by him, some of which are executed in a finished and beautiful style:

Abraham sending away Hagar; *after Philip Vanduyck*.
Tancred and Clorinda; *after C. Vanloo*.
Ermينيا asking shelter of a Shepherd; *after the same*.
Cupid in Meditation; *after Angelica Kauffman*.
The Death of Abel; *after A. vander Werff*.

Venus caressing Cupid; *after Pompeo Battoni*.
Jupiter and Leda; *after Coreggio*; very fine.

[Carlo Antonio Porporati studied also under the celebrated J. G. Wille; but his style of engraving does not partake of that of either of his masters: his manner is entirely his own, particularly in the carnations. He was the first of the Italian engravers that availed himself of the purity and gracefulness produced by the graving instrument alone. Longhi, while he admits his excellence in many respects, endeavours to detract from his merit in others; but Joubert maintains that his beauties more than counterbalance any deficiencies. In addition to the prints quoted above may be named the following:

The Madonna with the Rabbit; *after Correggio*.
Leda and the Swan, and Leda bathing; *after the same*.
La Zingarella; *after the same*.
The young Girl with a Dog; *after Greuze*.
The Lady preparing for Bed, and Paris and Helen.

Porporati died at Turin in 1816.]

PORRO, GIROLAMO, an Italian engraver on wood and on copper, born at Padua about the year 1520. He executed the plates for the Orlando Furioso of Ariosto, published at Venice in 1548. He also engraved in a tasteful and delicate style, the vignettes, amounting to nearly one hundred, for a book entitled *Impressi degli uomini illustri*, by Camillo Camilli. His last work was a set of wooden cuts for the *Funerali degli Antichi*, by Tommaso Porcacchi, published at Venice in 1591. [This work was published in 1574, after which there is no account of any other by Porro; but Zani says he operated in 1604.]

PORTA, BACCIO DELLA, called FRÀ BARTOLOMEO DI S. MARCO. This eminent painter was born in the territory of Savignano, near Florence, in 1469. When he was very young, he became a disciple of Cosimo Roselli, at Florence, whose residence being near the gate of St. Peter, he acquired the name of Baccio della Porta. After passing some years under that master, he applied himself to an assiduous study of the works of Lionardo da Vinci, whose grandeur of relief, and admirable chiaro-scuro, were the particular objects of his admiration. In company with his friend, Mariotto Albertinelli, he modelled and copied from the ancient bassi-relievi, by which he acquired a breadth of light and shadow, which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished, gracefully composed and designed. Such are his two cabinet pictures in the Florentine Gallery, representing the Nativity and the Circumcision; but he afterwards aspired to a grander style, and in his fresco of the Last Judgment, in a chapel of S. Maria Nuova, evinced powers of a superior cast. He was the particular friend of the celebrated Dominican Savonarola, and is said to have been urged, by the too rigid scruples of that unfortunate zealot, to destroy all his studies and designs, on account of their nudity. He was employed in the convent of St. Mark, when the officers of justice, by order of Alexander VI., broke into the monastery to seize the person of Savonarola previous to his execution; and the tumult it occasioned, by the resistance of the monks, is said to have intimidated him to such a degree, that he made a vow to devote himself to a monastic life, if he should escape the danger. In 1500 he took the habit of St. Dominick, and was afterwards usually called by the name of Il Frate.

When Raffaëlle visited Florence, in 1504, he

formed a friendship with Frà Bartolomeo, from whom he received some instruction in the principles of colouring and the folding of his drapery; and, in return, taught Il Frate the rules of perspective. In a short time afterwards he visited Rome, where he was so struck with the works of Michael Angelo and Raffaëlle, that, from modesty, he only attempted to paint two single figures of St. Peter and St. Paul, preserved in the palace of the Quirinal. On his return to Florence, removed from such formidable competitors, he painted several altar-pieces for the churches of his order, which proved how much he had strengthened his style by his journey to Rome. His design approached to that of Raffaëlle in grace and grandeur, and he surpassed him in the boldness of his relief, and the rich impasto of his colouring. His compositions, like those of his contemporaries, usually represented the subjects then mostly in demand for conventual situations, the Virgin with the Infant, surrounded with Saints; but he diversified the formality of these objects, by embellishing them with magnificent architecture and groups of angels, or celestial choristers, composed and designed with elegance and taste. Some of his rivals had accused him of being incapable of designing the figure on a large scale, and he refuted the calumny by painting his celebrated figure of St. Mark, in the Florentine Gallery, regarded as a prodigy of art, and which occasioned a learned traveller to remark, that it appeared to him a large Grecian statue metamorphosed into a painting. The jealousy of his opponents charged him with being ignorant of the anatomy of the human body, until he painted a picture of St. Sebastian, so correctly designed, and of so perfect a form, that it excited universal admiration, and was judged by the monks to be too beautiful a figure to be publicly exposed in their church. Several of the principal works of Frà Bartolomeo were taken by the French from the churches at Florence, and are now amidst the spoils in the Louvre; among which are his celebrated picture, formerly in the church of S. Marco, representing the Virgin sitting on a throne, accompanied by St. Peter, St. Bartholomew, and other saints, presiding at the mystical marriage of St. Catherine with the infant Christ; the Four Evangelists, taken from the church of the Nunziata, and others. This distinguished painter died in 1517. [The second picture in the Louvre is not the *Four Evangelists*. It represents St. John the Baptist, St. Paul, St. Francis, St. Jerome, the Magdalene, and St. Margaret, doing homage to the Virgin, who is seated on a throne. The angel Gabriel appears above, holding a lily branch, and announcing his mission to the Virgin. The picture is dated 1515, and therefore one of his latest works.]

PORTA, GIUSEPPE, called SALVIATI. This painter was born at Castel Nuovo, in the Grafagnana, in 1535. He was sent to Rome when he was young, and was placed in the school of Francesco Salviati, a Florentine painter, whose character of design he followed, and acquired the name of the younger Salviati, by which he is more generally known than his own. He had already arrived at considerable proficiency, when his instructor was invited to Venice, whither he was accompanied by his pupil, and having combined somewhat of the design of the Roman school with the Venetian colouring, his works were sufficiently admired in that capital to induce him to establish himself there, where he met with the most flattering encouragement. He was employed by the senate, in conjunction with some

of the most distinguished artists of his time, in ornamenting the palace and library of St. Mark, where he painted the Sibyls, the Prophets, and the Cardinal Virtues; and for the chapel, the dead Christ with the Marys. His reputation reached Rome, whither he was invited by Pius IV., where he was employed in the Sala Reale, and painted the Emperor Frederick I. doing homage to Alexander III. Having finished these, and other considerable works for that pontiff, for which he was munificently rewarded, he returned to Venice, where he painted several pictures for the churches and public edifices, particularly an Assumption, for the church of the Padri Servi; and the Annunciation, in the chapel of the Incurabili. In the church degli Angeli, at Murano, is one of his finest works, representing a Descent from the Cross, with the Virgin, Mary Magdalene, and St. John. His compositions show the fertility of his genius, and his design is characterized by the energy of the Florentine school; though, like many of those who have emulated the daring contour of Buonaroti, without possessing his learning and taste, he is occasionally strained and extravagant in the delineation of the muscles: his colouring is often tender and harmonious; but towards the latter part of his life was occasionally languid and monotonous. He died in 1585.

Papillon mentions this artist as an excellent engraver on wood. That writer asserts, that he had seen, in the possession of M. Villayer, at Paris, about a dozen wooden cuts by him, representing Prophets and Sibyls, and a print of Cupid and Psyche. He possessed himself a print of the Crucifixion, with the Virgin, Mary Magdalene, and St. John, signed *Giuseppe Salviati*, executed in an admirable style, with a fine expression in the heads; and another representing the Academy of Arts and Sciences, signed *Joseph Porta Grafagninus*. [Lanzi says that he died in 1570, aged 50. Zani, that he painted in 1542, and in 1566. He gives an inscription from a picture: *Joseph Garfagninus, Anno 1542*. With respect to the wood engravings, he is of opinion that though designed by him, they are executed by an anonymous hand. They are, however, inscribed *Joseph Porta Grafagninus*.]

[PORTENGEN, PIERRE, a painter of Utrecht, and scholar of Paul Moreelze, flourished about 1638. He painted landscapes in the manner of Jan Both, but in the handling of his trees he is very inferior to that master.]

[PORTER, ROBERT KER, was born at Durham in 1780, and passed his boyhood in Edinburgh, whither his mother had removed on the death of her husband, an officer in the army. Here he made acquaintance with the celebrated Flora Macdonald. In consequence of his admiration of a battle-piece in that lady's possession, representing some action in the affair of '45, and which she explained to him in animated language, he determined on becoming himself a painter of battles. This occurred when he was only nine or ten years old. From this time he was continually sketching similar subjects, which induced his mother to take him to West, the president of the Royal Academy, who, struck with the spirit of his sketches, immediately procured him admission as a student. His progress was rapid, and in 1793 he was commissioned to paint an altar-piece for Shoreditch church. In the following year he painted a picture of Christ allaying the Storm, which he presented to the Roman Catholic chapel at Portsea; and in 1798, St. John preaching, for St. John's college at Cambridge. These pictures showed

wonderful precocity; but in 1800 he astonished the public by the exhibition of *The Storming of Seringapatam*, a picture 120 feet in extent, representing with Homeric fire and animation the details of an exploit of British valour never surpassed. It is said that he was only six weeks employed in the execution, and yet no part was neglected. Unfortunately this picture was destroyed by fire, but the sketches exist, and the engravings by Vendramini will preserve the remembrance, and be some evidence of its merits. He painted several other renowned actions, among which are the Battle of Agincourt, for the city of London; the Battle of Alexandria, and the Death of Sir Ralph Abercromby. In 1804 he went to Russia, and was appointed painter to the emperor; in 1808 he accompanied Sir John Moore to the Peninsula, and attended throughout the campaign to the conclusion of that hero's career at the battle of Corunna. After this he paid a second visit to Russia, where he married the Princess Mary, the daughter of Prince Theodore de Shorbatoff. After his return to England he published, in 1813, an Account of the Russian Campaign, and was knighted by the Prince Regent in the same year. He afterwards published an account of his travels in Georgia, Persia, America, ancient Babylon, and other places, with numerous engravings of portraits, costumes, and antiquities. In this work are excellent designs, in outline, from the fine characteristic sculptures of Nakshi Roustan, Nakshi Rajab, Shiraz, and Persepolis. This work is extremely valuable, as it shows the great inaccuracies that exist in the representations, of figures and other objects, in the publications of preceding travellers. Being appointed British consul at Venezuela, he resided at Caracas until 1841, and continued to employ his pencil. He painted while there three pictures of sacred subjects; Christ instituting the Eucharist, Christ blessing a little Child, and an Ecce Homo. He also painted the portrait of the celebrated Bolivar. In 1841 he paid his last visit to St. Petersburg, where the cold proved too intense for his constitution, after being inured to the warmth of Venezuela, and he was preparing for his return to England when he was struck by a fit of apoplexy, and expired on the 2nd of May, 1842.]

PORTIO, an obscure engraver, who lived about the year 1700. His name is affixed to a few portraits and other book-plates. [Zani calls him *Amiello*.]

[PORTO, GIOVANNI BATTISTA DEL, an engraver, who flourished about the year 1503, and marked his prints with the letters *J. B. and a bird*. It is not certain that the above name is correct, but he is called *Gio. Bat. del Porto* by Zani; and Bartsch has described five etchings by him, and three wood engravings after his designs, all bearing his mark, but without dates, in vol. xiii. of P. G. Bruliot, *Dict. of Mon.* part ii. N^o. 2860, has noticed one representing Two Infants joined together, a Cat with three heads, and an Egg of a singular form. At the bottom is the following inscription: ANNO. POST. CHRISTI. ORTUM. MDIII. XVI. KL. APRILIS. PONT. MAX. TENENTE. ALEXANDRO. VI. NATA. SUNT. ROME. EODEM. DIE. HÆC. MONSTRA. DUO. INFANTES. IN. VTERO. CONIUNCTI. ET. CATUS. TRICEPS. ET. OVVM. GALLI. IN. FORMAM. HANC. QUAM. SUPRA. EFFINKIMUS. I. B. and the bird. *Largueur, Ap. 71., Hauteur, Ap. 31.* There was also a print in Sir Mark Sykes's sale with the mark. It represents a Figure of Rome. A female seated, her profile turned to the left; she wears a helmet, and holds a small

figure of Victory in the right hand. The mark is at the bottom on the left. H. 8 $\frac{1}{2}$ in., W. 6 $\frac{1}{2}$ in. The print of the two monstrous children joined together, which is in the British Museum, has been noticed among those of Nicoletto da Modena, whose name it bears: it is but a part of the subject above described.]

PORTUCAL. According to Mr. Strutt, this artist was the engraver of a small upright plate, representing a female figure weeping, and pouring water from a cup. It is very indifferently engraved, in imitation of the style of Aldegrever.

PORZEL, ELIAS, a German engraver on wood, who resided at Nuremberg about the year 1700. Professor Christ, without specifying any of his works, gives the following as the marks usually found upon his prints **Æ. R.** [Nagler says that he was born at Isny in Suabia, about 1622, and died at Nuremberg in 1722. He was a carver in wood, and engraved some Bible prints.]

POSSENTI, BENEDETTO. According to Malvasia, this artist was a native of Bologna, and was brought up in the school of the Caracci. He excelled in painting landscapes, sea-ports, embarkations, and battle-pieces, which were held in considerable estimation.

POSSENTI, GIOVANNI PIETRO, was the son and scholar of Benedetto Possenti, born at Bologna in 1618. His genius led him to paint battles and attacks of cavalry, in which he not only surpassed his father, but was regarded as the ablest painter of his time, in that branch of the art. His talents were not confined to those subjects, and he acquired no mean reputation by some altar-pieces he painted for the churches at Bologna and Padua. One of his most esteemed productions is a picture in the church of S. Lorenzo, in the latter city, representing the Martyrdom of that Saint. [He died in 1659.]

POST, or POOST, FRANCIS. This painter was born at Haerlem about the year 1620. He was the son of John Post, a glass-stainer of some celebrity, who taught him the rudiments of design. It is not known whether he had the advantage of any other instruction, but before he was twenty years of age he discovered sufficient ability to recommend him to the protection of Prince Maurice, who engaged him in his service, and he accompanied that prince in the voyage he undertook to the West Indies and South America. During a residence of two years, he made numerous drawings of the most interesting views in that country, from which, on his return to Holland, he painted several large pictures for the palace of Ryksdorp, near Wassenaer. Houbraken speaks in very favourable terms of the talents of this artist as a landscape painter. His pencil is light, yet firm; his colouring clear and agreeable; and his trees and plants are touched with neatness and spirit. He died at Haerlem in 1680. We have several spirited etchings by this artist, among which are the following:

- A set of Views in Brazil; from designs made by himself.
- A View of the Gulf of All Saints; *Fr. Poost, Jec.* 1645.
- A View of Cape St. Augustine; *the same inscription.*
- A View of the Isle of Thamaraca; *the same.*

[His smaller landscapes, Views in India and America, occur sometimes in sales, but are held of very little account. They have, however, all the appearance of being painted from nature.]

POT, HENRY. According to Descamps, this artist was born at Haerlem about the year 1600. It is not said under whom he studied, but he was a re-

putable painter of history. Houbraken celebrates a picture by this master, representing Judith with the Head of Holofernes; and mentions in very favourable terms a large picture of a Triumphant Car of one of the Princes of Orange, in the *Princenhof* at Haerlem. He was also a distinguished portrait painter, of which he has given proof in a large picture in the hall of the archers, at Haerlem, in which he has represented the principal officers of that society. [His name was *Hendrik Gerritz Pot*. It is supposed that he received some instruction from Frank Hals. He died in 1656.]

POTHOVE, H., an obscure engraver in mezzotint, by whom we have a few portraits, very indifferently executed.

[POTHOVEN, HENRI, born at Amsterdam in 1725, was a scholar of Philip Vandyck. He painted portraits and cabinet pictures in the manner of his master. He imitated satin, velvet, lace, and carpets, very successfully, and the other accessories which he introduced in his small family pictures. He understood the nude and designed figures correctly. His penciling is good, and his colouring agreeable. As late as 1791 it is said he painted the portrait of Professor David Ruhnkenius. He also engraved, in mezzotint, an old Man reading a Book by the light of a Candle which he holds in his right hand, which Brulliot has noticed; and many others, if Balkema is correct, who says that he applied himself much to it. He died about 1795.]

POTMA, JAMES, [or JACOB,] was a native of Workum, in Friesland, born about the year 1610, and was a scholar of Wybrant de Gheest. He painted history and portraits, but was particularly eminent in the latter. The greater part of his life was passed at the different courts in Germany, where he was much employed as a portrait painter. He died at Vienna in 1684.

[POTRELLÉ, JEAN LOUIS, a French engraver, born at Paris in 1788, was a scholar of David, Tardieu, and Desnoyers. He gave early proof of his talents, and in 1806 obtained the second grand prize for engraving. He has produced several plates of subjects by the Italian masters, and also of portraits of distinguished persons. Among them are,

- Portrait of Giulio Romano; *after the picture in the Museum.*
- Portrait of Michel Angelo; *after the picture by himself.*
- Louis XVIII.; *after Gerard.*
- Cupids; *after the same.*
- Portraits of Raphael, and N. Poussin.
- Portrait of David; *after the picture by Navet.*
- Prince Schwartzenberg; *after Gerard.*
- Cupid and Psyche; *after David.*
- Portrait of Dr. Dubois.
- The Course of Love, in 6 plates; *after Gerard.*

POTTER, PETER, was born at Enkhuysen about the year 1595. Little more is known of this artist than that he painted landscapes, with scriptural and other subjects, which, if we may judge from the prints engraved from them by Peter Nolpe, must have possessed considerable merit. They represent the Four Seasons and the Four Elements, the Prophet Elias speaking to the Woman of Sarepta, and St. Paul the Hermit nourished in the Desert by an Eagle.

POTTER, PAUL. This admirable painter of animals was the son of the preceding artist, born at Enkhuysen in 1625, and was instructed in the art by his father. Before he had attained his fifteenth year his works were held in the highest estimation, and he was regarded as the most promising artist of his time. He established himself at the Hague, where his pictures were so much sought after, that,

with more than common assiduity, he could with difficulty keep pace with the demand for his works. Maurice, Prince of Orange, was one of his most zealous admirers, for whom he painted some of his finest pictures. The landscapes of Potter are usually subordinate to his cattle, and seldom extend beyond a pasture, with a stump of a tree, a farm-house, or a hovel; but these are represented with uncommon fidelity, and his animals are designed with a correctness that is beyond all praise. He chiefly excelled in painting cows, sheep, goats, &c., which he grouped in a most picturesque manner. His pictures usually exhibit a brilliant effect of sunshine; and there is a lustrous glitter in his colouring, which is peculiar to himself. His touch is firm and free, and his pencil unusually full and flowing, although his pictures are highly finished. Though he generally painted on a small scale, he was not incapable of more energetic exertions. There was formerly in the collection of the Prince of Orange, a picture of a herdsman and cattle, as large as life, designed and painted with surprising truth and character; it is now in the gallery of the Louvre. His cabinet pictures are, however, preferable to those of a large size. He designed every object from nature; and it was his constant practice, in his walks in the fields, the only recreation he allowed himself from constant application, to sketch in a book every object that attracted his attention. An unremitting and laborious attention to his art had a fatal influence upon a constitution naturally weak and delicate, and he fell a victim to his assiduity in the bloom of life, in 1654, in the twenty-ninth year of his age. We have some charming etchings by this celebrated artist, drawn with great spirit and correctness, and executed in a very masterly style; they are as follow:

A set of eight plates of Cows, Oxen, and other animals, with a Bull on the title; *Paulus Potter, f.*

A set of five plates of Horses; *the same inscription.*

A Mountainous Landscape, with cattle and a herdsman; *Paulus Potter, in. et f.* 1649.

A Landscape, with a shepherd playing on a pipe, and a flock of sheep and goats.

A great number of the designs of Paul Potter have been spiritedly etched by Mark de Bye.

[Instead of entering into a dissertation on the merits of the highly estimated works of this eminent master, it is better at once to refer the inquirer to vol. v. and Supplement of Smith's "Catalogue raisonné of the Works of the Dutch and Flemish Painters," where he will find descriptions of about 120 pictures by Paul Potter, (allowing for a few repetitions,) and many curious particulars regarding them. It may, however, be interesting to some to have a few examples of the prices at which choice specimens have been sold at public sales, (the truest test of their value when fairly conducted,) to show the progressive rise in their estimate during the last eighty years. It is true, as Mr. C. J. Nieuwenhuyss observes in his remarks on the works of this master in his "Review of the Lives and Works of some of the most eminent Painters," that the diminished value of money should be taken into consideration. But the diminution in the one can hardly be considered equal to the rise in the other. To give instances as they occur. Four Oxen in a Meadow, sold in 1750 for 280 florins, or about £25 sterling; in 1812 it rose to £320; and in 1815 was purchased by the Emperor of Russia for about £2800: it is now in the Hermitage at Petersburg. A View in Holland, measuring about 18 inches by 14, sold, 1780, for 3200 francs in the Poullain sale; in 1844,

at the sale of Mr. Harman's pictures, it brought £840. Two Cows and a Bull in a Meadow, or, as it is generally called, The Young Bull, measuring 17 inches by 15, sold in 1771 for about £186 in the Braamcamp sale; in 1823 it brought 1210 guineas. The Dairy Farm, measuring about 20 inches by 24, sold in Le Perrier's sale in 1817 for £689; and rose progressively to £1228 in Lapeyriere's sale in 1825. A Pastoral Scene, 23 inches by 21, sold in Lindert de Neuville's sale in 1765 for about £135; in 1783 for £678, in Van Locquet's sale; and in 1829, in Lord Gwydir's, for 1205 guineas. Many other examples might be adduced, but these will show the high estimation in which the master's works are held. But the reader should be made acquainted with an anecdote respecting the large picture of the Hague, known as the Young Bull. It was sold by public auction on the 19th of August, 1749, at Haerlem, in the collection of a gentleman of the name of Willem Fabricius, for 630 florins, about £56 sterling. How many thousands would it bring now?—This is the picture referred to in the text as being in the gallery of the Louvre: it was restored to Holland in 1816.

Nor are his drawings proportionately less esteemed than his pictures. In M. Goll's sale at Amsterdam, Messrs. Woodburn gave about £200 for one in Indian ink, heightened with white chalk, measuring about 13½ inches by 8½; and in the same sale the Chevalier Claussins gave for another done with the pen and worked in Indian ink, measuring 10½ inches by 7½, £163.—Bartsch describes eighteen etchings by Paul Potter, including the Head of a Cow, a Cow lying down under a Tree, and the Zabucaia; and also the eight, falsely attributed to him, which he believes are really by Jean Visscher. Weigel, in his Supplement to Bartsch, has given an account of the variations that appear in several of those by Paul Potter, described by Bartsch; and has added two prints to the list, the Head of a Cow, and the Portrait of Potter. The latter, which is of extreme rarity, (Weigel knew of no other,) was formerly in the collection of Mr. Sheepshanks, and is now in the British Museum. Messrs. Smith, brothers, of Lisle Street, London, the dealers in ancient prints, have made memoranda of two more: 1. The Head of a Bull, profile directed to the right, a log of wood suspended from the neck by a chain, halter on the head, the eye partly closed gives the animal a sleepy expression; the trunk of a tree on the left. Length 3¾ in., Height 2¼ in. At Amsterdam. 2. A very small etching of a Bull.]

[POTUILL, HENRI, a painter, who, it is said, imitated with much art the manner of Gerard Dou. As only one picture is recorded as by him, and that in the catalogue of Hoet and Terwesten, who say it represents an animated Conversation of Peasants, his name is admitted here merely to allow some one to fall back upon, when there is a question of the authenticity of a Gerard Dou. When Dutch writers point out these imitators, they are worth noticing.]

POULLEAU, a modern French engraver, born at Paris in 1749. He has engraved several plates of ruins and architecture; among which are the following:

Ruins of a Temple; *after de Machy.*

A View of the Interior of the Church of the Magdalene, at Ville l'Evêque; *after Contau d'Ivry.*

POURBUS. See PORBUS.

POUSSIN, NICHOLAS. This distinguished painter was born at Andely, in Normandy, in 1594. He was descended from a noble family, originally of

Soissons, whose fortunes had been ruined by the civil wars in the time of Charles IX. and Henry III., and his father, John Poussin, with a small inheritance, served in the army under Henry IV. Preferring the cultivation of science to military pursuits, the young Poussin had already distinguished himself by the solidity of his judgment, and his progress in literature, when a fondness for drawing, and an acquaintance formed with Quintin Varin, an artist of some eminence, induced him to solicit the permission of his father to adopt painting as a profession.

After receiving the incipient principles of the art from Varin, in 1612, when he was eighteen, he visited Paris in search of improvement. The arts were at that period at a very low ebb in the capital of France, and the only assistance he appears to have received was from a Flemish portrait painter, named Ferdinand Elle. Such an instructor was little qualified to forward the sublime ideas he had formed of the art, and he quitted him in a few months. Having procured some prints from the works of Raffaele and Giulio Romano, he studied them with admiration and delight; and he improved his design, by drawing after casts from the ancient statues. Some of his first essays in painting were the pictures in the church of the Capuchins at Blois, and some bacchanalian subjects for the chateau of Chiverny. His talents, and the endowments of his mind, procured him a ready admission into the society of men of letters; and the Cavaliere Marino, the celebrated Italian poet, being at that time at Paris, conceived so favourable an opinion of his genius, that he invited him to accompany him to Rome. Nothing could have been more agreeable to his inclination than such a proposal, as he had long felt the most ardent desire of seeing the metropolis of art; and it would have been particularly gratifying to him to have visited it in company so congenial with his taste; but he was at that time engaged on his picture of the Death of the Virgin, for the church of Notre Dame, and other works; and he was under the necessity of reluctantly declining the invitation, promising to follow him to Italy as soon as circumstances would permit. In 1624 he found himself at liberty to indulge his inclination, and on his arrival at Rome was kindly received by his friend, who introduced him to the protection of Cardinal Barberini. This patronage, however, was of no immediate advantage to him, as the Cardinal soon after left Rome, on his legation to France and Spain; and the Cavaliere Marino dying soon after his arrival, he was reduced to very embarrassed circumstances. A stranger, and unfriended, in a large city, where his growing abilities were not known, it was with difficulty he could maintain himself by the produce of his works, which he was under the necessity of disposing of at miserable prices, hardly more than the expense of his canvass and colours. Reduced to a state of indigence and obscurity, which would have sunk a less courageous lover of the art into disgust and despondency, he comforted himself with the reflection that he could subsist on little, that he was still at Rome, where he could console himself with the study of Raffaele and the antique. As he lodged in the same house with Francis du Quesnoy, called il Fiammingo, whose finances were at that time not more flourishing than his own, he lived in habits of intimacy with that eminent sculptor, with whom he studied, and modelled after the most celebrated statues and bas reliefs. His genius had too great a conformity with

that of Raffaele, for him not to distinguish the works of that illustrious painter above those of any other artist; and he contemplated his principal productions with an enthusiasm bordering on adoration. The admirable expression and purity of design which characterize the best pictures of Domenichino, rendered the works of that painter particularly interesting to him, and he regarded his Communion of St. Jerome as the second picture at Rome.

The Cardinal Barberini having returned from his embassy, engaged Poussin to execute some works for him; and if the patronage of that prelate did not load him with riches, it at least rescued him from poverty. He painted for his protector his celebrated picture of the Death of Germanicus, and the Taking of Jerusalem by the Emperor Titus, so much to the satisfaction of his employer, that he procured for him the commission to paint a large picture for St. Peter's, representing the Martyrdom of St. Erasmus, now in the pontifical palace of Monte Cavallo. These productions established his reputation, and recommended him to the friendship of the Cavaliere del Pozzo, for whom he painted his first series of the Seven Sacraments, which were afterwards brought to this country, and are now in the possession of the Duke of Rutland. He afterwards painted another set of the Sacraments, with variations, for M. de Chantelou, which were among the principal ornaments of the Orleans' collection, and now form a part of the collection of the Marquis of Stafford. The celebrity he had now acquired at Rome reached France; and in 1639 he was invited to return to Paris by M. de Noyers, minister and superintendent of the buildings to Louis XIII., at the instance of the king, who honoured him on the occasion with a letter, written by himself, assuring him of his favour and protection. Wedded to the great objects of art with which he was surrounded, and happy in the tranquillity with which he prosecuted his studies, in the sojourn of taste and science, he received this flattering invitation with regret. The urgency of his friends at length prevailed, and he arrived at Paris in 1640, where he was received with distinction, appointed principal painter to the king, and accommodated with apartments in the Tuileries. He was commissioned to paint an altar-piece for the chapel of St. Germain en Laye, where he produced his admirable work of the Last Supper, and was engaged to decorate the gallery of the Louvre, for which he had prepared the designs and some of the cartoons, representing the Labours of Hercules, when he was assailed by the machinations of Vouet and his adherents; and even the landscape painter Fouquieres presumed to criticise his works, and to detract from his merit. Disgusted with these cabals, he turned a longing eye to the quiet felicity he had abandoned at Rome, and having obtained permission of the king to return to Italy, for the pretended purpose of settling his domestic concerns and bringing his wife to France, he quitted the residence of tumult and intrigue, with a firm resolution never to return. After his arrival at Rome he confined himself chiefly to pictures of an easel size, for which he had a continued demand, and although he was constantly employed, such was the modest and moderate price he required for them, which it was his constant practice to mark on the back of his canvass, that he did not amass any considerable fortune. He always preferred a state of tranquil mediocrity to ostentation; and it is reported by Felibien, that the Cardinal Mancini, who frequently visited him, having staid with him

in the evening later than usual, Poussin lighted him to his carriage, with the lamp in his hand: "I pity you, Poussin," said the Cardinal, "that you have not one domestic for such an office."—"And I," replied Poussin, "pity your Excellency much more, that you are obliged to keep so many." He continued to lead the same retired and studious life till he reached his seventy-first year, and died in 1665.

During a period of twenty-three years after his return to Rome from Paris, he continued to enrich the different cabinets of Europe with a great number of his pictures, which will ever be regarded amongst their most interesting ornaments. Although it is easy to distinguish the works of Nicholas Poussin from those of any other master, he nevertheless was attentive to vary his style, and the tone of his colour, distinguishing them by a firmer or more delicate touch, a tint more cheerful or austere, a site more cultivated or wild, according to the character of his subject, and the impression he designed it to make. In one of his letters to M. de Chantelou, he observes, that he had applied to painting the theory which the Greeks had introduced into their music; the Dorian for the grave and serious, the Phrygian for the vehement and passionate, the Lydian for the soft and tender, and the Ionian for the riotous festivity of his bacchanals. His study of the antique inspired him with an attachment, which partook of the fervour of devotion; his veneration for the ancient statues and bas reliefs was such, that from his constant study of them, he became as intimately acquainted with the rites and ceremonies of the ancients, as with those of his own time; and in regarding his favourite pictures representing subjects of the fable, or of the Heathen Mythology, the mind is carried back into antiquity, and nothing is seen to disturb the illusion. It was the opinion of Sir Joshua Reynolds, that he even wished to give to his works the air of the paintings of antiquity, and it is certain that he studied with attention, and copied the celebrated relique of those remote ages, the *Nozze*, in the Villa Aldobrandini. This fine copy is in the gallery of the Palazzo Dorio. Of the moderns, Raffaele was the model he most followed, to whom he can hardly be said to be inferior in the sublimity of his conceptions, the select beauty of his forms, the grace and dignity of his attitudes, and his just and animated expression of the passions. His compositions, the result of a learned and profound meditation, are simple, grand, and judicious; and it will not be denied, that his works are distinguished by a refined and classical observance of the propriety of costume.

N. Poussin has been accused by his countryman, De Piles, with being cold and feeble in his colouring, but it did not occur to that critic that brilliancy of tints, and splendour of colour, would ill accord with the solidity and simplicity of effect so essential to heroic subjects; and that the sublime and majestic would be degraded by a union with the florid and the gay. The elevation of his mind is conspicuous in every thing he undertook; and we are not less impressed with the beauty and grandeur of the scenery he displays in his landscapes, than with the dignified characteristics that distinguish his historical works.

[Notwithstanding the length of this article, it is due to the inquirer to give the discriminating criticisms of the late professor of painting, Thomas Phillips, on the works of Nicholas Poussin, as delivered by that competent judge in his third Lecture on the History of Painting. "Nico-

lo Poussin merits a station in the class of original painters; of those who extended the application of the art, if not of its mechanical power. Raffaele and Julio Romano had preceded him in study from the remnants of antiquity, but Poussin's perception of the use that might be made of them was totally distinct from theirs; and, if less grand, not less imaginative. It was also more strictly imitative of ancient forms, customs, dresses, and appropriate scenery; of all which he has left us a most useful display. Though he drew the principal part of his materials from the works of ancient times, and his combinations of them from the inspirations of the poetry and mythology of the same period; yet those combinations are so just, the incidents and accompaniments so well chosen, and exhibited with such an air of truth, that the invention is truly his own; as distinct from those of other men, as are the works of Michael Angelo. His historical pictures, properly so called, are founded upon the perception of the value of truth. Perhaps it may be said that he pursued incident too far, and overlaboured the illustration of a fact; and there can be no doubt that sometimes is the case, and reflection seems to have constrained his imagination in too great a degree. Yet even then, the evil is not that affectation found its way into his pictures, but only a superfluity of true imagery; embarrassing, indeed, to the observer, abstracting his attention from the main end of the picture, and, consequently, in opposition to the dictates of good taste. The landscapes of Nicolo Poussin, transcripts of the districts in the neighbourhood of Rome, or of the mountains that bound the Campagna, convey in their arrangements and tone of colour a full sense of the dignified perceptions of his mind. The grandeur of their forms, the well-regulated union of their parts, and the depth and richness of their tones of colouring, never fail to impress us with elevated ideas, and supply us with poetic imagery." Many interesting particulars of Nicolo Poussin will be found in his Life, prefixed to a descriptive account of his works in the 8th volume of Smith's Catalogue raisonné. This account embraces upwards of 340 of his known pictures, and in many instances traces their history from the time when they were painted; it also mentions the names of the present possessors, and of the principal artists by whom they have been engraved. In the English National Gallery there are eight pictures by him.]

POUSSIN, GASPARD DUGHET, called GASPARD. This eminent artist was born at Rome in 1613. His family was originally of France, of the name of Dughet, but his father had settled at Rome, and Nicholas Poussin having married his sister, he acquired the appellation of Gaspar Poussin. He became a scholar of his brother-in-law, who, perceiving his decided genius for landscape painting, advised him to devote his studies to that particular pursuit. Aided by the counsels of Nicholas, and under the direction of his judgment and taste, Gaspar became one of the most celebrated painters of landscape that the art has produced. His first manner was rather dry and hard, but when he had seen some of the pictures of Claude Lorraine, he adopted one more mellow and agreeable. He at length acquired an almost incredible facility of execution, and he is said to have sometimes finished a large picture in a day. His touch is firm and vigorous, and the foliage of each tree and plant bears the peculiar character of its species. His pictures represent the most interesting prospects in the vicinity of Rome,

Tivoli, and Frascati; views which appear to have been selected from whatever the most beautiful nature and the most cultured art can produce to fascinate and delight. The gentle sloping of the mountains, their sides decked with the sequestered villa or the ruined castle; the immense campania intersected with limpid lakes; the murmuring waterfall gushing through rifted rocks, form the features of his enchanting scenery. We sometimes look on this delicious country under the tranquil influence of a serene atmosphere, where the gentle breeze of morning scarcely stirs the leaves, or the evening sun, lengthening the shadow of each tower or tree, augments the grandeur of the classic scene. At other times, we view it agitated by the most terrific convulsions of nature; the lowering tempest blackens all the sky; the forked lightning rives the towering pine, or crumbles the mouldering turret; the impetuous whirlwind, rushing from the hills, sweeps flocks, and herds, and herdsmen from the plain. Every thing in his works breathes elegance or grandeur. Such are the admirable landscapes by Gaspar, formerly in the Colonna palace at Rome, several of which have been brought to this country. His pictures are sometimes embellished with figures by Nicholas Poussin, usually representing some subject of history, or the fable. We have a few slight but masterly etchings by this great artist, they consist of the following:

A set of four circular Landscapes.

A set of four Landscapes, lengthways.

He died at Rome in 1675.

[There are six pictures by Gaspar in the English National Gallery, and many others in the collections of noblemen and gentlemen. Bartsch and Dumesnil describe eight etchings by him, the whole that are believed to be authentic.]

POUSSIN, JOHN DUBERT, called, was the younger brother of the preceding artist, born at Rome about the year 1615, and was taught the elements of design by his relative Nicholas Poussin. His first pursuit was painting, but not succeeding to his expectation, he afterwards devoted himself to engraving, in which he never reached any great degree of perfection. His best prints are engraved after the works of Nicholas Poussin, of which the following are the most worthy of notice:

The seven Sacraments; *from the pictures painted by Nicholas Poussin, for the Cavaliere del Pozzo, different from those formerly in the Orleans' collection.*

Mount Parnassus; *after the same.*

The Birth of Bacchus; *after the same.*

The Judgment of Solomon; *after the same.*

[POUSSIN, LE MAIRE, properly PIERRE LE MAIRE, an engraver, born at Dammartin, near Paris, in 1597. Robert Dumesnil, in the 6th volume of "Le Peintre Graveur Français," has given descriptions of fifteen etchings by him, in the manner of *Remi Vubert*. He was the intimate friend of Nicolo Poussin, and was called *Le Maire Poussin*; and, as he was a corpulent man, he was also known as *Le gros Le Maire*. He died at Gaillon in 1659. But there was another of the name, whom N. Poussin employed to copy his pictures; his baptismal name was *François*; he was born at Maison-Rouge, near Fontainebleau, in 1620, was received into the Academy in 1656, and died in 1688. This is the painter known in England as *Poussin Le Maire* by architectural subjects, with figures, evidently from paintings, or drawings, by Nicholas Poussin. Poussin, to distinguish him from his corpulent friend, called him *Le petit Le Maire*. He is known here

only by these copies, or imitations, which are generally porticos, or vestibules of temples, with few figures. They are well painted, and somewhat brighter in colour, but want the antique dignity of the originals.]

[POWELL, C. M. an English marine painter, who flourished during the first twenty years of the present century. His works are numerous, as he was principally employed by the dealers, but little of his history is known, further than that he was originally a sailor, and self-taught in the art of painting. In the management of his vessels he shows his practical knowledge; and his compositions are well understood by seamen. Many of his pictures are injured from being varnished too early, to satisfy the demand of his employers and their customers. Powell was a clever artist, but an imprudent man; hence he was always in a state of thralldom, and had frequently the mortification of seeing his pictures sold by his liberal patrons for five times the sum he had received. His more carefully painted pictures are still esteemed, and obtain good prices.]

POWLE, GEORGE, a modern English engraver, who flourished about the year 1776. He was a pupil of Worlidge, and has engraved some portraits in his style, among which is that of

Sir Robert Berkeley, Chief Justice of the King's Bench.

POZZI, FRANCESCO, an Italian engraver, born at Rome in 1750. In conjunction with Coppa and Perini, he engraved some of the plates from the statues in the Clementine Gallery. We have also the following prints by him:

The Portrait of Pius VI. Pont. Max.; *Fr. Pozzi, sc.*

The Aurora; *after the painting by Guercino in the Villa Ludovisi; F. Pozzi, 1780.*

POZZI, GIOVANNI BATISTA. According to Baglione, this artist was a native of Milan, but went to Rome when young, and was employed by Sixtus V. in the palace of St. John of Lateran, and in the library of the Vatican. In the Sistine chapel in S. Maria Maggiore, he painted the Visitation of the Virgin, and the Angel appearing to St. Joseph in his dream. This promising artist died at the premature age of 28 years, much regretted by his contemporaries.

POZZI, Rocco. This artist was a native of Italy, and flourished about the year 1750. He engraved several of the plates for the Museo Fiorentino, and executed some of the prints for the Antiquities of Herculaneum, published at Naples.

POZZI, STEFANO, was a native of Rome, and was first a scholar of Carlo Maratti, and afterwards studied under Agostino Masucci. There are several of his works in the public edifices at Rome, which place him at least on an equality with his contemporaries. His design is grander than that of Masucci, and his colouring is more vigorous and more chaste. In the pontifical palace of Monte Cavallo is a picture by him of S. Gregorio; and in the church of il Nome S. S. di Maria, an altar-piece representing the Death of St. Joseph. He died at Rome in 1768.

POZZO, ANDREA. This painter was born at Trent in 1642. Without the assistance of a master, he became an eminent architect and painter, by the strength of his own genius, supported by the most assiduous application. By studying the works of the most distinguished artists of the Venetian school, he became an excellent colourist, and during a residence of several years at Rome he improved his style of design, by contemplating the best works

of art in that metropolis. At an early period of his life he became a religious of the society of the Jesuits, and was afterwards chiefly occupied in ornamenting the churches of his order. He resided some time at Genoa, where he painted for the Congregazione de Mercanti, four pictures of the Life of our Saviour, in which he emulated the style of Rubens, which he had studied from the celebrated works that distinguished painter had executed during a long residence at Turin. Of his works in oil, one of the most esteemed is his picture of S. Francesco Borgia, in the church del Gesu at Rome. He was more eminent in fresco, in which he greatly distinguished himself. The ceiling of the church of St. Ignatius at Rome is regarded as one of the most able productions of his time, for the ingenuity and copiousness of the composition, the brilliancy of the colouring, and the animated freedom of the execution. Such was his extraordinary facility, that Ciro Ferri was accustomed to say, that the horses of other painters moved at a foot's pace, but those of Pozzo were always on the gallop; and Lanzi reports, that he painted the portrait of a cardinal in four hours. He was invited to Vienna by the Emperor Leopold, where he executed some works for the public edifices, and died there in 1709.

POZZO, ISABELLA DAL. In the Nuova Guida di Torino, this lady is mentioned as the paintress of a picture in the church of S. Francesco at Turin, representing the Virgin and Infant, with S. Biagio and other saints, signed with her name, and dated 1666. According to Lanzi, few of her contemporaries in that city could have produced a more creditable performance.

POZZOSERRATO, LODOVICO, called DA TREVIGI. According to Ridolfi, this painter was called da Trevigi, from his long residence in that city, though he was a native of Flanders. He painted landscapes, and was a contemporary of Paul Brill, with whose works his pictures were often put in competition, and were sometimes preferred to them. He excelled in representing the rising and setting of the sun, with a fine degradation of tint in his skies and distances. He also painted land-storms and tempests with an uncommon grandeur of effect. [His family name was *Toeput*; he was living in 1604.]

PRADIER, CHARLES SIMON, a French engraver, but a native of Geneva, born in 1790, was a scholar of the celebrated Desnoyers. Among his principal plates are several portraits *after Gerard*; La Vierge aux Ruines, *after Raphael*; Cupid and Psyche, *after the picture by Gerard*; Virgil reading the Æneid to Augustus, and Zephyr caressing Flora, *after the same*; Raphael and the Fornarina, *after Ingres*; Antiochus, *after the same*; and some landscapes. He was living in 1841.]

PRADO, BLAS DE, a Spanish painter, who, according to Palomino, was born in the vicinity of Toledo, in 1497, and was a scholar of Alonso Berugete. There are some of his works in the chapel of St. Blas at Toledo, but they are much injured by time and the dampness of the situation. At Madrid there are also some pictures by this artist, particularly an altar-piece, in the church of San Pedro, representing the taking down from the Cross, which is evidently the work of a great master. In the early part of his life he was invited to visit the court of the Emperor of Morocco, to paint a portrait of his daughter, and returned to Spain amply rewarded for his commission. He died at Madrid in 1557. [Blas de Prado was living in 1591, as is evidenced by the picture which he painted in that year for the

altar of the Minimes at Toledo. His master was Francisco Comontes, who was living in 1565. It was at the *latter part* of his life he was sent to Morocco by Philip of Spain, to paint the Emperor's daughter, about the year 1593. Blas de Prado painted many sacred subjects for the churches at Madrid, which were justly considered superb productions. Their merit consisted in the grandeur of the forms, the purity of the drawing, and the simplicity of the composition. He also painted fruit and flowers, which he formed into garlands, in the manner of Daniel Seghers, to surround Madonnas and saints.]

PRAET, STEPHEN DE, a Dutch engraver, of no great merit, by whom we have a print of the head of a Jew Rabbi, *after G. Hondius*. It is neatly executed, but in a stiff, formal style. He appears to have confined himself to portraits.

PRANKER. Mr. Strutt notices this artist as a modern English engraver, who was much employed by the booksellers. He does not specify any of his works.

PRECIADO, or PREZIADO, DON FRANCISCO. According to Lanzi, this Spanish painter was born at Seville in 1713. He was a scholar of Domingo Martinez, but he visited Rome in 1733, where he entered the school of Sebastiano Conca. On leaving the academy of that master, he painted some pictures for the public edifices at Rome, particularly a Holy Family for the church of the Forty Saints, which is entirely in the style of his instructor. He was appointed painter of the chamber to Ferdinand VI., and director of the Spanish Academy at Rome. There are few of his works in his native country, as he resided the greater part of his life at Rome, where he died in 1789.

PREISLER, JOHN JUSTIN, a German painter and engraver, born at Nuremberg in 1698. He was instructed in design by his father, John Daniel Preisler, an artist little known, and afterwards visited Italy, where he resided eight years. On his return to Germany, he gave proof of considerable ability in a picture representing the Entombing of Christ, for one of the churches at Nuremberg. He is, however, more known as an engraver than a painter. We have the following prints by him :

The Four Elements; *after Bouchardon*.

The Four Quarters of the World; *after the same*.

A set of fifty plates from the designs of *Bouchardon*; after the principal antique statues at Rome.

Part of the plates from the ceilings painted by *Rubens*, in the church of the Jesuits at Antwerp, with the frontispiece, containing the Portraits of Rubens and Vandyck.

PREISLER, GEORGE MARTIN, was the second son of John Daniel Preisler, born at Nuremberg in 1700, and followed his brother John Justin Preisler to Italy, where he resided some years. Huber speaks of him as a painter of portraits; but he is most worthy of notice as an engraver. Besides some plates after the statues in the Dresden Gallery, we have the following prints by him :

PORTRAITS.

Giovanni Dom. Ferretti, Painter; *after a picture by himself*.

Giovanni Dom. Campiglia, Painter; *Gio. D. Campiglia, del.*

Egion vander Neer; *after his portrait by himself*, in the Florentine Gallery. [And many others, of which a list may be found in Nagler.

He was one of the engravers employed by Stosch for his work on antique gems. He died about 1754.] He also engraved a set of twenty-one plates

from designs made by John Justin Preisler, after the antique and modern statues at Rome and Florence.

PREISLER, JOHN MARTIN, the younger brother of the preceding artist, born at Nuremberg in 1715. He was instructed in engraving by his brother, under whom he made considerable progress; but in 1739 he visited Paris, where he received some lessons from George Frederick Schmidt. In 1744 he was invited to the court of Denmark, and was appointed engraver to the king, and a member of the Academy at Copenhagen, where he died in 1794. We have several plates by this artist, executed in a clear, neat style, among which are the following :

PORTRAITS.

Frederick V., King of Denmark and Norway; *Tilo, pinx.*

Christian VI., King of Denmark; *Wahl, pinx.*

Jacobus Benzelius, Episcopus Upsal. 1751.

Otto, Count de Thot; *after Kraft.*

John Wiedewelt, Sculptor to the King; *P. Alst, pinx. 1772.*

Klopstock; *Juel, pinx. Preisler, sc. 1782.*

Equestrian Statue of Frederick V.; *after a bronze by J. Saly.*

The Cardinal de Bouillon; *after Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

David and Abigail; *after Guido.*

Semiramis putting the Crown of Ninus on her head; *after the same.*

Christ bearing his Cross; *after P. Veronese.* These two prints were for the collection of the Dresden Gallery.

Ganymede taken up by the Eagle of Jupiter; *after Pierre.*

A Bacchanalian subject; *after the same.*

Laban seeking for his Gods; *after Cazes.*

The Triumph of David; *after Trevisani.*

Jonas preaching to the Ninevites; *after Sal. Rosa.*

The Madonna della Seggia; *after Raffaele.* [And many plates of antique statues in the galleries of Italy and Germany.]

Nagler gives a list of his works.]

PREISLER, VALENTINE DANIEL, was the youngest son of John Daniel Preisler, born at Nuremberg in 1717. We have by him some mezzotinto portraits of the Burgomasters of Zurich, after the designs of J. C. Fuesslin, which, from some caprice, he signed with the name of *S. Walch*. He also scraped some plates of portraits and other subjects, after pictures in the collection of the King of Denmark. They are very indifferently executed. [He died in 1763 or 1765. Nagler enumerates twenty-six pieces by him.]

PREISLER, JOHN GEORGE. This artist was the son of John Martin Preisler. After receiving some instruction in engraving from his father, he went to Paris, where he became a pupil of John George Wille. He has engraved several plates in the neat finished style of his instructor, and in 1787 was made a member of the Academy at Paris. His plate of reception represented Icarus, engraved from a picture by Vien. [He was born at Copenhagen in 1757, and died in 1808.]

PRENNER, ANTHONY JOSEPH VON, a German engraver, born at Vienna about the year 1698. After the death of Jacob Mannl, conjointly with Andrew Altamont, Francis Stampart, John Adam Schmutzer, and other artists, he undertook to engrave all the pictures in the imperial collection. The plates, consisting of 160, were published at Vienna in four volumes, under the title *Theatrum artis Pictoriae, &c.*, each containing forty prints, in the years 1728, 1729, 1731, and 1733. He has scraped a few plates in mezzotinto, but they are inferior to

his other works. He also engraved some portraits, among which are the following :

John Gottfried Auerbach, Painter to the Emperor Charles VI.

Count D'Odt, Governor of Vienna; *after J. G. Auerbach.*

[He died in 1761. Nagler has given a list of his prints, in which he has specified those engraved by him for the Vienna gallery.]

PRENNER, GASPAR, was the son of the preceding artist, born at Vienna about the year 1722. He went young to Italy, and studied painting at Rome for several years. In the church of S. Dorothea there is an altar-piece by this artist. We have a few etchings by this master, some of which are neatly finished with the graver. [He engraved some of the plates for the Museo Fiorentino; and also those for the *Illustri fatti Farnesiani*, published at Rome in 1744 and 1746. He died about 1766. His name was *George Caspar von Prenner*; for so he inscribes it on these works.]

PRENNER, JOHN JOSEPH, was the younger son of Joseph Anthony Prenner, and was instructed in engraving by his father. He resided some years in Italy, where he executed some plates for the Museo Fiorentino. He also engraved a set of forty-five prints from the paintings by Taddeo Zuccaro, in the Castle of Caprarolla, representing the most memorable actions of the Farnese family. [This means the same as the preceding; Nagler does not notice *John Joseph*.]

PRESTEL, JOHN GOTTLIEB, a German painter and engraver, born at Grunebach, in Sraubia, in 1739. After learning the rudiments of design in his native country he went to Venice, where he studied painting under Giuseppe Nogari, and was instructed in engraving by Joseph Wagner. On his return to Germany he resided chiefly at Nuremberg, where he devoted himself almost entirely to engraving. He worked in various styles; and we have a great number of plates by him, most of which are spiritedly etched, and finished in aquatinta. He also engraved several plates in the crayon manner. Among others, we have the following prints by him :

The Portrait of John Gottlieb Prestel, sitting at an easel; *from a picture by himself.*

The Descent from the Cross; *after Raffaele*; in chiaro-scuro.

The Virgin with the Dead Christ; *after Vandych.*

The Holy Family; *copied from Albert Durer.*

He also engraved several views and landscapes, in which he was assisted by his wife, Maria Catherine Prestel. [Nagler calls him *Johann Theophilus*, or *Gottlieb and Amadeus*, and gives a list of 140 prints by him, many of which are after the greatest of the Italian and Dutch masters, and copies of Albert Durer. He died at Frankfort in 1808.]

PRESTEL, MARIA CATHERINE. This ingenious lady was the wife of the preceding artist, and aided him in some of his best plates, particularly in landscape. On account of some disagreement, she separated from him, and came to England in 1786, where she engraved some prints, which have not been surpassed in the particular style in which they are executed. They are very spiritedly etched, and finished in a delicate and picturesque manner in aquatinta. She died in London in 1794. Among others, we have the following prints by her :

Ceres; an oval; *after Cipriani.*

Four Views, from the designs made by Webber, in his voyage with Captain Cook.

Two other Views; *from the same.*

Two Landscapes, with horses; *after Wouvermans.*

A pair of Views, with horses and figures; *after Casanova.*

Hobbema's Village; *after Hobbema.*

Evening, with cattle reposing; *after Rosa di Tivoli.*

Two Landscapes; *after Gainsborough.*

A View of a Tin Mine; *after Loutherbourg.*

[Her works are numerous; Nagler gives a list of 73, after Italian, Dutch, and German masters. Her daughter *Catherine* also engraved in a similar style.]

PRESTON, THOMAS, an English engraver, who flourished about the year 1730. He was an artist of little celebrity, whose name is affixed to a bust of Mr. Pope, a slight etching, very indifferently executed. There is also by him a portrait of Admiral Blake, with shipping below.

PRETE, GENOESE. See GALANTINO.

PRETI, CAVALIER MATTIA, called IL CALABRESE. This painter was born at Taverna, in Calabria, in 1613. After passing some time at Parma and Modena, he went to Rome, and was for a short time a scholar of Giovanni Lanfranco. The reputation Guercino had acquired by the novelty and grandeur of his style, induced him to visit Cento, where he became his disciple, and studied under him several years. He afterwards went to Venice and Bologna, where he painted some pictures for the public edifices, by which he acquired considerable reputation. He returned to Rome about the year 1657, where he was employed to paint three pictures for the church of S. Andrea della Valle, representing subjects from the life of that Saint, and which, unfortunately for his fame, were placed immediately under the Four Evangelists, in the angles, so admirably painted by Domenichino. It is not perhaps very derogatory to his talents, to allow that his works are unequal to such a competition. His celebrity reached Malta, whither he was invited by the grand master, Cotoner, who commissioned him to ornament the cathedral with some frescoes, representing subjects from the life of St. John the Baptist, which he executed so much to the satisfaction of his employer, that he conferred on him the knighthood of the order. He afterwards passed some time at Naples, where he painted some considerable works in fresco, in the church of the Carthusians. He possessed a rich and fertile invention, and his compositions are copious and grand; his design is more bold than correct, and his conduct of the chiaro-scuro is characterized by the vigorous contrast that distinguishes the works of Guercino, though generally dark in his shadows. He usually made choice of the most terrific and gloomy subjects; and his pictures frequently represent martyrdoms and scenes of death, to which his sombre style of colouring was particularly appropriate. Disgusted by the admiration bestowed on the works of Luca Giordano, he left Naples, and returned to Malta, where he died in 1699.

PREVITALE, ANDREA. This artist was a native of Bergamo, and, according to the dates on his pictures, mentioned by Tassi, flourished from the year 1506 until 1528. He was one of the most distinguished scholars of Giovanni Bellini, and painted history with great reputation. His early works retained somewhat of the Gothic character of the works of his instructor, in composition and design, and in the minute precision with which he finished the accessorial ornaments. But in the latter part of his life he approached nearly to the modern style; such are his pictures of St. John preaching, in the church of S. Spirito; and his S. Benedetto, in the

cathedral at Bergamo. Ridolfi mentions as one of his finest works his Annunciation, at Ceneda, which Titian regarded as one of the ablest productions of the period at which he lived. [His Madonnas are held in the highest estimation, and partake more of the manner of Raphael and Lionarda da Vinci than of Bellini; Lanzi distinguishes two, which he saw at Milan, both surrounded with figures of saints, executed with discrimination and truth. He died of the plague in 1528. He signed some of his pictures ANDREAS BER. PIN. i. e. *Andreas Bergomensis, Pinxit.*]

PREVOST, BENOIT LOUIS, a French engraver, born at Paris about the year 1747. He was a pupil of John Ouvrier, and has engraved a variety of vignettes and other book-plates, in a clear, neat style. We have, among others, the following prints by him:

PORTRAITS.

Louis XV. with ornaments, oval; *after Cochin.*
A. T. Hue, Sculptor; *after the same.*

BOOK-PLATES.

The Frontispiece to the French Encyclopedia; *after the same.*
A set of twelve plates for the *Abregé chronologique du President Henault.*

[Nagler, who describes 26 pieces by him, says he was born in 1740, and died in 1804.]

PREVOST, NICHOLAS. This artist was a native of France, and is mentioned by Florent le Comte as a painter, and a scholar of Claude Vignon. He flourished about the year 1700, and is said by that author to have etched six small plates; but he has not specified the subjects. [It is the Abbé de Marolles who mentions this artist in his catalogue of the date 1666; he calls him *Provost*. Dumesnil is of opinion that he is the artist that painted the Decollation of St. John for the church of Nôtre Dame at Paris. He describes only one print by him, a Holy Family, signed *N. Prevost, Jr.*]

[PREVOST, PIERRE, a painter of panoramas and landscapes, was born at Montigny (Eure-et-Loir) in 1766, and died in 1823. He was a scholar of the celebrated Valenciennes. He painted a number of easel pictures, landscapes and ruins, but his principal works were panoramic views, which he was the first to exhibit in France. Among them were Paris, Naples, Amsterdam, London, Antwerp, Athens, Jerusalem, and various others, in which he was assisted by Bouton and Daguerre.]

PREZ, F. DES, a French engraver on wood, who resided at Paris about the year 1573. He executed a large plan of the town of Rochelle, with the additional fortifications, made at the time it was besieged in the civil wars in 1573. It is inscribed, *A Paris, par F. des Prez, rue Montorgueil au bon pasteur.*

PRICE, an obscure English engraver, by whom we have, among other prints, a very indifferent one of Duncan Campbell.

PRICKE, ROBERT. This artist is mentioned by Vertue among the pupils of Wenceslaus Hollar, whose style he endeavoured to imitate. He engraved the plates for a book of architecture, by *Pierre le Meurs.*

PRIEST, THOMAS, an English landscape painter, who resided at Chelsea about the year 1738. He chiefly painted views of the Thames, and published a set of eight etchings of views of Chelsea, Mortlake, and other places on the banks of the river. They are executed in a coarse but spirited style.

PRIMATICCIO, FRANCESCO. This distinguished painter was born at Bologna in 1490. He was of

a noble family, who, perceiving his strong inclination for the art, first placed him as a disciple under Innocenzio da Imola; but he afterwards studied under Bartolomeo Ramenghi, called Il Bagnacavallo. The fame of Giulio Romano drew him to Mantua, where he entered the school of that celebrated painter, with whom he passed six years, and assisted him in his great works in the Palazzo del Te. Francis I. of France, having requested the Duke of Mantua to recommend him an artist to ornament the Chateau at Fontainebleau, Primaticcio was selected on the occasion, and on his arrival in France, found Il Rosso engaged in the king's service, and invested with the office of superintendent of the buildings. A violent animosity took place between these eminent artists; and to put an end to their differences, the king sent Primaticcio to Italy, to collect antique statues, and other works of art. During his absence, Maître Roux died, and on his return to France he succeeded him in his employment. He now formed his great plan for ornamenting the gallery and apartments in the palace at Fontainebleau. In the ceiling of the great gallery, he represented, in fifteen compartments, the Gods of Homer, and on the sides, in fifty-eight smaller compartments, the Adventures of Ulysses, taken from the *Odyssey*. This prodigious machine was executed entirely from the designs of Primaticcio, and was principally painted in fresco by Niccolò dell' Abate, as is mentioned in his Life. To the regret of every person of taste and judgment, this admirable work, the most magnificent monument of art of which France could boast, was, by the ignorance or barbarism of the superintendent of the works, entirely destroyed in 1738, to make way for some paltry alteration in the Chateau; and all that remains of the works of this sublime artist at Fontainebleau, are the frescoes in the saloon of the guards, now called the apartment of Madame d'Estampes, representing the history of Alexander the Great. There are few of the works of Primaticcio in Italy, as the greatest part of his life was passed in France; and previous to his going thither he was chiefly employed in assisting Giulio Romano, in the Palazzo del T. France is indebted to Primaticcio, Il Rosso, and Niccolò dell' Abate, for the introduction of a more genuine taste, both in painting and sculpture; and Francis I. was so sensible of the merit of this great artist, that he remunerated his services by bestowing on him the lucrative revenue of the Abbey of St. Martin, at Troyes, in Champagne. After the death of his benefactor, he continued in the service of his successors, Henry II., Francis II., and Charles IX., and died at Paris in 1570. [Whether France really profited much by the labours of Primaticcio, Il Rossi, and Niccolò dell' Abate, may be doubted. Mr. Phillips, in one of his lectures, after criticising the bombastic style of Tibaldi, says, "Primaticcio and Niccolò dell' Abate wrought in the same brilliant and free style of design and composition; masterly, but false; able in art, but at variance with nature; and manifesting far more science than feeling; freedom and ease of design being regarded by them as most worthy of attention."]

PRIMO. See GENTILE.

PRINCE, JOHN BAPTIST LE, a French painter and engraver, born at Paris in 1733. He studied painting under J. M. Vien and Francis Boucher; and after having acquired some reputation at Paris, he went to Russia, where he resided several years, and visited various parts of that vast empire, designing their different costume, and the most remark-

able views in the countries through which he passed. He returned to Paris with an extensive collection of drawings, from which he painted pictures, which were much admired, and executed several plates, both in etching and aquatinta, which were very favourably received by the public. He also engraved several fancy subjects and domestic scenes from his own designs. The number of the plates engraved by himself exceeds 160; and many ingenious engravers of his country have exercised their talents after his designs. [For an account of his prints see Nagler, who says that he died in 1781.]

[PRINS, B. M., a painter of landscapes and sea pieces, flourished at Amsterdam about 1824. It is not known whether he be still living, but he had some reputation at the period named.]

[PRINS, J. H., a painter of views of the interiors of cities, was born at the Hague in 1758, or 1759. He was intended for the medical profession, but his predilection for painting induced him to quit his home to avoid his friends, who were strongly opposed to his inclination. He rambled, as an artist, through Brabant and France, where he made numerous sketches and drawings, with which, after two years' absence, he returned to his own country. He visited Amsterdam, Utrecht, and Leyden, and painted views in each of those cities. The Dutch writers say he painted in the manner of Berkheyde and Vanderheyden; his pictures resemble theirs only in the subjects. His penciling is not so delicate and minute as that of Vanderheyden, nor his colouring so bright and transparent; neither are the lights and shades of his pictures so graduated and distributed as to bring the whole composition into perfect harmony, as in the pictures of that master. Nor is his manner of painting broad and soft like that of Berkheyde, nor his colouring so chaste. He has merits of his own, and only suffers by comparison with those great masters. His pictures, which are generally small, are faithful representations of the cities of Holland, and are painted in a lively and spirited manner, and have a pleasing *dioramic* effect. The figures are introduced with judgment; the contrast of light and shade is striking; the reflection of the objects in the water illusive; and the combination satisfactory. Less apparent labour in the brickwork of his buildings would have been an advantage to his pictures, as so much detail shows more of the artisan than of the artist. Nagler, who gives a list of twelve etchings by him, says he was drowned in a canal in 1805. A few years back his pictures were common in England.]

[PRIWITZER, JOHAN, a Danish artist who visited England in the time of James I., and probably had court favour, as it is said that he painted the portraits of many of the nobility; the only one, however, on record, is that of Sir William Russell, in the robes of the order of the Bath, attended by a dwarf, and dated 1627, which is at Woburn Abbey.]

PROBST, JOHN BALTHAZAR, a German engraver, who flourished about the year 1734. He worked chiefly with the graver, in a neat, formal style. Among other prints, he engraved part of the plates after the antique statues in the Dresden Gallery. We have also by him some prints *after Luca Giordano, Bernardino Poccetti*, and other masters. He also engraved several plates of birds and beasts, in the menagerie of Prince Eugene, published in 1734. [He was born in 1673, and died in 1748. He engraved several pieces *after Rugendas* and *Ridinger*.]

PROCACCINI, ERCOLE. This painter was born at Bologna in 1520. The Padre Orlandi, on the authority of Malvasia, asserts, that finding himself unable to contend with his contemporary artists at Bologna, he established himself at Milan, where he was more successful, and founded the school which was for some time distinguished by his name. **Lomazzo**, on the contrary, in his *Tempio della Pittura*, extols him as a successful follower of the graceful design and admirable colouring of **Coreggio**. His principal works are at Bologna, of which the following are the most worthy of notice. In the church of **S. Benedetto** is a picture of the *Annunciation*; in **S. Giacomo Maggiore**, the *Conversion of St. Paul*, and *Christ praying in the Garden*; in **S. Bernardo**, *St. Michael discomfiting the rebel Angels*; and in **St. Stefano**, a *Deposition from the Cross*. Although his design is occasionally minute, and his colouring languid, defects which he possessed in common with his contemporaries, his forms are graceful and correct, and there is an exactness and precision in his style, which rendered him peculiarly competent to the duties of a preceptor. His academy became the most celebrated of his time, and besides his sons, he produced some of the most distinguished artists of the Milanese school. He was living in 1591.

PROCACCINI, CAMILLO, was the son of the preceding artist, born at Bologna in 1546, and was first instructed by his father; but he afterwards visited Rome, where he particularly applied himself to study the works of **Michael Angelo**. To the attention he paid to the great style of **Buonaroti**, may be attributed the peculiar character discernible in many of his works, which frequently partake of the terrible and gigantesque. The graces of **Parmigiano** were also the objects of his imitation, particularly in the airs of his heads and the turn of his figures, which, like those of that master, are occasionally too long. Some of his esteemed works are at Milan, of which the most remarkable are his pictures of the *Martyrdom of St. Agnes*, painted in fresco, in the sacristy of the cathedral; and the ceiling of the church of the **Padri Zoccolanti**, representing the *Assumption of the Virgin*. But his most celebrated performances are his *Last Judgment*, in the church of **S. Procolo**, at **Riggio**, which is considered by **Malvasia** one of the finest frescoes in Lombardy; and his picture of **St. Roch** administering the *Sacrament to Persons afflicted with the Plague*, an admirable work, of which **Annibale Caracci** has established the reputation, by the apprehension he expressed on being commissioned to paint a companion picture to it, representing **St. Roch** distributing *Alms to the Poor*. He was commissioned by the **Duke of Parma** to execute some frescoes in the dome at **Piacenza**, in competition with **Lodovico Caracci**, where he painted the *Coronation of the Virgin*, with a beautiful choir of angels; and though on this occasion his production was not equal to that of his powerful antagonist, it is no mean proof of his abilities, that his picture possesses a distinguished attraction, even in the neighbourhood of so dangerous a competitor. Of his works at Bologna, the most considerable are the *Adoration of the Shepherds*, in the church of **S. Francesco**; and the *Annunciation*, in **S. Clemente**. **Camillo Procaccini** possessed a fertile invention, and a commanding facility of hand. His colouring, particularly in fresco, is clear and vigorous, and his draperies are cast with judgment and taste; but his promptness and despatch led him sometimes into extravagance and incorrectness; and he may be oc-

asionally convicted of the vices of a mannerist. He died at Milan in 1626. We have several etchings by this eminent artist, among which are the following:

The Holy Family reposing, in which **St. Joseph** is represented lying on the ground, resting on the saddle of the ass.

Another Holy Family, in which **St. Joseph** is presenting an orange to the Infant. 1593.

The Virgin suckling the Infant, [**St. Joseph** standing behind her.]

The Transfiguration, [of which there are two impressions; the second retouched by another hand, but in a very able manner.]

St. Francis receiving the Stigmata. 1593.

PROCACCINI, GIULIO CESARE, was the younger brother of the preceding artist, born at Bologna in 1548. He was taught the rudiments of design by his father, and for some time applied himself to the study of sculpture, in which he had made some progress, when the reputation his brother **Camillo** had acquired as a painter induced him to change the chisel for the pencil. He has been stated by some of the biographers of the artists to have been brought up in the school of the **Caracci**; and **M. d'Argenville** asserts, that on account of a quarrel between him and **Annibale**, which happened in 1609, he quitted Bologna, and settled at Milan. It will be found difficult to reconcile these facts with the order of chronology, as **Annibale**, who was twelve years younger than **G. C. Procaccini**, died in 1609, at the age of 49, and at that period our artist not only had established his reputation at Milan, but was already in the decline of life. It is more probable that, like the **Caracci**, he formed his style from the great principles of **Coreggio**, which are discernible in all his works. He passed some time at Rome, where the admirable productions of **Raffaello** were particularly the objects of his attention. The public edifices at Milan abound with his works, of which the most considerable are, the *Transfiguration*, in the church of **S. Celso**; the *Adoration of the Magi*, and **St. Francis** receiving the *Stigmata*, at the **Padri Zoccolanti**; and the *Annunciation*, in the church of **S. Antonio**. At Rome, in the French church of **S. Luigi**, is a picture of the *Virgin and Infant*, so much in the style of **Coreggio**, that it has been engraved as a work of that master. Less capricious and less prompt than **Camillo**, the compositions of **Giulio Cesare** are studied and judicious, and his design is dignified and correct. His colouring is rich and harmonious, and the disposition of his masses broad and masterly. In imitating the graces of **Coreggio**, he sometimes attempted a tenderness of expression which occasionally approaches to affectation. Such are his pictures of the *Madonna and Infant*, surrounded by saints, with a choir of angels, in the church of **S. Afra**, at **Brescia**; and the *Marriage of St. Catherine*, in **la Steccata**, at **Parma**. He died at Milan in 1626. We have by the hand of this artist an etching representing the *Virgin with the infant Jesus*. [This etching is probably the one attributed to **Camillo Procaccini** by **Gori**, but **Bartsch** says without any foundation. He does not, however, ascribe it to **Giulio Cesare**.]

PROCACCINI, CARLO ANTONIO, was the third son of **Ercolo Procaccini**, and the brother of the two preceding artists, born at Bologna about the year 1555, and is said to have been instructed in the art by his father, though his genius led him to a different department of the art. He excelled in painting landscapes, flowers, and fruit, and his pictures possessed sufficient merit, to secure them a place in the

best collections at Milan, and in the state; and he was much employed in commissions for Spain, where his works were highly esteemed.

PROCACCINI, ERCOLE JUNIORE. This painter was the son of Carlo Antonio Procaccini, born at Milan in 1596, and was educated in the school of his uncle Giulio Cesare. He followed with success the style of his instructor, and painted several pictures for the public edifices and private collections at Milan. One of his most esteemed works is an altar-piece representing the Assumption of the Virgin, in the church of S. Maria Maggiore at Bergamo, in which he has imitated the grandeur of Correggio. On the death of Giulio Cesare, he became the director of the academy established by the Procaccini, and died in 1676.

PROCACCINI, ANDREA. According to Pascoli, this painter was born at Rome in 1671, and was brought up in the school of Carlo Maratti. He painted history in the style of his master, and among his other works in the public edifices at Rome, is his picture of Daniel, one of the twelve prophets, painted by order of Clement XI., in S. Giovanni Laterano. He was invited to the court of Spain, where he resided fourteen years, and executed several considerable works. He died in 1734. [He executed many important works in the palaces and churches of Spain, but his smaller pictures are very few. He etched gracefully, and in this department there are by him a half-length of S. Vincente Ferrer, an infant Bacchus, Diana in the Chase, Clelia passing the Tiber; the Supper at Emmaus, and Christ's Ascension, *after Raphael*; and other pieces, *after Carlo Maratti*. He died at St. Ildefonso, in Spain, and was buried with great pomp in the convent of St. Francisco de Segovia.]

PRONCK, C., a Dutch engraver, mentioned by Mr. Strutt as having executed several plates of views of various sizes. [Cornelius Pronck was born at Amsterdam in 1691, and was taught drawing by F. van Houten, and painting by Arnold Boonen. He became a good portrait painter, and had much employment; but he preferred making views of cities and landscapes, in Indian ink and in water-colours; these are highly estimated by collectors. Many of his drawings, however, are after other Dutch masters. He died in 1759.]

PRONTI, PADRE CESARE. This painter was born at Rimini in 1626, and was brought up at Bologna, under Guercino. He painted history with considerable reputation, and was much employed for the churches at Rimini and Ravenna. At an early period of his life he became a monk of the order of St. Augustine, and was afterwards principally engaged in painting altar-pieces for the churches of his fraternity, of which one of the most celebrated is a picture of S. Tommaso da Villanova, at the Augustines at Pesaro, which he embellished with a back-ground of admirable architecture. He died at Ravenna in 1708. [He was of the family Bacciocchi, but to avoid the ridicule to which it might expose him, he took the name of his mother, Pronti.]

PROU, JAMES, a French painter and engraver, born at Paris about the year 1639. He was a scholar of Sebastian Bourdon, and painted landscapes in the style of that master. Of his works as an engraver, the following are the most worthy of notice:

A set of twelve Landscapes and Views; *after his own designs*.

A set of six large Landscapes; *after Seb. Bourdon*.

The Baptism of Christ by St. John; *after the same*.

The Flight into Egypt; *after Agost. Caracci*.

[Others say he was born at Troyes in 1624, and died at the latter part of the same century.]

PROUD, an obscure engraver, mentioned by Mr. Strutt as having resided in England about the year 1760, and engraved a few book-plates and portraits, among which was that of Sarah Philips, prefixed to *The Lady's Handmaid*, 1758.

PROVENZALE, MARCELLO. This artist was born at Cento in 1575. He was a scholar of Paolo Rossetti, and is chiefly distinguished in the art for his talents as a mosaicist. Baglione describes several of his works at Rome, executed under the direction of Paul V., among which is the portrait of that pontiff, wrought with surprising neatness and beauty. In conjunction with Rossetti, he executed several mosaics in the capella Clementina, in St. Peter's, from the cartoons of Cavaliere Cristofano Roncalli; and for the Cardinal Scipione Borghese he finished some smaller works, among which is Orpheus playing on the Lyre, surrounded by animals, in the Borghese palace. He died at Rome in 1639.

[**PRUD'HON, PIERRE PAUL,** a very eminent French painter and designer, was born at Clugny in 1760, according to Gabet; Nagler says in 1768, and died at Paris in 1823. His first master was Devosges of Dijon; he afterwards went to Italy, where he formed a friendship with the celebrated Canova, and remained at Rome till 1789, when he returned to France. The elegance of his designs, and the beautiful delicacy of his colouring and penciling, obtained for him the title of the French Corregio. His works are numerous in poetical and historical subjects, and also in portraiture; and are to be found in the best collections in France. Some years ago there was in England a remarkably fine large drawing by him, representing the Baptism of the King of Rome, which is not mentioned by his biographers. Making allowance for the difference of national taste, Prud'hon must be assigned a very high rank among modern artists. His compositions are rich in fancy, elegant in design, and refined in execution. As a portion only of his works would in description occupy a large space, the inquirer is referred to the *Notice Historique sur la Vie et les Ouvrages de Prud'hon*, by Viart, published at Paris in 1824.]

PRUÑEAU, NOËL, a French engraver, born at Paris in 1751. He was a pupil of Augustin de St. Aubin, in whose style he has engraved several plates, chiefly portraits, among which are the following:

PORTRAITS.

Rosalie le Vasseur; *after his own design*.

Herman Boerhave; *the same*.

Albert de Haller; *the same*.

Gerard, Baron van Swieten, Architect; *after A. de St. Aubin*.

John Joseph Sue; *after A. Pujos*.

Francis de la Peyronie, principal Surgeon to Louis XV.

[**PÜCHLER, JOHANN MICHEL,** an engraver, of whom very little is known, but who worked in a peculiar manner. He engraved portraits with the point, and the hair and habits are formed of writing. He marked his prints with the letters J. M. P. cur-sive, in a monogram. Van Stettin speaks of a *Jan Gregoire Büchler*, a writing-master, who worked in this manner about the year 1692, and Brulliot conjectures that he means the same. If Van Stettin be right in the names, the conjecture is rather a bold one. May it not as well be supposed to be *Jean Michel Papillon*, whose portrait to his book is

engraved in the manner above mentioned, but who lived half a century later than J. G. Büchler.]

PUCHLER, MICHAEL, a German engraver, by whom we have a few portraits, among which are those of

Leopold, Emperor of Germany.

Eleanora Magdalena Theresa, his Empress.

[**PUGA, ANTONIO**, a Spanish painter of familiar subjects, was a scholar of Velasquez, whose early manner he imitated exactly. In 1653 he painted six pictures, which at the first view appear to be by that master, especially in the accessories. They were in the collection of D. Silvestre Collar de Castro.]

PUGET, PETER PAUL, a French painter, sculptor, and architect, born at Marseilles in 1623. Although he was principally employed as an architect and a sculptor, he occasionally practised painting. In the cathedral at Aix is a picture by him of the Annunciation, a graceful and elegant design, though cold and languid in the colouring; and in the church of the Jacobins, at Toulon, is an altarpiece, representing the same subject, differently composed, in which he appears to have imitated the style of Pietro da Cortona. He died at Marseilles in 1695.

PUGH, HERBERT. This artist was a native of Ireland. He came to London about the year 1758, and met with some encouragement as a landscape painter. His talents were not very considerable, and his style of painting was mannered and affected. He also painted a few pictures, in which he attempted to imitate the style of Hogarth, but they were very indifferent performances. He died about the year 1775.

PUGLIA, GIUSEPPE, called **IL BASTARO**. According to Baglione, this artist was a native of Rome, and flourished in the pontificate of Urban VIII. He executed several works for the public edifices at Rome, of which the most deserving of notice are a picture of the Presentation in the Temple, in the cloister of the Padri della Minerva; and an altarpiece, representing the Assumption of the Virgin, in the Basilica of S. Maria Maggiore. He died young at Rome, [in 1640; but if he was known in 1600, as Zani states, he was not so very young when he died.]

PUIS, DU. See **DUPUIS**.

PULIGO, DOMENICO. This painter was born at Florence in 1475, and was brought up in the school of Domenico Corradi, called del Ghirlandaio. On the death of that master, in 1495, when he was twenty years of age, it does not appear that he made choice of another instructor, but he acquired considerable reputation as a portrait painter, and by some easel pictures representing Madonnas, and Holy Families, which were gracefully designed, and were coloured with great sweetness and harmony. He formed an intimate acquaintance with Andrea del Sarto, and though several years older than that distinguished painter, he improved his style by an attentive study of his works, and is said by Lanzi to have painted some pictures from the designs of Andrea, which were mistaken for the productions of that great artist. He died in 1527.

PULZONE, SCRIPIONE, called **GAETANO**, was born at Gaeta in 1550, and was a disciple of Jacopino del Conte. Though he painted history with considerable reputation, he was more distinguished as a painter of portraits, and drew those of the most illustrious persons of his time; among whom were Gregory XIII., Cardinal de Medici, the Archduke

Ferdinand, and others. His attitudes are elegant and graceful, and the heads expressive and full of life. Lanzi asserts, that his celebrity in this branch of the art acquired him the title of the Roman Vandyck. This is not consistent with the usual accuracy of that estimable writer, as he died several years before Vandyck was born. Of his historical works, the most deserving of notice are, his picture of the Assumption, with the Apostles, in S. Silvestro, in Monté Cavallo; a Pietá, in the church del Gesu; and the Crucifixion, in S. Maria, in Vallicella. In the Palazzo Borghese is a fine picture by him of the Holy Family. Though his style is elaborate and minute, his design is correct, and there is much snavity and harmony in his colouring. He died at Rome in the prime of life, in 1588. [Zani says he was born in 1562, and died in 1600. Bryan need not have accused Lanzi of inconsistency for saying "that *by some* he is called the Van Dyck of the Roman school;" such a comparison may be made, speaking of an artist's style, in order to give the reader an idea of it by the mention of one more generally known, irrespective of the times in which both lived.]

PUNT, JOHN, a Dutch engraver, who flourished about the year 1750. He was an artist of no great note; his principal work was a set of thirty-six plates, after the designs made by Jacob de Wit, from the ceiling of the church of the Jesuits, at Antwerp, painted by Rubens, which are the more interesting, as the originals were destroyed by lightning. He also engraved a plate of the Ascension, *after Seb. Ricci*, for the Dresden collection. [Jan Punt was born in 1711, and died about 1779. He was a theatrical decorator, and painter in chiaro-scuro. The world is much indebted to him for the preservation, by his engravings, of de Wit's designs, *after Rubens*, which are sufficiently well done. He engraved many other subjects in a very respectable manner. Nagler has given a list of them.]

PUNTORMO. See **PONTORMO**.

[**PUPILER, ANTOINE**, a Flemish painter, who was employed in Spain by Philip II., in 1556, and who, it is said, was an artist of extraordinary merit, but of whose works there is no account, as all that he produced there were consumed in the conflagration at the Pardo. He returned to his own country, but the Flemish writers have not noticed him, unless it be under another name.]

PUPINI, BIAGIO. This painter was a native of Bologna, and flourished about the year 1530 [to 1540.] He was a disciple of Francesco Francia, whose style he followed, though with a more modern air. Of his works in the public edifices at Bologna, the following are the most worthy of notice. In the church of S. Giuliano, the Crowning of the Virgin; in S. Giacomo Maggiore, the Virgin and infant Christ, with S. Orsola; in S. Maria della Baroncella, St. John preaching in the Wilderness; and at the Institute, a picture of the Nativity.

PURCELL, RICHARD, an English mezzotinto engraver, who flourished about the year 1760. We have by him several prints of portraits, among which are the following:

John Manners, Marquis of Granby; *after Reynolds*.
Lady Fenhoulet, afterwards Countess of Essex; *after the same*.
Elizabeth, Countess of Berkeley; *after the same*.
The Children of Charles I.; *after Vandyck*.
John Wilkes, Esq.; *after Pine*.

[He was born in 1736, and lived near the end of the

18th century. He engraved several portraits *after Sir J. Reynolds*; also that of Paoli, *after Constantine*; and two subjects, *after J. Vernet*.]

PUSCHNER, [JOHANN GEORG,] a German engraver, supposed to have been a native of Nuremberg. He flourished about the year 1670, when he engraved a set of portraits for a folio volume, entitled *Icones virorum omnium ordinum eruditione*, &c., published at Nuremberg. [He was living in 1720.]

PYE, JOHN, an English engraver, who flourished about the year 1775. We have by him several landscapes, after the pictures of Claude Lorraine, Vernet, Swanevelt, Cuypp, &c., which are etched and finished with the graver, in a neat, finished style. [He was born about 1745; and the greater part of his prints were executed for Boydell, from 1773 to 1775. The date of his death is not recorded. He was the father of John Pye, the engraver, now living.]

PYNAKER, ADAM. This painter was born at the small town of Pynaker, between Delft and Schiedam, in 1621. It is not known from whom he received his first instruction in the art, but he visited Italy when he was very young, and resided some years at Rome, where he studied the works of the most distinguished landscape painters, and made designs of the most picturesque objects in the environs of that capital. On his return to Holland, he soon gave proof how much he had profited by his travels, and became one of the most admired and most employed artists of his country. It was at that time the mode to ornament the apartments of the principal mansions with the works of the most eminent landscape painters; and Pynaker was much engaged in works of that description. His pictures of a small size are, however, more esteemed, and they possess sufficient merit to entitle them to a place in the choicest collections. The landscapes of Pynaker exhibit very pleasing scenery. He frequently represents the sunny light of the morning breaking out from behind the woods or mountains, and diffusing a brilliant glow over the whole face of nature. His skies are clear, light, and floating, and the foliage of his trees and plants is touched with uncommon freedom and spirit. His pencil is firm and flowing, and evinces an extraordinary facility of hand. He embellished his pictures with the ruins of ancient architecture, and decorated them with figures and cattle, correctly drawn, and grouped with taste and elegance. Some of his pictures have been objected to as too green, but this is not the case with the generality of his works. He died in 1673.

[Pynaker's landscapes, of the cabinet size, are not numerous; in Smith's Catalogue raisonné of the works of the Dutch and Flemish masters, vols. vi. and ix., will be found an account of about seventy. They are mostly what may be termed representations of romantic scenery; mountainous and well-wooded countries, with ancient ruins, cascades, muleteers, and peasants with cattle. His ideas are altogether Italian, his pencil only is Dutch, and that of the highest quality; with a breadth, a brilliancy, a richness almost unequalled by any other landscape painter, except Cuypp. There are many of his finest works in England.]

[PYNE, WILLIAM HENRY, the author and illustrator of the *Microcosm*, was born in 1769, the son of a leather-seller in Holborn. From his earliest years he showed a strong predilection for the arts, which induced his father to place him on trial with

a clever draughtsman and colourer of prints. But, after a short probation, he refused to be articled, and left his master in disgust for having called his word in question. He was then but fourteen years of age, and it does not appear that he ever after received what may be deemed regular instruction. However he attained to it, great knowledge of character, and facility of execution, were evinced in every subject he undertook to delineate, and showed a discriminating taste and lively fancy, whether the objects were animate or inanimate. As an artist he confined his talent to drawings, and his productions were multifarious in detached pieces. In 1803 he published the first part of his interesting work, "The Microcosm; or a picturesque Delineation of the Arts, Agriculture, Manufactures, &c., of Great Britain," which he completed in 1806, illustrated with about 600 groups of small figures for the embellishment of landscapes. Subsequently he published, in three imperial quarto volumes, a "History of the Royal Residences" of Windsor, St. James's, Carlton House, Kensington Palace, Hampton Court, Buckingham House, and Frogmore, with about 100 richly coloured plates. In both these works he not only showed the ready and varied talents of a skilful artist, but also the persevering industry of an antiquary, and the unwearied inquirer into facts; and with all and every topic his knowledge seems commensurate. He published also, from time to time, in a periodical of the day, (the *Literary Gazette*,) a work entitled "Wine and Walnuts," which afterwards, in a collected form, became very popular; and he attempted another, called the "Somerset House Gazette," which was not successful. He was connected with the enterprising and highly respectable Mr. Ackermann, of the Strand, and was the suggester and mainspring of many of that worthy publisher's successful undertakings; and it may be added, that the numerous artists employed by him owed much to the extensive knowledge, practical skill, and kindly communicative disposition of Pyne. With all his acquirements and amiable qualities, he never arrived at a state of settled competence in pecuniary matters; his heart was too generous, and his hand too open, to allow him to accumulate; and in his latter days he was subjected to painful difficulties. After a long illness, he died at Paddington on the 29th of May, 1843.]

Q

QUADRATA. This artist is mentioned by Pappillon as an engraver on wood. He asserts that he had seen some of his works, though he has not specified them.

QUAGLIA, GIULIO. This painter was a native of Como, and flourished about the year 1693. Lanzi conjectures from his style, and the period at which he lived, that he was brought up in the school of the Recchi. He established himself at Friuli, about the end of the 17th century, where he executed several considerable works in fresco. His most esteemed productions are in the chapel of the Monte di Pietà, at Udine, in which he evinces a fecundity of invention, a grandeur of composition, and a freedom of pencil, which were not surpassed by any of his contemporaries.

QUAINI, FRANCESCO, was born at Bologna in 1611, and was a scholar of Agostino Mitelli, under whom he became an eminent painter of perspective and architectural views. There are several of his

works in the public edifices at Bologna, of which the most esteemed are the architectural ornaments in the Sala Farnese, in the Palazzo Publico. He died at Bologna in 1680.

QUAINI, LUIGI, was the son of the preceding artist, born at Bologna in 1643. After learning the first principles of perspective under his father, he became a disciple of Guercino, but afterwards entered the school of Carlo Cignani, to whom he was nearly related, at the time when Marc Antonio Franceschini was also a disciple of that master. Conjointly with Franceschini, he assisted Cignani in several of his principal works. After the death of their instructor they continued to work in conjunction, Franceschini painting the figures and Quaini the landscapes, architecture, and other accessories. Their united talents were successively employed at Bologna, Modena, Piacenza, Genoa, and at Rome, where they painted the cartoons for a cupola in St. Peter's, which has since been executed in mosaic. He also painted several historical subjects from his own compositions, which were entirely finished by himself. In the church of S. Giuseppe at Bologna, is a picture representing the Visitation; in la Carità, the dead Christ supported by the Virgin; and in the church of S. Niccolo, the principal altar-piece is by Quaini, representing that saint in prison, visited by the Virgin and an angel, of which Lanzi speaks in favourable terms. He died in 1717.

QUAST, PETER, a Dutch painter and engraver, born at the Hague in 1602. His pictures usually represent drolls, beggars, and assemblies of boors merrymaking, which he treated with a great deal of humour, and not less vulgarity. We have several spirited etchings by him from his own designs, as well as after other masters, some of which are executed in the style of Callot, though incorrect in the design. He generally marked his prints with a cipher composed of a P. and a Q. joined together,

P. Q.

We have, among others, the following prints by him :

The Five Senses; *P. Quast, fec.* 1638.

The Four Seasons, in grotesque figures.

A set of twenty-six plates of Beggars, Boors, &c.

A set of twelve Grotesque Figures.

A set of ten plates of Beggars, &c.; *S. Savery, exc.*

A set of twelve fancy subjects, in imitation of *Callot*.

[It is equally uncertain when he was born, or when he died; it is only known that he lived in 1632 and 1638 by the dates on some of his prints. However degraded his subjects, he was master of his pencil, and painted in a clear and spirited manner. Prints by and after him are numerous.]

QUATREPOMME, ISABELLA. This lady is mentioned by Papillon as an engraver on wood. She is said to have been a native of Rouen, and to have flourished about the year 1521, as appears from a frontispiece to an old calendar, executed in a neat style by her, representing a figure of Janus. It is marked with an apple, on which is the figure of 4, in allusion to her name. [Malpe doubts all that Papillon has said on the subject; and Brulliot declares that he has never met with the mark. Zani supports Papillon, and says that he had seen two with this *logograph*.]

QUEBOORN, or QUEBORN, CRISPIN VANDEN, a Dutch engraver, who resided at the Hague about the year 1630. He chiefly confined himself to the engraving of portraits, which possess considerable merit. He also executed a part of the

plates for Thibault's *Academie de l'Épée*, published at Antwerp in 1628; and a print of the Nativity, after *Henry van Balen*. We have, among others, the following portraits by him :

Queen Elizabeth. 1625.

Charles I. 1626.

William I., Prince of Orange; after *Vischer*.

Mary, daughter of Charles I., consort of the Prince of Orange.

Frederick V., Elector Palatine.

Elizabeth, daughter of James I., his consort.

Juliana, Princess of Hesse.

Frederick Henry, Prince of Nassau. 1630.

[He was born at the Hague in 1604. He was chiefly employed on small engravings for the booksellers. The date of his death is not recorded.]

QUELLINUS, ERASMUS. This painter was born at Antwerp in 1609. The early part of his life was devoted to the study of the Belles Lettres, in which he so far distinguished himself, that Sandrart asserts that he was for some time professor of philosophy. His intimacy with Rubens, whose house was the resort of the learned, as well as the most distinguished artists, inspired him with a love for painting, which induced him to abandon his professor's chair, and he became the disciple of his friend. With a mind richly endowed with the store of literature, and aided in his studies by the counsels of Rubens, his progress in the art was extraordinary, and in a few years he distinguished himself among the able artists of his country, at a period when Antwerp was the residence of the most celebrated painters of the Flemish school. The vivacity of his genius, polished by the result of his studies, appeared in all his compositions. His design, though tinged with the taste of his country, is tolerably correct, and his colouring, brilliant and vigorous, is worthy of the school in which he was educated. He was well acquainted with perspective and architecture, with which he embellished the back-grounds of his historical pictures, and his landscapes are treated in a very pleasing style. He was not less eminent as a portrait painter, and following the example of Vandyck, painted those of many of the most distinguished artists of his time. In the church of St. Peter, at Mechlin, is an admirable picture by Erasmus Quellinus, representing the Nativity, which has been sometimes mistaken for a work of Vandyck. In the church of St. Andrew at Antwerp, is a fine picture of the Guardian Angel; and in the church of St. Saviour at Ghent, is an altar-piece representing the Holy Family reposing in Egypt. He died at Antwerp in 1678, aged 71. We have a few etchings by Erasmus Quellinus, among which are the following :

Samson killing the Lion; after *Rubens*.

A Landscape, with a dance of children and young satyrs;

E. Quellinus, fec.; rare.

The Virgin and infant Jesus; after *Rubens*.

[Immerzeel says he was born on the 19th of November, 1607.]

QUELLINUS, JOHN ERASMUS, was the son and scholar of Erasmus Quellinus, born at Antwerp in 1629. At the age of twenty-one he visited Italy, and resided some years at Venice, where the works of Paolo Veronese particularly attracted his attention. He adopted the ornamental style of that master, which is visible in all his works, and had acquired considerable reputation at Venice, Naples, and Rome, when, at the desire of his father, he returned to his native country. The expectation his countrymen had formed from the report of his talents, furnished him with numerous commissions,

and his altar-pieces are to be found in most of the churches of the Low Countries. His most important work is in the church of the abbey of St. Michael at Antwerp. This stupendous machine extends the whole height of the church, and is painted entirely in the style of Paolo Veronese, representing Christ healing the Sick. It is an immense composition, and though it comprises an infinite multitude of figures, he has ingeniously avoided the least appearance of confusion. In imitation of his splendid prototype, he has embellished the back-ground with admirable architecture. In the refectory of the abbey there are four large pictures, representing the four repasts mentioned in the Scriptures, which were also the favourite subjects of P. Veronese. In the cathedral at Antwerp is a fine picture of the Adoration of the Magi; and in the church of Notre Dame at Mechlin, one of his most esteemed works, representing the Last Supper. The younger Quellinus is justly ranked among the ablest artists of his country, who succeeded the golden era of Flemish art, under Rubens and Vandyck. He possessed an unusual fertility of invention, and arranged his compositions with solidity and judgment. His design is more tasteful and correct than the generality of his countrymen, and his colouring, partaking of the Venetian and Flemish style, is brilliant and clear. He died at Antwerp in 1715.

QUELLINUS, HUSERR. This artist was the brother of Artus Quellinus, an eminent sculptor, and was born at Antwerp about the year 1608. He engraved a set of plates after designs made by John Bennokel, from the marble statues executed by Artus Quellinus, in the Stadthouse at Amsterdam, and are marked with the initials of both the artists, A. Q. H. Q. They form a volume in folio, and were published in 1655. He also engraved some portraits. His plates are etched in a singular style, resembling that of Peter Soutman, and neatly finished with the graver. Among others, we have the following portraits by him:

Artus Quellinus, Statuary of Antwerp; *H. Quellinus, del. et sc.*

Philip IV. seated on his throne, with the Prince Royal, and several allegorical figures; *H. Quellinus. 1665.*

[QUERFURT, AUGUSTUS, was born at Wolfenbützel in 1696. He was first instructed by his father, Tobias Querfurt, a landscape painter, and afterwards studied under Rugendas, at Augsburg. He painted encampments, battles, skirmishes of cavalry, and hunting subjects, in all of which he appears rather an imitator than an original painter. He sometimes imitated the manner of Bourguignone, Parrocel, and Vander Meulen; at others, he aimed at that of Wouwerman; in the last he was least successful. His pictures, however, have considerable merit, and are composed with judgment, executed in a spirited manner, and not deficient of good colouring. He died in 1761, at Vienna.]

[QUESNEL, or QUENET, FRANÇOIS, supposed to have been born at Edinburgh about 1540 or 1542, but spent his life in France, in the service of Henri III. and Henri IV., whose portraits he painted, as also that of Marie de Medicis. Several portraits by him have been engraved by Edelinck, T. de Leu, and Van Schuppen. He died at Paris in 1619.]

QUEVÉRDO, F. M. J., [FRANÇOIS MARIE ISIDORE,] a French engraver, born in Brittany in 1740. [Others say he was a Spaniard.] He has engraved several plates, as well from his own designs as after other masters. He executed part of the plates for the *Voyage pittoresque d'Italie*, by the Abbé de St.

Non. We have also, among others, the following prints by him:

The Portrait of Henry IV.; *after his own design.*

A set of four subjects of Children; oval.

A Landscape, with a peasant's family at the door of a cottage; *Queverdo, fecit.*

[He was living in 1811.]

QUEWELLERIE, WILLIAM DE LA, was a native of France, and was probably a goldsmith. He engraved a set of very small plates, representing ornamental crosses, and other designs for jewellery. They are neatly executed with dark back-grounds. On the frontispiece is inscribed his name, *Guilhelms de la Quewellerie, fecit, An. Dni. 1680.* On the other plates are the initials G. D. L. Q.

QUILLART, PETER ANTHONY, a French painter and engraver, born at Paris in 1711. He was a scholar of Anthony Watteau, and soon after leaving the school of that master, he was invited to the court of Portugal, where he was made painter to the Queen, and a member of the Academy at Lisbon. His principal work as a painter is a ceiling in the queen's bed-chamber. He engraved from his own designs the plates for a book entitled *The Funeral Pomp of Duke Don Nuno Olivares Pereira*, published at Lisbon in 1730. He died at Lisbon in the flower of his age.

[QUINKHARD, JAN MAURITS, was born at Rees, near Cleves, and was a scholar, successively, of Arnold Boonen, Lubimietzki, and N. Verkolie. He painted familiar, allegorical, and mythological subjects, and was excellent in portraits, of which he painted a great number. He died in 1772, at the age of 85 years.]

QUINTILIEN. This artist is mentioned by Florent le Comte as the engraver of some plates *after Callot*, to which he did not affix his name.

[QUIROS, LORENZO, a Spanish historical painter, and imitator of Murillo, was born at Santos in Estramadura in 1717. He studied at Seville under Bernard German Llorente, and made great progress both in fresco and oil painting. To perfect himself in drawing, he went to Madrid; but his turbulent disposition induced him to abandon the protection of Corrado and Mengs, who were disposed to employ him. A slave to his fancies, he preferred imaginary liberty to honours and fortune. He returned to Seville, where he remained for twenty years without ever making any one acquainted with his place of residence. He employed himself in copying the works of Murillo, which he did very successfully, and sold them through an agent. He died in 1789. He has left works at Madrid, at the Royal Academy of San Fernando, at Cazalla, Granada, Xeres, at Seville, and at other places in Spain.]

QUITER, HAR HIND, a Dutch mezzotinto engraver, by whom we have a few English portraits, which are very poorly executed. Among others, are

Queen Catherine, consort of Charles II.; *after Lely.*

Sir Leoline Jenkins; *from his own design.*

[This is probably *Herman Hendrik Quiter*, who engraved several portraits *after Sir Peter Lely* and others, mentioned by Bromley; if so, he was born in 1620, and died in 1700. His eldest son, of the same names, studied in the school of Carlo Maratti, in 1700, and was afterwards painter to the Landgrave of Hesse; he died in 1731 at Brunswick. *Magnus*, a younger son, was a portrait painter; he was also a short time in the school of Maratti; he visited Holland and England, and probably assisted Kneller. He was afterwards keeper of the gallery

at Salzdalum, and died in 1744. It is said that he painted some historical pictures, but it is not said where. There was another mezzotinto engraver, who signed his prints *E. Quiter*: there are portraits by him *after Jan de Baan*.]

R

[RABASSE, JEAN, an engraver and printseller, who flourished at Paris about 1650. Dumesnil attributes three prints to him; Judith, signed *Jean Rabas avec Preuledge du Roy*; a Holy Family, with his initials, J. R.; and a Repose in Egypt, with the same letters in a cipher. The two latter he had before attributed to Mauperché. Brulliot attributes the mark on the last print, the Riposo, to Jacques de Bray, and to Joseph Ribera. Dumesnil apologizes for his mistake with regard to Mauperché, as he had not seen the impression with the initials J. R. till after the publication of his first volume, when he was made acquainted with it by M. Rodolph Weigel of Leipsic. When were the initials placed on the print?—that in the Appendix to the works of Mauperché is without them; it may therefore be concluded it was the earlier impression.]

RABEL, JOHN. This artist was a native of France, and flourished about the year 1588. He is said to have been a painter, but his works are little known. According to Professor Christ, he published several of his designs, engraved on wood. He does not, however, specify the subjects, nor does he inform us whether they were executed by himself. There is a copper-plate by him representing the Martyrdom of St. Lawrence, copied from the print of the same subject engraved by Marc Antonio, *after Baccio Bandinelli*. It is less than the original, and on a stone at the bottom of the print is inscribed *Io. Rabel Bellonacius lute Parisii*. [He was born in 1550, and, according to Basan, died in 1608.]

RABEL, DANIEL, was the son of the preceding artist, and was probably instructed by him in the principles of the art. He painted landscapes, some of which have been engraved by the contemporary artists. He etched a considerable number of plates in a style resembling that of Israel Silvestre, which chiefly consist of views and landscapes, with figures neatly drawn. [Nagler places his death in 1628; but Zani says he operated in 1636. If he etched a considerable number of plates in the style of Israel Silvestre, they have escaped the notice of Nagler.]

[RABEN, RÆVEN, or RAVEN, SERVATIUS, a Dutch engraver, of whom little is known with certainty, except that he engraved the Twelve Cæsars, *after Stradanus*, on one of which is a cipher formed of S. V. R., and on the rest his name varied as above; and the Madonna della Seggiola, *after Raphael*, signed Servatius Raeven. Zani and others consider him to be the same with *Serwouter*, of whom the accounts are much confused; but the cipher of the latter is very different, being composed of a P and an S interlaced, followed by a W. See SERWOUTER.]

[RABIELLO, PABLO, a Spanish painter of battle-pieces, was living at Saragossa at the commencement of the 18th century, and was of considerable reputation. Although not very correct in his drawing, he understood the great maxims of a painter, and followed the styles of Juan Rizzi of Castille, and Juan de Valdes of Andalusia; well suited for battle-pieces, in which he excelled. There are several pictures in the Trinitarios Calzados de Ter-

ruel attributed to him; also in the chapels of St. Marcos and St. Jago; and one in the cathedral de la Seu, at Saragossa, represents the battle of Clavijo.]

[RABON, or REBON, PIERRE, born at Havre de Grace in 1616, excelled in portrait painting. He died in 1684.]

[RABON, or REBON, NICHOLAS, son of the preceding; painted historical subjects; he was born in 1644, and died in 1686.]

RACCHETTI, BERNARDO. This painter was the nephew and scholar of Giovanni Ghisolfi, born at Milan in 1639. He painted architecture and perspective views, in the style of his instructor, and his pictures are not unfrequently mistaken for those of his uncle. They usually represent sea-ports, embellished with magnificent buildings, which are precisely designed, and are touched with taste and spirit. There are many of his works in the private collections at Milan. He died in 1702.

RACINE, JOHN BAPTIST, a modern French engraver, born at Paris about the year 1750. He was a pupil of Francis Aliamet, and has engraved several vignettes and other book-plates, *after Cochin*. We have also some prints of landscapes after different masters, and a few subjects from the pictures in the Orleans' Gallery. Among others, the following are by him:

Hagar and Ishmael; *after P. F. Mola*.

A Pastoral Subject; *after B. Breenberg*.

A pair of Landscapes; *after Pillement*.

[According to Nagler he was born in 1747, and died in 1805; but Zani says he was living in 1807.]

RADEMACKER, GERARD. According to Descamps, this artist was born at Amsterdam in 1672. He was the son of an architect, who taught him the first rudiments of drawing and perspective, with an intention of bringing him up to his own profession; but perceiving his son's inclination for painting, he placed him under the tuition of A. van Goor, a portrait painter of some reputation. He had made some progress in his studies when the death of his master deprived him of his assistance; but he was sufficiently advanced in the art to give lessons in design; and he was engaged by the bishop of Sebasto to teach his niece drawing. That prelate being soon afterwards obliged to visit Rome, Rademacker was invited to accompany him, and had the advantage of improving his talent by studying the most interesting objects in that capital. His genius led him to represent views of the principal ruins and other monuments in that city and vicinity, which he designed with accuracy and precision. On his return to Holland he met with the most flattering encouragement. He did not, however, confine himself to architectural views, but painted historical and emblematical subjects with considerable success, which adorn the public edifices at Amsterdam, and the other cities of Holland. In the Stadthouse at Amsterdam is an allegorical subject painted by Rademacker, representing the regency of the city; and in the collection of the family of Walraaven, there is a view of the interior of St. Peter's at Rome, designed with great accuracy. He died at Amsterdam in 1711, in the prime of life, having scarcely completed his thirty-ninth year.

RADEMACKER, ABRAHAM. This artist was probably the younger brother of Gerard Rademacker. He was born at Amsterdam in 1675, and is said to have reached an eminent rank in the art as a landscape painter, without the assistance of an instructor. His first productions were painted in water-colours, and were very highly finished; but

he afterwards practised oil painting, with no less success. He was well acquainted with the rules of architecture, and embellished his landscapes with buildings and ruins, in a very picturesque manner. He engraved from his own designs a set of plates of the most interesting views of ancient monuments, &c., in Holland and the Netherlands. They are executed in a masterly style, and amount to near three hundred prints, which were published at Amsterdam in 1731. [He died in 1735. His Views consist of a much larger number than 300; that number was published, in 6 vols. small quarto, at Amsterdam, in 1727.]

RADI, BERNARDINO, an Italian designer and engraver, whose name is affixed to a set of architectural ornaments, monuments, &c., published at Rome in 1618. They are slight, hasty etchings, and bear the title *Varie invenzioni per depositi di Bernardino Radi Cortonese*.

RADIGUES, ANTHONY, a French engraver, born at Rheims in 1719. Basan states, that he visited England, from whence he went through Holland to Russia, and resided several years at St. Petersburg, where he engraved the portraits of the Prince and Princess of Gallitzin, and other persons of distinction. He also engraved a plate for the collection of the Dresden Gallery, representing Angelica and Medoro, after *Alessandro Tiarini*.

[**RAEBURN, HENRY**, an eminent portrait painter, was born at Stockbridge, now forming part of Edinburgh, in 1756. At the age of six he was left an orphan, and was placed in "Heriot's Wark," the Christ-church school of Scotland. At the age of fifteen he was apprenticed to a goldsmith; but a propensity for sketching and drawing, which he had evinced at school, seemed more to occupy his mind than the business of his master, who, on his part, considered that he had got an idle apprentice. On discovering his propensity, however, and seeing some tolerably executed miniatures which he had painted, this worthy man, instead of chiding, praised his youthful attempts, and encouraged him in the pursuit by introducing him to a portrait painter of the name of Martin, of some repute at that time in Edinburgh. The sight of that artist's pictures at once lighted up a flame in the mind of young Raeburn, and the kind manner with which the painter received him made an impression which was not obliterated when he arrived at the summit of his reputation. By the further kindness of his master he was permitted to practise the art, and was so successful, that in a short time he was enabled to purchase the remainder of his apprenticeship, and to become professedly a portrait painter in miniature. As his knowledge of art increased, so did his views expand; but as he had received no preliminary instruction, he had many difficulties to contend with: by perseverance he overcame them. Martin lent him pictures with permission to copy them, but without offering any assistance as to the manner in which he was to proceed, nor had he a claim to such gratuitous assistance. The elder artist, however, grew uneasy, it is said, when he saw the talent of the neophyte, and fearing that he was raising up a rival who might hereafter dispute for supremacy, he abruptly terminated the acquaintance. This seems to have been the extent of his early artistic studies. He soon applied himself entirely to painting in oil, and his reputation, with his application, opened to him the doors of the noble and rich, whose collections of pictures afforded a better knowledge of the beauties of art than he had hitherto the

opportunity of acquiring. At the age of twenty-two he married advantageously, and repaired to London to seek the advice of Sir Joshua Reynolds, who counselled him to study at Rome, and to worship the genius of Michael Angelo in the Sistine chapel. Such advice from a portrait painter to one who only aspired to the same line of art was no doubt well intended; and it was strengthened by an offer of pecuniary assistance if needed, and letters of introduction to persons there, who might be useful during his stay. The latter he accepted, and with his wife departed for Italy. At Rome it seems that he profited more by the advice of Byers, the dealer in pictures and antiquities, than by acquaintance with artists and connoisseurs. After two years' residence in Italy he returned to Scotland, and may be said to have then commenced his professional career. He soon took the lead in Edinburgh, and verified the justness of his former friend Martin's apprehensions. For years, application, improvement, and success went hand in hand; and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends. In 1814 he became an associate of the Royal Academy, and in the following year R. A., it is said without the usual humiliating solicitation. He now again turned his thoughts to the metropolis, and consulted Sir Thomas Lawrence on the subject, who found means to persuade him to be content with his Scottish supremacy. Perhaps Lawrence was right; Raeburn could represent, with the force of truth, men of intellect and genius, but could not condescend to the frivolities of fashion. His power lay in depicting the mind, not the decorative paraphernalia of the coxcomb, or the millinery and affected airs of the beauties of the saloon or drawing-room. He took the advice which Lawrence had kindly given, and the portraits of the mountain chiefs, the Macdonalds, Mackenzies, Campbells, Bruces, Hays, Scotts, Duffis, Gordons, Douglasses, Hamiltons, and many others, attest the fulness of his practice. In 1822, when George IV. visited Scotland, he was knighted; and in the following year appointed "his Majesty's limner in that part of his dominions, with all the rights, privileges, and advantages thereunto belonging." Whatever these rights, privileges, and advantages might be, he did not long enjoy them, for he died in the same year, leaving a lasting reputation in the numerous excellently painted portraits of many of his talented countrymen, and of talented Englishmen too, whose fame will give stability to his, while their portraits, painted by him, will assure posterity of genuine resemblances of the men.]

RAEFUS, or RAEFE, P. This artist is mentioned by Papillon as an engraver on wood. He is said to have been a native of Paris, and to have flourished about the year 1575. He executed part of the cuts for a cosmographical work by André Thevet. His prints are very neatly finished, and are usually marked with the initials P. R. [Papillon adds, that the name at full length is on the print of the Antiquities of Athens, page 796 of the Cosmographical work, and that the book contains about 200 wood cuts excellently engraved, the greater part by *Raefe*. He says that some of them are designed in the taste of the celebrated sculptor *Goujeon*. The celebrated sculptor *Jean Goujon* may have designed some of the prints, but it was an *O. Goujon* who was employed on the work with Raefus, and the prints engraved by him are marked with his initials, O. G. *Jean Goujon*, the Phidias of France,

flourished about the same period, and it is probable that he and the engraver were relations. *Jean*, according to Dumesnil, tom. vi., engraved on wood the figures respecting Masonry in Jean Martin's translation of Vitruvius, published in 1547, and again in 1572, of which he speaks in terms of high commendation, and describes twenty-seven. They consist, chiefly, of architraves, friezes, columns, and capitals of the several orders of Grecian architecture. He supposes that *Jean Goujon* was one of the victims of the massacre on St. Bartholomew's day, the 24th of August, 1572.]

RAFFAELLE, RAFFAELLE SANZIO, DI URBINO, called. This illustrious artist has, by the general approbation of mankind, been styled the prince of painters, and is universally acknowledged to have possessed a greater combination of the higher excellencies of the art than has fallen to the lot of any other individual. He was the son of Giovanni Sanzio, a painter of little celebrity, born at Urbino in 1483. After being instructed in the first elements of design by his father he was sent to Perugia, where he became a disciple of Pietro Vanucci, called Perugino, whose works were at that time held in high estimation. Mengs considers it fortunate for the fame of Raffaelle, that he was born at an era, which he ingeniously denominates "the innocence of the art," and before it had been debauched by affectation and manner. As the powers of this sublime artist did not, like those of Michael Angelo Buonaroti, blaze forth at once, to the astonishment of the world, his progress, from his commencement, under Pietro Perugino, to the pinnacle of greatness to which he subsequently soared, cannot but be interesting, and calls for a more than usually minute detail of his earliest performances.

Among his first productions, after leaving the school of Vanucci, were a picture of S. Niccola da Tolentino, crowned by the Virgin and S. Agostino, in the church of the Eremitani; and the Crucifixion, with the Virgin, Mary Magdalene, and St. John, in the church of S. Domenico, at Citta di Castello. These were entirely in the style of Perugino, though with a finer expression in the heads, particularly in that of the Virgin. Vasari asserts that he had previously painted his picture of the Assumption, in the church of the Conventuali, at Perugia; but that is extremely improbable, as it exhibits a perfection which he did not attain until a more advanced age. One of his earliest works, of which the date has been ascertained, is a picture noticed by Lanzi, formerly in the possession of Sig. Annibale Maggiori at Fermo, representing the Holy Family, in which the Virgin is lifting a veil from the infant Jesus, who is sleeping in a cradle. It bears the inscription R. S. V. A. A. XVII. P. *Raphael Sanctius Urbinas an. aetatis 17, pinxit.* This was probably painted soon after the two pictures above mentioned. The growth of his genius, and his superiority to his instructor, were more visible in his next performance, the Marriage of the Virgin, in the church of S. Francesco, at Citta di Castello. The composition is not very different from a picture of the same subject by Perugino, in one of the churches at Perugia; but it is designed in a manner so modernized, that it may be regarded as the first fruits of the new style. The Virgin, of celestial beauty, is accompanied by a group of females, in bridal vestments, in which elegance disputes with magnificence. Amidst this lovely group, the principal figure is distinguished, not by the "foreign aid of ornament," but by her own attractions; dignity,

beauty, modesty, grace, captivate the eye at the first glance. The band of youths, attendant on St. Joseph, are not less remarkable for the select nobleness of their form and character. In this picture we find nothing of the scantiness of drapery, of the mannered minuteness and cold precision which characterize the works of Perugino. Every visage, every attitude, is animated by the most appropriate expression.

It was about this time that Bernardino Pinturicchio was commissioned by Cardinal Francesco Piccolomini to decorate the great library at Siena, and finding the enterprise beyond his faculties, had recourse to Raffaelle, to assist him in so important a work. He had to represent the principal events of the life of Aeneas Sylvius Piccolomini, afterwards Pope Pius II. No undertaking of equal importance had hitherto been intrusted to any individual artist, and the art itself had not yet ventured beyond a very limited flight. Raffaelle was at this time a perfect novice in subjects of this nature, and being yet a stranger to the splendour of a metropolis, must have found great difficulty in executing the designs for a work, which called for a description of the particular customs of each court, or rather of the luxury and splendour of Europe. Notwithstanding the arduousness of such a task, Raffaelle made the sketches and cartoons for the whole of the compartments. These were completed in 1504, and confer great honour on our artist, who had not then completed his twenty-first year; as no work so extensive and multiform had as yet been attempted. He had scarcely accomplished this great undertaking, when the fame acquired by Lionardo da Vinci and Michael Angelo, inspired him with the most ardent desire of visiting Florence. He arrived in that city in 1504, and as Buonaroti had not yet painted his famous cartoon of Pisa, the works of Masaccio and Lionardo da Vinci were the principal objects of his admiration. He formed an intimacy with Frà Bartolomeo di S. Marco, whom he instructed in perspective, and in return profited by the lessons of that artist in colouring. His residence at Florence on his first visit was of short duration, as the death of his parents obliged him to return to Urbino; and in 1505 we find him engaged at Perugia, in painting the chapel in S. Severo, and the Crucifixion preserved at the Padri Camaldolensi. By these performances may be measured the progress he had made in his first visit to Florence. That he had not materially increased his acquaintance with anatomy is evident, from his not having discovered any particular excellence of design in the body of Christ on the Cross, in the picture just mentioned, in which he might have displayed his knowledge of it with so much propriety. His advancement in the study of the beautiful is still less apparent in these productions, as he had exhibited more admirable specimens of it previous to his going thither. With respect to expression, he could find at Florence no heads more animated or expressive than he had already produced. His principal improvement was in colouring, in the arrangement of his groups, and in his acquaintance with fore-shortening. He returned to Florence, where he remained until his departure for Rome, in the commencement of 1508. During these four years were painted the pictures, which, according to Lanzi, form the second style of Raffaelle. Vasari includes in this epoch the Holy Family, in the Rinuccini Gallery, though it is dated 1516. With more accuracy may be classed among his works of that period, the Virgin with the infant

Jesus and St. John, in the tribune of the Florentine Gallery; and the Entombment of Christ, formerly in the church of S. Francesco, at Perugia, now in the Palazzo Borghese. Vasari styles it *Tavola Divinissima*; the composition does not consist of many figures, but each is occupied in the most appropriate manner, and the arrangement is admirable. The heads, full of the most impressive piety, may be regarded as the first, since the restoration of the art, in which the expression of extreme sorrow does not diminish their beauty.

In 1508, Raffaëlle was invited to Rome by Julius II., to whom he was recommended by Bramante, his uncle, who was architect to that pontiff, to assist in the ornaments of the Vatican. His first undertaking at Rome was the decoration of one of the apartments then called *La Segnatura*, where he has represented, in the most learned and sublime manner, a Personification of Theology, Philosophy, Poetry, and Jurisprudence. The first compartment he painted represents Theology, in which, in imitation of Petrarch, he has adopted the privilege of assembling in the same work, personages essential to his subject, though they lived at different periods. He has introduced the Evangelists, whose writings form the foundation of theology; St. Ambrose, St. Augustine, St. Gregory, and St. Jerome, the doctors of the church, who continued the tradition; and the fathers, St. Thomas Aquinas, St. Bonaventura, and other theologians. In the upper part of the picture is the Trinity, surrounded by the blessed; and on an altar beneath is placed the Eucharist. This has since been denominated the Dispute on the Sacrament. In this compartment, his first production at Rome, there still remained somewhat of the minuteness he had acquired under Perugino. He still continued the gilded glories round the heads of his saints, and other similar ornaments, and the composition was more formal and restrained than in his future productions. Julius II. was so satisfied with this performance, that he directed all the paintings, which had already been finished in the other apartments by Bramantino, Pier della Francesca, and others, to be defaced, that the whole might be decorated by the hand of Raffaëlle.

In 1509 he commenced his second picture, on the opposite side of the apartment, representing Philosophy, which has been styled the School of Athens. In this he had taken leave of every vestige of the antique style, and had adopted a grander manner, which from that time he continued to embellish. The scene represents a portico of superb architecture, containing four gradations. In the upper part of the composition he has introduced Plato and Aristotle, surrounded by their disciples, expounding their systems; in another group, Socrates is seen reasoning with Alcibiades; and below, Pythagoras in the midst of his scholars, one of whom holds a tablet, on which are graved the harmonic consonances. In another part of the picture Archimedes is seen instructing his pupils in geometry; Zoroaster is represented with a globe in his hand; and on one side Diogenes with a book. In this magnificent work, consisting of fifty-two figures, the immortal Raffaëlle, in representing the school of philosophy, has given to the world a school of painting which has ever been regarded as one of the most sublime productions of the art, for the grandeur of the composition, the boldness of the invention, and the perfection of the design.

The third compartment represents Jurisprudence: on one side he has introduced Justinian presenting

to Trebonianus the code of the civil law, who receives it with an expression of humility and submission which is indescribable; and on the other, Gregory IX. giving the decretals to a consistorial advocate. In the upper part of the picture are personified Prudence, Temperance, and Fortitude.

His fourth picture in the apartment represents Poetry, where he has introduced Apollo and the Muses on Mount Parnassus, with the most celebrated Greek, Latin, and Tuscan poets. Homer is placed between Virgil and Dante, and is the most impressive figure of the group. He seems possessed of a character almost super-human, and appears to speak and prophesy at the same time. This extraordinary apartment, with the accompanying ornaments, executed from the designs of Raffaëlle by his disciples Polidoro di Caravaggio and others, was finished in 1511, the date inscribed on the Parnassus.

It may be proper in this place to notice the flagrant partiality of the Florentine writers on art, who have attempted to disparage the transcendent powers of Raffaëlle, by insinuating that he was indebted for the greatness of style which distinguishes these admirable performances, to his having surreptitiously obtained a sight of the works of Michael Angelo, in the Sistina; and Vasari asserts, that although he had constantly studied the antique, he had not yet given to his figures that air of *grandeur* and *majesty* which he afterwards displayed. He reports, that Michael Angelo being obliged to fly from Rome and take refuge at Florence, to avoid the displeasure of Julius II., Bramante, who was intrusted with the keys of the Sistine chapel, as superintendent of the works, clandestinely introduced Raffaëlle to a sight of it, who, from that time, immediately changed his style, and produced his celebrated frescoes of the prophet Isaiah, in the church of S. Agostino, and the Sibyls, in la Pace. Fortunately for the fame of Raffaëlle, it is not difficult to prove the falsehood and malignity of these assertions, by a plain and simple detail of facts and dates. This has been very satisfactorily accomplished by Bellori, in his treatise entitled *Se Raffaëlle ingrandì e migliorò la maniera per aver vedute l'opere di Michel Angiolo*; and Crespi has successfully answered the calumny in three letters, inserted in the *Lettere Pittoriche*. It is necessary to observe, that the Life of Michael Angelo was written by two of his own disciples, Vasari and Condivi, after the death of Raffaëlle, and previous to that of Buonarroti. Had Raffaëlle been living when these attacks were made on the originality of his style, he would not have remained silent. He could easily have demonstrated, that when Michael Angelo fled from the resentment of the Pope, which was in 1506, Raffaëlle had not yet been at Rome, and was not invited thither until two years afterwards. That from the year 1508, when Michael Angelo had not yet commenced the Sistine chapel, until 1511, at which time it was only partly finished, Raffaëlle had evinced a grandeur, which he perhaps never afterwards surpassed, in his great works in the Vatican. He would probably have demanded of Vasari in what consists the *grandeur* and *majesty* of style, and, supported by the evidence of the best Greek statues, and by reason itself, he might have instructed him, that the grand does not consist in a gigantic and muscular display of the members, or in fierce and daring attitudes given to every figure, but in an elevated choice of the great and beautiful, in the absence of every thing that approaches to meanness and mediocrity, and in a chaste and de-

corous combination of whatever can ennoble and embellish the subject. These faculties he had before amply discovered in the School of Athens, and in other works in the Vatican, in the impressive dignity of his heads and attitudes, whose beauty may easily be traced to their genuine source, his study of the antique. It would be difficult to produce a more sublime effort of art than his *Isaiah*, which, as a complete refutation of the calumny of Vasari, was painted before 1511, and soon after the School of Athens. It will not be denied, that the works of Michael Angelo might inspire him with a bolder character in his forms, and that he might occasionally have imitated the athletic daring of his design. But how did he imitate it? By tempering its fierceness with beauty and majesty. In defence of Raffaele, it is justly remarked by Lanzi, that whoever wishes to discover what is wanting in the Sibyls of Michael Angelo, let him examine those of Raffaele; and in admiring the *Isaiah* of Raffaele, will be found what is deficient in the Prophets of Michael Angelo.

In 1512, Buonaroti finished his great work in the Sistine chapel, and Raffaele was engaged in the same year in ornamenting the second apartment in the Vatican. In one of the compartments he has represented the History of Heliodorus, who, having been sent by Antiochus to plunder the temple of Jerusalem, is driven from his purpose by a supernatural apparition, sent at the invocation of the high priest Onias, to punish his sacrilege. This is considered one of his most distinguished performances. The surprise and consternation of Heliodorus, and the terror of his attendants, are expressed in the most admirable manner. His picture of the Miracle of the Mass at Bolsena, in the same apartment, was also executed in the life-time of Julius II. It was supposed that the death of that Pontiff, in 1513, would have interrupted the progress of this important work; but his successor, Leo X., was not less a patron of the art, and was equally sensible of the extraordinary talents of Raffaele. By his direction, the ornaments in the Vatican were continued, and, to the two pictures last mentioned, he next added his celebrated work of St. Peter delivered from Prison, in allusion to the imprisonment of Leo X. at Ravenna. In this representation he has given a proof of his ability in conducting the effect of different lights. The soldiers placed near the door of the prison are illuminated by moonlight, and partly by a torch held by one of the guards, producing a different effect. From the figure of the angel emanates a splendour that rivals the light of the sun. His fourth picture in the second apartment represents S. Leone Magno stopping the progress of Attila and his army, in their attack on Rome, who, intimidated at the appearance of St. Peter and St. Paul, retire in confusion and dismay. In the third apartment he executed four frescoes, which entitle him to the crown of epic poetry. In one compartment he has represented the victory gained by Leo IV. over the Saracens, in the port of Ostia, in which he has described, with all the feeling of a poet, the military pomp and parade of the contending warriors, the various weapons of the combatants, the fury of the battle, and the shame and grief of the vanquished and the prisoners. Another represents the burning of the Borgo Vecchio, miraculously extinguished by the same pontiff. The horrors of the conflagration are portrayed with all the truth and effect that the art is capable of. The terror of the scene is increased by the darkness

of the midnight hour; the raging flames, infuriated by the violence of the wind, are devouring every thing in their way. The misery and alarm of the citizens is carried to the highest pitch. Some are active in carrying water, and are baffled and dispersed by the fury of the wind and smoke; others seek safety in flight, and are hurrying away in all directions, half naked and dishevelled. Women are supplicating the pontiff; mothers, more alarmed for their offspring than themselves, are solely intent in sheltering them from the danger; amidst the confusion is seen an admirable group, of a young man carrying his aged father on his shoulders, in which Raffaele appears to have had in mind *Aeneas* saving Anchises from the burning of Troy. The third picture represents the Coronation of Charlemagne, by Leo III., and the fourth, the same pontiff protesting on the Evangelists, before that monarch, his innocence of the charges imputed to him. These important works were finished in 1517, and had occupied him nine years.

Having thus decorated the three principal apartments, his attention was next turned to the embellishment of the loggie of the Vatican, of which the architecture had been begun by Bramante, and was finished by Raffaele. These were chiefly executed from his designs by his disciples, Giulio Romano, Giovanni Francesco Penni, Perino del Vaga, Pellegrino da Modena, Polidoro di Caravaggio, &c. The objects most deserving attention are the thirteen small ceilings, each containing four subjects of sacred history, the first of which, representing the Creation, was painted by himself, as the model to be followed by his scholars; and the whole was retouched and harmonized by Raffaele, as was his custom. This series of subjects from the Scriptures has been frequently engraved, and is generally denominated Raffaele's Bible. It was about this time that he designed the famous Cartoons for the tapestry for the Papal chapel, representing the principal subjects of the Evangelists, and the Acts of the Apostles, which, after being wrought in Flanders, fortunately found their way to this country, where they have been and will ever be regarded as one of the most exalted monuments of his fame. The subjects of these divine performances, and their extraordinary beauty, are so generally known, that a particular description of them here might be deemed superfluous.

His immense works in the Vatican did not prevent him from engaging in other undertakings, and satisfying the desire of several individuals to possess his works. Among these, his frescoes in the Farnesina, painted for Agostino Chigi, are the most prominent. The most celebrated picture, representing the so much admired Triumph of Galatea, was painted by himself; and in another apartment were executed by his disciples, from his designs, a series of pictures of the Loves of Cupid and Psyche, their Marriage, and the Assembly of the Gods, which he has treated with so much taste and learning, that they may be compared with the best works of antiquity. Of his pictures in oil, the following are the most remarkable. His St. Cecilia, formerly in the church of S. Giovanni in Monte, at Bologna, now in the gallery of the Louvre; his inimitable picture in the royal collection at Madrid, called *Lo Spasimo de Sicilia*, in which the subject is treated with a feeling and pathos which are beyond all praise. It represents Christ bearing his Cross; the action of our Saviour is undescribably affecting and impressive; he embraces with his right hand the

cross, under which he is sinking; his left is stretched out with infinite grandeur and expression, as if in the act of prophesying the destruction of Jerusalem. The Virgin Mary, in a supplicating attitude, is interceding with the soldiers and populace for pity for her Son, who, exhausted with fatigue and anguish, has sunk under the weight of the instrument of torture, which he is bearing to the scene of his sacrifice and death. The holy women and St. John are endeavouring to console the mother of Christ. Mary Magdalene is solely absorbed with grief for the sufferings of her Divine instructor. The expression in the countenance of the Saviour is such as could only result from the most pathetic imagination, and the most perfect execution; it exhibits all that divinity which sacred story designates in the person of the Redeemer; no sorrow was ever more deeply delineated, the eyes are suffused with tears, the forehead is stained with blood, yet the divine beauty of the visage is not disturbed, nor its majesty impaired; meekness and resignation are truly characterized, but it is a meekness that does not detract from dignity, and a resignation that has no connexion with despair. A look of celestial complacency and benevolence, which seem to triumph over pain and sorrow, illumines the whole visage, and affects the beholder with the most irresistible emotions.

It has been stated in the *Life of Frà Sebastiano del Piombo*, that Michael Angelo, desirous of checking the great reputation of Raffaele, had furnished that painter with the designs for his most considerable works; and that when Raffaele was commissioned by Cardinal de Medici to paint his famous picture of the Transfiguration, he engaged Sebastiano to undertake an altar-piece of the same size for the cathedral of Narbonne, of which he was archbishop, which gave rise to a rivalry that ended in a public exhibition of their works. That Sebastiano del Piombo might enter the lists with a greater prospect of success, Buonaroti composed and designed the subject, which was the Resurrection of Lazarus. Whatever was the extraordinary merit of that celebrated picture, and it is allowed to possess a distinguished claim to our admiration, it was unable to contend with the inimitable production of Raffaele. This extraordinary picture is generally considered his most distinguished work in oil. He has represented the mystery of the Transfiguration of Christ on Mount Tabor. At the foot of the mountain is assembled a group of the disciples, to whom a youth is brought, who is possessed of an evil spirit. He is agitated by the most horrible convulsions, and is with difficulty supported by his father, who looks with faith and confidence towards the Apostles for the relief of his son, whilst a female figure, of the most beautiful form, is kneeling, and seems to implore the interference of their power in favour of the possessed. The varied expression of the Apostles, who appear dubious of their ability to effect the miracle, is admirable. But whatever is the merit of this part of the picture, it is eclipsed by the beauty and grandeur with which Raffaele has represented, in the upper part of the mountain, Christ in his Transfiguration, between Moses and Elias. He appears invested with a robe of celestial light, which dazzles the prophets, and the three well-beloved disciples, who are kneeling in a lower part of the mountain. The head and attitude of the Saviour are distinguished by a divine majesty and sublimity, which are inconceivable.

This immortal production was the last work of Raffaele. He was attacked by a fever in 1520, and having, as it is supposed, been improperly treated by his physicians, he died in that year, on Good Friday, the 6th of April, which was his birth-day, at the age of 37. His corpse was laid in state in the apartment in which he was accustomed to paint, and his last picture of the Transfiguration was exposed near the body, previous to its interment in the church of the Rotonda. Never was a spectacle more affecting; never was an artist so universally deplored. The gentleness of his nature had attached to him every heart. Respectful to the memory of Perugino, and grateful for the instruction he had received from him, he exerted all his influence with the Pope, that the works of his master, in one of the ceilings of the Vatican, might be spared, when the other paintings were destroyed, to make way for his embellishments. Just and generous to his contemporaries, though not ignorant of their intrigues, it was his custom to thank Heaven that he was permitted to live at the same time with Michael Angelo. Gracious and mild to his disciples, whom he loved and instructed as his children; courteous even to those who were unknown to him, he constantly assisted with his counsel all who applied to him for advice and instruction; and he was not only incapable of refusing them that favour, but of delaying it. The remembrance of such affability and beneficence was strongly excited by his too early death, by which the young artists of his time had to lament that, with Raffaele, was so untimely cut off the source of that enlightened intelligence he had expended over the art. Leo X. was not less sensible to his loss, which he regarded as a public disaster to Italy, and to the graphic world. At the request of the Pope, Cardinal Bembo composed the following brief but expressive epitaph, to be inscribed on his tomb:

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

Though the premature death of Raffaele was the subject of universal regret, it will be recollected with satisfaction, that, by leaving the world at that particular period, he was spared the affliction of beholding the calamities that soon after befell Rome, calamities of which the horrors would have made death desirable to him. He did not live to witness the sacrilegious murder of his patron and pontiff, Leo X., the guardian of learning, the protector of the arts, who was treacherously poisoned the year after his death; nor to see Clement VII. seized by furious banditti, and imprisoned in the castle of St. Angelo; and escaping from them, after encountering the dangers and degradation of a fugitive, at length constrained to purchase his safety from those who ought to have been the defenders of his dignity and his life. He did not survive to see the cruel sacking of Rome, when the nobles were assailed and plundered in their palaces, the prelates hurried to the gibbet, the priests torn from their altars, which they in vain embraced for protection, barbarously put to the sword, and their bodies thrown to the dogs. He escaped the grief of seeing that city exposed to pillage and conflagration, which his exalted genius had so much contributed to adorn, and of which his matchless talents had been the admiration and delight.

It has already been observed, that Raffaele possessed the most essential excellences of the art in a more exalted degree than any other painter; and it may not be improper, in support of his claim to that

distinction, to endeavour to point out his superiority in those faculties which constitute the higher characteristics of painting.

His other endowments would not have been sufficient to have raised him to so elevated a rank, if he had not possessed, in a transcendent degree, the powers of *invention*. If it is allowed that the noblest object of the art is not to accomplish that which merely pleases the eye, but that which satisfies the mind, and secures the approbation of the intelligent, Raffaello must be regarded as the greatest artist with whose works we are acquainted, as he may be said to have surpassed in this branch every thing he could have seen, either ancient or modern, and as nothing has appeared since that can dispute his title to that pre-eminence. The invention and disposition of his pictures point out at the first glance the particular action he was desirous of presenting to the mind of the spectator. Hence the scenes in his drama, whether tranquil or tumultuous, pleasing or terrible, gay or melancholy, exhibit nothing incongruous with the character of the subject. In every picture, like the discourse of an accomplished speaker, he instructs, affects, and delights. The first is not difficult to be effected by the orator, as he can dwell at will on an illustration of his subject; whereas the painter, on the contrary, has but a fixed moment to make himself understood, and his great skill consists in presenting to the comprehension of the spectator, not only that which is doing, but that which is about to be done, and, which is more difficult, that which has been done. In this arduous science, the genius of Raffaello is distinguishedly triumphant; it is this that forms the magic of his art, and he has carried it to the highest possible pitch.

In *composition*, so nearly connected with *invention*, Raffaello is entitled to the highest praise; and it has been observed by Mengs, that he would have gone beyond the limits of humanity, if he had possessed every part of the art in the same degree. In all his compositions, the principal figure presents itself to the beholder at once; there is never a necessity to search for it. The different groups are reunited by the principal action; his oppositions, and his conduct of the masses of light and shadow, are not directed by affectation or caprice, but are regulated by reason and truth. His School of Athens may be cited as one of the most admirable examples of composition that can be found. Those who have practised the art since Raffaello, and have adopted opposite principles in this branch, may have been able to seduce the artificial observer, but they have not been successful in satisfying the expectations of the judicious. Paolo Veronese is splendid and multifarious in his figures and ornaments; and Lanfranco, and other eminent machinists, have introduced contrasts of the chiaro-scuro more striking and vigorous; but these afford a poor compensation for the absence of that decorous urbanity and dignified nobleness which characterize the works of Raffaello.

In *design* he considered the art as something more than a simple and precise imitation of his model; and it was his prevalent maxim, that objects should be represented *not as they are, but as they ought to be*. By consulting the works of the ancient sculptors, without abandoning nature, he learned how her beauties were to be selected and studied. He found that the Greeks had not followed her in detail, that they had only availed themselves of what was most essential and most beautiful, and that their greatest

perfection consisted in the regularity of the proportions; he therefore particularly attached himself to that part of the art. In the delicacy and purity of his contours, it has been attempted to equal him to the sculptors of antiquity; but this, without injury to his reputation, may be allowed to be strained; and his admirers will not be unwilling to admit that he is still inferior to them in his ideas of perfect beauty. Agostino Caracci proposes him as a model for symmetry; and in this, more than in any other respect, he has approached to the perfection of the antique. His style of design is rather Roman than Grecian, as it was principally from the bassi-rilievi that he studied the ancients. From them he formed his habit of expressing strongly the construction of the human frame, the action and articulation of the bones and muscles; and he has excelled in that respect, without, however, giving generally to his figures that ease and elegance remarkable in the best Grecian statues, and without expressing that flexibility which we discover in the Laocoon, the Apollo Belvidere, and in the Gladiator. If he did not reach the ideal beauty of the ancients, it may be attributed to the taste and manners of the age in which he lived, and the subjects he was called upon to treat. Having rarely occasion to represent figures entirely ideal, he devoted himself to a pure and sensible expression of the passions of the mind. He particularly excelled in the delineation of philosophers, the apostles, and other similar characters; and his heads of that description are said by Vasari to be something more than human. If he was less successful in his attempts to personify divinity, it will be allowed that, as Mengs expresses it, if the Greeks hovered between earth and heaven, Raffaello moved with dignity as a terrestrial.

In *expression*, no less than in the branches just mentioned, Raffaello may be said to be unrivalled. There is not an emotion of the mind, nor a passion implanted in the human heart, that he was not capable of expressing with the most characteristic propriety. Nature had endowed him with an imagination so faithful and correct, that he was able to give to each figure the precise shade of feeling, whether impassioned or tranquil, that the situation required. Every figure in his pictures exhibits its genuine character, and cannot be mistaken for any other passion. The pensive, the sad, the gay, the furious, all are represented with the same explicit correctness. He not only gave the expression suitable to each figure, but to the entire subject; and its different episodes are stamped with correspondent consistency. The spirit of Raffaello is seen in every group, in every figure, in every member, in every articulation; and is even evident in the disposition of the hair, and in the folding of the drapery. If his figure is speaking, it is seen at once if his mind is calm, or if he is talking with vehemence. One of his most surprising faculties is the variety he has given to the same expression. He offers these varieties without having recourse to affected contrasts, and exhibits the most violent passions without vulgarity or grimace. No artist was so well acquainted with the just and precise effect which the emotion of the mind produces on the movement of the body. Every thing speaks in silence, and each actor on the scene, as Petrarch expresses it, *Il cor negli occhi, e nella fronte ha scritto*.

In Raffaello we never discover what is constantly found in the works of other eminent artists, who, when they had to represent a strongly animated

passion, run into the extremity of phrensy and extravagance; or when called on for the tranquil and sedate, present us with coldness and insipidity. In this classic discrimination others have in vain attempted to imitate him; his figures appear to be put in motion by the sentiments of the mind; those of other artists, with the exception of N. Poussin, Domenichino, and a few others, seem to be the puppets of the theatre. Such is the variety with which he has depicted the passions of the mind, and as *expression* is considered the most difficult, the most philosophical, and the most essential accomplishment of the art, his pretensions to superiority will scarcely be disputed. Such are the attributes which the sublime genius of Raffaele created and established in the art, during the short period of his abridged existence; who can venture to ascertain to what point of perfection he might have raised it, if he had been permitted a length of years equal to that of Titian or Michael Angelo? [The preceding account is sufficiently ample for ordinary consultation; perhaps too diffuse for a Dictionary. The name, however, of RAPHAEL has such a charm that every amateur is desirous of knowing all that can be related of a man so wonderful in art. To enable the inquirer to obtain the knowledge of a portion of what has been written respecting him, the following works are perhaps the best for perusal, though they do not contain a moiety of what might be compiled, and the subject be still capable of new dissertation. Vasari, *Vite de' Pittori*; Bellori, *Descrizione delle Imagini depinte da Raffaello da Urbino nel Palazzo Vaticano*; Duppa's *Life of Raffaello Sanzio*; Quatremère de Quincy, *Histoire de la Vie et des Ouvrages de Raphael*; Pungileoni, *Elogio Storico di Raffaello Santi da Urbino*; Rehberg, *Rafael Sanzio aus Urbino*; Platner and Bunsen, *Beschreibung der Stadt Rom*, vol. ii.; and J. D. Passavant, *Rafael von Urbino und sein vater Giovanni Sante*, whose account of his works, as regards their authenticity, must be read with caution. Zani, *Enciclopedia Metodica delle belle Arti*, parte seconda, *passim*, will afford much information respecting Raphael's life and works. For sound discriminating criticism on his styles at different periods, and his character as a painter generally, the Lectures delivered by the late Thomas Phillips, professor of painting of the Royal Academy of London, deserve an attentive perusal, especially by students. England may be proud of possessing seven of his Cartoons, which are at Hampton Court, preserved to the country by Oliver Cromwell, at the dispersion of the collection of Charles I. In the National Gallery there is a cabinet picture of St. Catharine, a portrait of Julius II., one of several, and a small picture called *The Vision of a Knight*, attributed to him, but whether truly or no is not of the slightest importance, as it adds nothing to the artist's reputation, and does no credit to the judgment of those who selected it for a national institution, as a type of the master. There are many better pictures by Raphael in the collections of noblemen and gentlemen in England than those in the National Gallery; among which, three in the Bridgewater collection, one at Panshanger, one at Blenheim, a small picture in the possession of Mr. Farrer, one belonging to Lady Garvagh, and one in Lord Dudley's collection, may be cited; to say nothing of the numerous drawings by him in various collections that would be much more valuable as examples. Different authors have adopted different modes of spelling the painter's name; but as he himself

placed *Raphael* on the hem of the Virgin's robe, and inscribed on two pictures *Raphaelis Sanctij Urbinate opus*, and *Raphael Urbinas pingebat*, 1517 and 1518, on two others, and as there is a *fac simile* of a letter written by him signed *Raphaello*, the English form, *Raphael*, is nearer to the name than *Raffaello* or *Raffaello*, and has less of affectation in the utterance. On a medal, supposed to be by him, struck in honour of Lucretia Romana, the name RAPHAEL, in Roman capitals, is in the exergue on the reverse. As the medal is very rare, a description of it may not be considered out of place. It is one inch and three-tenths in diameter. On the obverse, the head with a veil thrown back, and the words LUCRETIA ROMANA in Roman capitals; on the reverse, a *biga* and charioteer in the field, the sign *Aries* above between the letters L. C., (*Lucretia Constellatio*.) and RAPHAEL in the exergue.]

RAFFAELLI, FRANCESCO. This artist was a native of Italy, and flourished about the year 1705. He engraved some plates of historical subjects, which are chiefly executed with the graver.

RAFFAELLINO, DEL COLLE. This artist was a native of Citta S. Sepolero, and flourished about the year 1546. He was first a disciple of Raffaele, but after the death of that master he became the scholar of Giulio Romano, whom he assisted in his principal works at Rome, and in the Palazzo del Te, at Mantua. Of his own compositions, the principal are two pictures at Citta di S. Sepolero, one of which, representing the Resurrection, in the church of S. Rocco, exhibits a grandeur not unworthy of the great school in which he had been educated. The figure of Christ is dignified and majestic, and the terror of the guards of the sepulchre is admirably expressed. The other is in the church of the Conventuali, and represents the Assumption of the Virgin. It is a graceful and impressive composition; and being placed near one of the best pictures of Giorgio Vasari, establishes its merit by its decided superiority. [He was one of the artists employed by Raphael in the decorations of the loggie of the Vatican, and painted one of the small cupolas in the roof with a portion of the history of Moses. In Citta di Castello is an Annunciation by him, a very graceful composition, of which Rosini has given a print (plate 155); an Entombment in the Servi is another beautiful picture. A picture of the Virgin attended by St. Sebastian and St. Rocco, was in the church of St. Francis of Cagli, the figures and landscape of which much resemble the manner of Raphael. In one of the chapels of the Olivet monks at Gubbio there are pictures by him, in one of which he has introduced a figure of Virtue, that seems to be a sister to Raphael's Sibyls. He assisted Bronzino and Vasari in their decorations and cartoons; and had many scholars who proved able artists, but few that equalled him in grace and high finish. Justice compels the reversal of the compliment at the end of the text. What Lanzi says is, "that it loses something of its effect by standing opposite to a fine picture by Vasari, which throws it strongly into the shade." Vasari has been very sparing in his notice of this master.]

RAFFAELLINO, DEL GARBO. See GARBO.

RAFFAELLINO DA REGGIO. See REGGIO.

RAGGI, PIETRO PAOLO. According to Tassi, this painter was born at Vienna about the year 1650; but his parents removing from thence to Genoa when he was young, he received his first education in the art in that city, though it is not known by whom he was instructed. His picture in

the Nunziata del Guastato, at Genoa, representing S. Bonaventura, is in the style of the Caracci, and is mentioned by Ratti as a production of great merit. After visiting Turin and Savona, he established himself at Bergamo, where he painted several pictures for the churches and private collections. In the church of S. Lorenzo is an admired picture of the Annunciation; and in S. Marta, Mary Magdalene taken up into heaven. He also distinguished himself as a painter of landscapes, which he embellished with figures representing pastoral or bacchanalian subjects, which he painted in the style of Benedetto Castiglione and Giulio Carpioni. He died at Bergamo in 1724. [Zani places his birth in 1637, and his death in 1711.]

RAGOT, FRANCIS, a French engraver, born at Bagnolet in 1641. He engraved some plates after Simon Vouet and Charles Le Brun; but he is chiefly distinguished for his ability in copying the prints engraved by Bolswert, Pontius, and Vorstermans, after the works of *Rubens* and *Vandyck*. He executed about forty of these copies with such accuracy and precision, that they have been mistaken for the originals by inexperienced collectors. He is also said to have engraved a few portraits. [Of these copies Nagler has given a list; they amount to thirty-four.]

[RAHART, FLORENT DELAMERE, a French artist, is incidentally mentioned as a good portrait painter; he was born in 1630, and died in 1718.]

RAIBOLINI, FRANCESCO, sometimes called FRANCESCO FRANCA. This artist was born at Bologna in 1450. In the early part of his life he followed the business of a goldsmith and medallist; and Vasari informs us, that some of his coins were equal to those of the celebrated Caradosso of Milan. At what precise period he commenced the study of painting is not known; but he is said to have received his instruction in the art from Marco Zoppo, when he had already reached the age of virility, and in a few years made such progress, that he was able to compete with the ablest painters of Ferrara and Modena. It is probable that he continued the profession of a goldsmith for some years after he began the practice of painting, as we find several of his works in the churches at Bologna, inscribed *Franciscus Francia Aurifer*, particularly a picture of the Crucifixion, with the Virgin, S. Girolamo, and S. Francesco, in the church of the Annunziata, and the altar-piece of the chapel of the noble family of Bentivogli, in S. Giacomo Maggiore, representing the Virgin and Infant, with several saints, which was painted in 1490. His first style resembled that of Pietro Perugino, in the arrangement of his compositions, the airs of his heads, and the tones of his colouring; and some of his pictures have been ascribed to that master. He afterwards aggrandized his style by studying the works of Andrea Mantegna.

Cavazzoni, who has written a treatise on the pictures at Bologna, would have us to believe that Raffaele himself had profited by the works of Francia, which enabled him to quit the dry manner he had acquired under Perugino; but it is scarcely necessary to remark, in answer to this assertion, that the juvenile performances of Raffaele in S. Severo, at Perugia, already surpassed the best productions of Francesco Francia, as well as those of Pietro Perugino. Vasari reports, that Raffaele having painted his celebrated picture of St. Cecilia, for the church of S. Giovanni in Monte, at Bologna, addressed it, in 1518, to the care of F. Francia, requesting him to correct any defect he might discover in

it, previous to its being fixed in the place for which it was intended; and attributes the death of Francia in that year to the mortification and chagrin he felt at the sight of a performance so superior to every thing he had seen. Malvasia detects the falsity of this statement, by proving that he lived several years after that period, and, in 1522, painted his most celebrated picture of St. Sebastian, which became the model of study to the Caracci and their school. The precise time of his death is not known. [Zani says he died on the 5th of January, 1517, which agrees within a day with the date of the document discovered by J. A. Calvi. According to the old custom of beginning the ecclesiastical and legal year on the 25th of March, this is by the modern mode of reckoning 1518. Malvasia is, therefore, in error. There are two pictures by this master in the English National Gallery. Duchesne classes him among the *miellists*, and ascribes to him a Nativity, a Crucifixion, a Resurrection of Christ, and a Woman with three Men and a Satyr.]

[RAIMBACH, ABRAHAM, a very eminent engraver, was born at London in 1776. His father was a Swiss by birth, but had come to England at an early period of his life, and never left it. After receiving his education at Archbishop Tennison's Library School, he was apprenticed to J. Hall, the engraver, and the first work of the young apprentice was the explanatory key to the engraving of Copley's Death of Chatham, and which, with the picture, hangs now in the National Gallery. After the term of his apprenticeship he entered as a student at the Royal Academy, and took what casual employment he could obtain from the booksellers, and also occupied himself with miniature painting. He found the latter irksome, and abandoned it. The plates he executed for Smirke's and Forster's illustrated edition of the Arabian Nights made known his ability, and were also profitable in a pecuniary point of view. In 1812 he became David Wilkie's engraver, and the first work of that distinguished painter that he transferred to copper was *The Village Politicians*, the next was *The Rent Day*, and these were followed at intervals by *The Cut Finger*, *The Errand Boy*, *Blindman's Buff*, *Disstraining for Rent*, *The Parish Beadle*, and *The Spanish Mother and Child*. Raimbach, it is said, never employed an assistant, but executed the whole of the plates. His prints, after Wilkie, are considered masterly works, and were boldly engraved to enable the publishers to take numerous impressions, and therefore appear somewhat deficient in artistic freedom and delicacy of execution. They are, however, suited to the subjects, and the characters are faithfully maintained. He died in 1843.]

RAIMONDI, MARC ANTONIO. This eminent engraver was born at Bologna in 1487 or 1488, and is generally known in the art by the name of Marc Antonio. He was instructed in design by Francesco Raibolini, called Francia, and probably learned engraving from a goldsmith, as his first attempts in that art were the embellishments of the silver ornaments worn at the time. One of his earliest engravings on copper was a plate from a picture by Francia, representing *Pyramus and Thisbe*, dated in 1502. Vasari reports, that on a visit he made to Venice in search of improvement, he met with the set of thirty-six wooden cuts by Albert Durer, representing the *Life and Passion of Christ*; and was so much pleased with them, that he copied them with great precision on copper, and having affixed the cipher of Albert Durer to them, the prints were

sold in Italy as the originals. The deception having reached the ears of Albert, he complained to the senate of the plagiarism, but could only obtain an order that Marc Antonio should not in future put the monogram of Albert Durer on the copies he might afterwards make from his works. It is most probable that Vasari, with his usual inaccuracy, has mistaken the Life of our Saviour for the Life of the Virgin; as Marc Antonio copied both the sets from the cuts of Albert Durer, to the latter of which he affixed the mark of Albert, and not to the former, as asserted. Marc Antonio soon afterwards quitted Venice and went to Rome, where his talents were not long unnoticed by Raffaele, who not only employed him in engraving from his designs, but is said to have traced the outlines himself on the plates, that the correctness of the drawing might be more perfectly preserved. The first plate he engraved from the design of Raffaele was the Death of Lucretia, which is neatly engraved, but not among his best performances. His next print after that master was the Judgment of Paris, executed in a more bold and spirited style. These were followed by several other plates, which firmly established his reputation; and Raffaele was so perfectly satisfied with the works of this able artist, that he sent several of them as presents to Albert Durer, to whom they were particularly acceptable.

During the life of Raffaele, Giulio Romano, from respect for his master, did not employ the graver of Marc Antonio; but after his death, in 1520, he engaged him to engrave from his designs, and unfortunately for our artist, he was prevailed on to execute the set of indecent subjects for which Aretin composed the verses, which excited the indignation of Pope Clement VII. to such a degree, that he ordered Marc Antonio to be arrested and thrown into prison; and it was with great difficulty the intercession of some of the cardinals, and that of Baccio Bandinelli, procured his liberation. On recovering his liberty, he was desirous of expressing his acknowledgments to Bandinelli for the good offices he had rendered him, and for that purpose he engraved his celebrated print of the Martyrdom of St. Lawrence, after a picture by that painter. In the execution of this fine plate he exerted all his ability, and on its being shown to the Pope, he not only pardoned his offence, but took him under his protection. He was now in full possession of the public esteem, and favoured with the patronage of the great, when he was suddenly deprived of these advantages by the dreadful sacking of Rome by the Spaniards in 1527, in which he was plundered of all he had acquired, and obliged to fly from Rome, and take refuge at Bologna, where he continued occasionally to engrave, until the year 1539, the date of his last print of the Battle of the Lapithæ, after Giulio Romano. He is said by Malvasia to have been assassinated by a Roman nobleman, for having, contrary to his engagement, engraved a second plate from a design by Raffaele, representing the Murder of the Innocents.

Marc Antonio may be regarded as one of the most extraordinary engravers that has appeared in the art. The purity of his outlines, the beautiful character and expression of his heads, and the correct drawing of the extremities, establish his merit as a perfect master of design. In the prints of this eminent artist, which are extremely numerous, great attention should be paid to the different impressions of the plates, which have been greatly retouched and altered by the different printsellers through

whose hands they have passed. The best impressions are without the name of any publisher. After the plates were taken from the stock of Tommaso Barlacchi, they came into the possession of Antonio Salamanca; afterwards they passed through the hands of Antonio Laferri, from thence to Nicholas van Aelst, and, lastly, became the property of Rossi, or de Rubeis, at which time they were almost worn out. The most complete catalogue of the prints of this great artist, which has hitherto appeared, is that of Baron Heineken, to which we refer the reader for more particular information than can be looked for in a work of this nature. The following is as copious a list of his most esteemed prints as our limit will admit of. Several of his plates are without any mark; on others will be found one of the following ciphers, or the tablet:

M. M. M. M. 

PORTRAITS.

Aretin, the poet; inscribed *Petrus Aretinus accerimus, &c.*

A Man wrapped in a cloak, seated near a table, and on the left a pallet with colours. Malvasia calls this the portrait of *Raffaele*.

Charles V. when young; a medallion.

Pope Clement VII.; the same.

SUBJECTS OF THE OLD AND NEW TESTAMENT.

Adam and Eve; after *Raffaele*. This print has been copied by Mr. Strutt, and is placed as the title to the second volume of his Dictionary of Engravers.

Adam and Eve driven from Paradise; after the painting by *M. Angelo* in the Sistine chapel.

Noah sacrificing after leaving the Ark; after *Raffaele*.

God appearing to Noah; after *Raffaele*.

God appearing to Isaac; after the same.

Joseph and Potiphar's wife; after the same.

David cutting off the Head of Goliath; after the same.

David taking up the Head of Goliath; after the same; very scarce.

The Nativity, or Adoration of the Shepherds; after *Francia*.

The Murder of the Innocents; after *Raffaele*. He engraved this subject a second time, and has added in the second plate, towards the right of the print, a small pointed tree, resembling a yew tree, called in Italian *la feleitta*, and in French *la fougere*, or *le chicot*. The latter is considered the better print, and it is scarce.

The Holy Family. The Virgin is seated, holding the infant Jesus on her lap, with St. John before him, and St. Joseph appearing behind; after the same. This print is usually called *The Virgin with the long thigh*.

The Virgin seated, with St. Elisabeth and St. John, to whom the infant Christ is giving the benediction. A large palm tree is seen in the back-ground, on which account the print is known by the appellation of *The Virgin of the Palm*; after the same.

The Virgin seated near a cradle, presenting the infant Jesus to St. Anne. Behind is an old woman with her arms extended, as if in admiration; after the same; called *The Virgin of the Cradle*.

The Virgin seated on a chair, embracing the infant Jesus; after the same.

The Virgin holding the Infant, and reading; after the same.

The Holy Family; after the painting by *M. Angelo* in the Sistine chapel.

The Virgin and infant Jesus, to whom Tobit, accompanied by an Angel, is presenting a fish. On the other side is St. Joseph reading in a book; after *Raffaele*.

The Virgin in the Clouds, holding the infant Jesus; after the same. Agostino Caracci, having got possession of this plate, retouched it, and added two beautiful heads of cherubim.

A set of seventeen plates of the Life of the Virgin; copied from the wooden cuts by *Albert Durer*, with the monogram of that artist; and on the last plate the cipher of Marc Antonio.

Thirty-six plates of the Life and Passion of our Saviour, copied in imitation of the wooden cuts by *Albert Durer*, but without the mark of that master.

Christ seated between two columns, upon the steps, with the Virgin and Mary Magdalene; *after Raffaele*; called *The Virgin with the Steps*.

Mary Magdalene at the feet of Christ, in the house of Simon the Pharisee; *after the same*.

The Last Supper; *after the same*; called *La piece des pieds*.

The taking down from the Cross; *after the same*.

The dead Christ laid on the Sepulchre, with the Virgin with her arms extended, and in the deepest affliction; *after the same*.

The same composition, in which the Virgin appears younger, and has one of her arms naked, called *The Virgin with the naked arm*.

The dead Christ, with his head on the knees of the Virgin, with the holy women and two of the disciples, with Nicodemus; *after the same*.

Jesus Christ, with a glory, between the Virgin and St. John, and below, St. Paul and St. Catherine; *after the same*. This print is called *The Five Saints*.

The Death of Ananias; *after the same*.

Elymas, the Sorcerer, struck blind; *after the same*.

St. Paul preaching at Athens; *after the same*.

The three last are the subjects of three of the cartoons.

St. Cecilia, with Mary Magdalene, St. Paul, and two other saints; *after the same*. The best impressions of this plate have a strong shadow on the neck of St. Cecilia, resembling a necklace, on which account it is called *The St. Cecilia with the Necklace*. In the inferior impressions the shadow is more feeble.

The Martyrdom of St. Felicitas; *after Raffaele*.

St. Catherine holding the Palm of Martyrdom; *after Francia*.

St. Catherine and St. Lucia; *after the same*.

St. Martha holding the Palm of Martyrdom; *after the same*.

The Martyrdom of St. Lawrence; called by the Italians *La graticola di S. Lorenzo*; *after Baccio Bandinelli*.

A set of thirteen plates of Christ and the Apostles; *after Raffaele*.

HISTORICAL AND OTHER SUBJECTS.

The four heroes, Curtius, Horatius, Scipio Africanus, and Titus Vespasian; supposed to have been among his first attempts on copper.

The books of the Sibyls put into the tomb of Numa Pompilius; *after Raffaele*.

The Rape of Helen; *after the same*.

Aeneas saving his father Anchises from the burning of Troy, preceded by Ascanius; *after the same*.

Venus appearing to Aeneas in the form of a Huntress; *after the same*.

The Death of Dido; *after the same*.

The Death of Lucretia; *after the same*.

The Battle of the Sabre; *after the same*. The same subject was engraved by Agostino Veneziano, called *de Musis*.

SUBJECTS OF THE FABLE.

Three of the Angels of the Farnesina; *after Raffaele*; representing Jupiter caressing Cupid, Cupid and the Graces, and Mercury descending to earth from Olympus.

The Judgment of Paris; *after the same*.

Mars, Venus, and Cupid; *after Montegna*.

Vulcan, Venus, and Cupid; *after Raffaele*.

Apollo resting on the shepherd Hyacinth, accompanied by Cupid; inscribed 1506. *Æ*. 19.

The Triumph of Galatea; *after the same*. The best impressions are without any name, the worst have the names of Van Aelst and Rossi.

Mount Parnassus; *after the same*.

Heracles strangling Anteus; after a design by some attributed to *Raffaele*, by others, to *M. Angelo*.

The Battle of the Lapithæ; *after Giulio Romano*. 1539.

Pyramus and Thisbe; *after F. Francia*, supposed to be his first engraving on copper.

The two Sibyls; *after Raffaele*.

Neptune rising from the Sea, to calm the tempest in which Aeneas and his companions were shipwrecked. It is surrounded by a border, in which are nine compartments, containing subjects taken from the *Æneid*.

The Pest, called *Il Morbetto*; *after Raffaele*.

[Notwithstanding the length of this article, the inquirer is recommended to peruse Bartsch, Peintre

Graveur, tom. xiv., the whole of which is devoted to an account of this artist and a catalogue raisonné of his works, and those of his two principal scholars, Agostino Veneziano, and Marco da Ravenna. See also note 3, vol. xvi. parte 1. of Zani's Enciclopedia Metodica.]

RAINIERI, FRANCESCO-[MARIA, called Lo SCHIVENOGLIA.] This artist was born at Mantua about the year 1680. He was a scholar of Giovanni Canti, and painted similar subjects, representing landscapes and battle-pieces. His pictures are little inferior to those of his instructor; if they are less vigorously coloured, his figures are usually better drawn. He died in 1758.

[RAM, JAN DE, a Dutch engraver, who was born about 1680, and was a scholar of Romeyn de Hooghe. He worked for the booksellers, and his prints are numerous in Dutch publications. He is more free, learned, and correct than his instructor. He also engraved in mezzotint, of which there is a specimen in a portrait of Christian V., king of Denmark. The time of his death is not mentioned.]

RAMA, CAMILLO. According to Orlandi, this painter was a native of Brescia, and flourished about the year 1622. He was a disciple of the younger Palma, and painted several altar-pieces and other considerable works for the public edifices of his native city, which prove him to have been an able follower of the style of his instructor. In the refectory of the Carmelites is an admired picture by this master; and in the churches of S. Giosseffo and S. Francesco there are several of his performances, which are deservedly esteemed.

RAMBALDI, CARLO [ANTONIO.] This painter was born at Bologna in 1680, and was a scholar of Domenico Viani. He painted history with some reputation, and there are several of his pictures in the churches at Bologna, which are not without considerable merit. The most worthy of notice are the Death of St. Joseph, in the church of S. Gregorio; the Visitation, in S. Giuseppe; and his picture of St. Francis Xavier, in S. Lucia. He died in 1717.

[RAMBERG, JOHN HENRY, an historical and portrait painter, and engraver, was a native of Hanover, born in 1763, and came early to England. He was a scholar of Sir Joshua Reynolds, and made great progress under his instruction. He painted many subjects for book illustrations, and was one of the artists employed by Boydell on his Shakspeare. He was patronized by the royal family, and painted for the Prince of Wales at Carlton House; he was of course a member of the Royal Academy. He visited Italy, France, Holland, and Germany, and left proofs of his talents in each. His works, however, seldom appear; among those he painted in England, that of The cross-gartered Malvolio, from Shakspeare's play of Twelfth Night, is, perhaps, the best known. He also engraved a great number of pieces in aquatint and the chalk manner; and twenty allegorical subjects, entitled Genius, Imagination, and Fancies, in lithography, from the designs of the Princess of Hesse Homberg, the Princess Royal of England, which were printed at Hanover in 1834, to which place he had returned, and probably died there in 1840.]

RAMELLI, PADRE FELICE. According to Orlandi, this artist was born at Asti, in the Piedmontese, in 1666, and was a scholar of Padre Danese Rho. He became a celebrated painter of historical subjects and portraits in miniature, and resided the greater part of his life at Rome, where he became an ecclesiastic, and was made a canon of S. Giovanni

Laterano. The king of Sardinia invited him to his court, where he was for some time employed in painting the portraits of the most celebrated painters, many of which he copied from the originals, painted by themselves in the Florentine Gallery. He died in 1740.

RAMENGI, BARTOLOMEO. See BAGNACAVALLIO.

[RAMIREZ, GERONIMO, a painter of Seville, and a disciple of Roélas, flourished about the middle of the 17th century. In the church of the hospital de la Sangre was a beautiful picture, signed with his name, representing the pope surrounded by cardinals and other personages.]

[RAMIREZ, FELIPE, probably a relation of Geronimo, flourished at the same period. He painted hunting-pieces, dead game, birds, and various other subjects. He was a correct designer, and understood the figure, as may be seen in his picture of the Martyrdom of St. Stephen. His pictures of still-life are distinguished by their truth and freshness; and his pictures generally were held in much esteem by amateurs.]

RAMIREZ, JOSEF, a Spanish painter, born at Valencia about the year 1626. He was a scholar of Geronimo de Espinosa, and painted history in the style of his master. Palomino mentions, as his most esteemed performances, his works in the convent of San Phelipe Neri, particularly his picture of Nuestra Sennora de la Luz. He died at Valencia in 1686. [According to Bermudez he was born in 1624, and died in 1692. He was a learned ecclesiastic, and wrote the Life of San Phelipe Neri.]

[RAMIREZ, JUAN, a Spanish portrait painter, who lived about the middle of the 16th century. A great number of his portraits existed at Seville. Of his other works there are no vestiges, though it is supposed that being employed in the chapel of St. Christopher, and other places of note, he must have been an artist of considerable talent.]

RAMSAY, ALLAN. This artist was the son of Allan Ramsay, the author of the admired pastoral drama of the Gentle Shepherd, and was born at Edinburgh in 1709, [others say, in 1713.] After learning the elements of design he went to Italy, where he was first a scholar of Solimene, and afterwards of Imperiale. He did not, however, long prosecute his studies in historical painting, but devoted himself entirely to portraits. On his return from Italy he established himself for some time at Edinburgh, but afterwards settled in London, where he met with very flattering success. He was introduced by Lord Bute to the Prince of Wales, [afterwards George III.,] whose portrait he twice painted; and on the death of Mr. Shakelton, in 1767, was appointed principal painter to the crown. Without reaching the highest rank in his profession, he painted portraits with considerable reputation. In a pamphlet [by Rouquet] entitled *The present State of the Arts in England*, published in 1755, this artist is thus mentioned: "Ramsay is an able painter, who, acknowledging no other guide than nature, brought a rational taste with him from Italy: he showed even in his portraits that just steady spirit which he so agreeably displays in his conversation." He died in 1784. [He painted a great number of full-length portraits of George III. and of Queen Charlotte, sitting in state, in which he was assisted by his pupil Philip Reinagle.]

RANC, JOHN, a French portrait painter, born at Montpellier in 1674. He was a scholar of Hyacinth Rigaud, whose style he followed with considerable

success. M. D'Argenville relates the following anecdote respecting this artist, which places in a whimsical point of view the mortification which artists practising that branch are too often condemned to experience, from the ignorance and caprice of pretended judges. Having painted the portrait of a gentleman, in which he had exerted all his art, the friends of the party persisted in declaring that it was no way like him. Piqued at their obstinate condemnation of his performance, Ranc promised to alter it, and having prevailed on his sitter to co-operate with him in the stratagem, he prepared a similar cloth, and having cut a hole to admit the head, he requested his model to place himself behind the canvass. The critics were sent for to examine the amended portrait, which they persevered in declaring was not yet like him, when the head answered, "You must be mistaken, gentlemen, 'tis I myself." M. de la Motte has introduced this adventure into his fables. In 1724 he was invited to the court of Spain, and was appointed principal painter to the king. He painted the Royal Family, and also the King and Queen of Portugal, and died at Madrid in 1735.

RANDA, ANTONIO, was a native of Bologna, and was first a scholar of Guido, but afterwards studied under Lucio Massari. He became of sufficient celebrity to be taken under the protection of the Duke of Modena, who appointed him his painter in the year 1614. His works are chiefly to be seen in the churches at Bologna and Ferrara. In the latter city, in the church of S. Stefano, is a picture by him representing S. Filippo Neri, and the great altar-piece of the church of S. Libera is by this master, representing the Virgin Mary, with the infant Saviour and St. Francis. [He died in 1650.]

RANDON, JOHN. By this engraver, who resided at Rome about the year 1710, we have several plates of the antique and modern statues, for the collection published by Rossi; with several other subjects, *after Passebon*, and other masters. [He was living in 1755.]

RANSONETTE, NICHOLAS, a modern French engraver, born at Paris in 1753. He has engraved several fabulous subjects, *after Gabriel de St. Aubin*, and other masters. We have also the following prints by him:

The new Palais-Royal at Paris.

A View of the new Palace of Justice.

The Rival Seducer; *from his own design.*

The Lover Revenged; *from the same.*

Cupid and Psyche; *after Raffaele.*

Italian Amusements; *after Watteau.*

[Diana of Poitiers; *after L. Penni.*

Agnes Sorel; *after the same.*

The Dream of Voltaire; *after St. Aubin.*

Nostradamus showing Mary de Medicis the throne of the Bourbons.

He died in 1810.]

RAOUX, JOHN, a French painter, born at Montpellier in 1677. He was a scholar of Bon Boulongne, and having obtained the prize at the Academy, was sent to Italy with the king's pension. Although his studies were directed to historical painting, and he was on his return from Italy received into the Academy in that character, he afterwards attached himself principally to fancy subjects and portraits. He is said to have been in England, where he was patronized by Sir Andrew Fontaine. His historical works are his picture of Telemachus in the Island of Calypso, which has been engraved by Beauvarlet, and Venus reposing, of which there is a print by J. Daulle. He died at Paris in 1734.

RAPHAEL. See RAFFAELLE.

[**RAPHON**, or **RAPHOHN**, **JOHANN**, a German historical painter, who flourished in the 15th and 16th centuries. It is said that he was a scholar of Albert Durer, and that he died in the same year, 1528, as his master. There are two pictures known by him, both signed with his name, and bearing the dates 1499 and 1508. The latter picture is in the cathedral of Halberstadt; it consists of a centre and wings, or shutters. In the middle is represented the Crucifixion; on the interiors of the wings the Annunciation, the Adoration of the Shepherds and Magi, and the Presentation in the Temple; on the exteriors, figures of Saints. The composition of the central picture is somewhat overcharged; and the heads are distinguished rather by their energy and individuality than by the expression of that inward feeling by which they might be supposed to be affected at the moment. Another altar-piece, of a Crucifixion, with saints on the wings, said to be by him, is in the library of the university at Gottingen. **M. Hausmann** of Hanover possesses two wings of a fourth altar-piece; and, as curiosity is awakened, it is probable that more will be discovered. At present this seems to be all that is known of him, or his history.]

RATHBONE, **JOHN**. This artist was a native of Cheshire, and was born about the year 1750. Without the help of an instructor he acquired a respectable talent as a landscape painter, and his pictures were frequently embellished with figures by **Ibbeston**, **Anderson**, and other contemporary artists. He died in 1807.

RATTI, **GIO. AGOSTINO**. This painter was born at Savona in 1699. He went early in life to Rome, where he frequented the school of **Benedetto Luti**. He occasionally painted historical subjects, of which the most deserving of notice are his pictures of the life of **St. John the Baptist**, in the church of **S. Giovanni**, at Savona, of which the Decollation is much admired. But his principal merit was in painting theatrical decorations and caricatures, in which he discovered great ingenuity and invention, and in that branch nearly equalled the celebrated **Ghezzi**. He died at Genoa in 1775.

RAVENET, **SIMON FRANCIS**, a French engraver, born at Paris in 1706. After practising the art with considerable reputation in his native country, he came to England, and settled in London about the year 1750, and engraved several plates, which justly entitle him to the rank of an eminent artist. He gave both colour and brilliancy to his engravings, and finished them with great precision. He engraved a variety of historical subjects and portraits, among which are the following:

PORTRAITS.

George I.
George II.; *after Mercier.*
Lord Camden; *after Reynolds.*
Alexander Pope, Poet.
James Thomson, Poet.
David Hume, Historian.
Mr. Garrick and **Miss Bellamy**, in **Romeo** and **Juliet**;
after B. Wilson.

VARIOUS SUBJECTS.

The Emblem of Human Life; *after Titian*; **Crozat** collection.
Venus and **Adonis**; *after P. Veronese*; the same.
The Adoration of the Shepherds; *after D. Feti*; the same.
Painting and Design; *after Guido.*
The Virgin, with the infant **Jesus** sleeping; *after the same.*
Charity; *after Carlo Cignani.*
The Arcadian Shepherds; *after N. Poussin.*

Sophonisba receiving the Nuptial Present; *after L. Giordano.*
The Death of **Seneca**; *after the same.*
Tobias's Nuptial Night; *after Le Sueur.*
Tobit Anointing his Father's Eyes; *after Ag. Caracci.*
The Lord of the Vineyard; *after Rembrandt.*
The Prodigal Son; *after Sal. Rosa.*
Phryne tempting **Xenocrates**; *after the same.*
The Return of the Prodigal Son; *after Guercino.*
Lucretia deploring her Fate; *after Cazali.*
Gumbilda, Empress of Germany, acquitted of a charge of adultery; *after the same.*

He died in 1774. [**Zani** and **Basan** say he was born in 1721, and **Rost** says in 1707. He was a scholar of **Ph. le Bas**, but most of his works were executed in England. He was much employed by **Boydell**, as appears by his publications.]

RAVENET, **SIMON** [**FRANCIS**,] was the son of the preceding artist, born in London about the year 1755, [according to others in 1749,] and was instructed by his father in the art of engraving. He afterwards visited Paris, where he studied painting for a short time under **Francis Boucher**. On leaving that master he went to Italy, and settled at Parma, where he undertook the hardy enterprise of engraving and publishing plates from all the works of **Coreggio**, which were in that city. This arduous undertaking occupied him from 1779 till 1785, in which time he engraved the following prints:

A set of twelve plates of the Cupola of the Cathedral.
A set of plates of the Dome of **S. Giovanni**.
The **Madonna della Scodella**.
The **Madonna della Scala**.
La Santissima Nonziata.
The **Madonna Incoronata**.
Christ bearing his Cross.
The Descent from the Cross.
The celebrated **St. Jerome**.
The **Martyrdom** of **St. Placid**.—[All of them *after Coreggio*.]

We have also by him the two following prints:

Jupiter and **Antiope**; *after Rubens.*
Theseus lifting the Stone; *after N. Poussin.*

[He was living in 1813.]

RAVENNÀ, **MARCO DA**, an eminent Italian engraver, born at Ravenna about the year 1496. The reputation which **Marc Antonio Ramondi** acquired at Rome, drew many young artists thither, to study under him; and of the number was **Marco da Ravenna**, who was his disciple at the same time with **Agostino de Musis**, called **Veneziano**. Ravenna imitated with precision the bolder style of engraving practised by his master, but was not equally successful when he attempted to follow him in his neatest and most finished works. He handled the graver with more freedom than his fellow student **Veneziano**, though he was inferior to him in clearness and accuracy. The usual mark of this artist is a cipher, composed of an **R.** and **S.**

joined together thus, **RS**, which has been the occasion of several mistakes, not only with respect to his works, but with respect to himself, and has led several authors to suppose that there were two **Ravennas**, the one named **Marco**, and the other **Silvestro**; and they have been confirmed in this opinion by the declaration of **Vasari**, who tells us, that **Marco da Ravignano**, for so he writes the name, marked his plates with an **M.** and an **R.**, which in some few instances he did. Those who do not suppose there were two **Ravennas**, have imagined that these two letters were designed for **Raffaello Sanzio**, and placed upon the plate to denote that it was taken from a design by that master. This opinion; however, is easily confuted, for the same mark is

found on the print of the Murder of the Innocents, after *Baccio Bandinelli*, which, of course, cannot refer to Raffaele. It should certainly be interpreted *Ravenna*, or, as Vasari writes his name, *Ravignano*, *sculpsit*. He sometimes marked his plates with an R. without the S., and sometimes with a monogram formed of an M. and an R. thus **MR**. The following are his principal prints:

SACRED SUBJECTS.

A set of twelve plates of subjects from the Bible; after the paintings in the Vatican, from the designs of *Raffaele*.

The Murder of the Innocents; after *Baccio Bandinelli*.

The Transfiguration; after *Raffaele*.

The Last Supper; after the same. The same is engraved by *M. Antonio*.

The Holy Family; after the same; engraved also by *M. Antonio*; called *The Virgin with the long thigh*.

The Virgin Mary holding the infant Jesus, seated on a pedestal, with St. Joseph; after *Polidoro di Caravaggio*.

A set of thirteen plates of Christ and the Apostles; after *Raffaele*. The same were engraved by *M. Antonio*.

St. Michael discomfiting the Evil Spirit; after the same.

SUBJECTS AFTER VARIOUS MASTERS.

The Remembrance of Death; an emblematical subject, in which a figure of Death is represented holding a book, surrounded by several emaciated figures; after *Baccio Bandinelli*. The same subject, with variations, was engraved by *Agostino Veneziano*.

A Bacchanal subject, represented by children; after *Giulio Romano*.

The Rape of Helen; after *Raffaele*.

Venus quitting Juno and Ceres; after the same.

Two plates, the Interview between Scipio and Hannibal, and the Victory of Scipio; after *Giulio Romano*.

The Triumph of Galatea; after *Raffaele*. Engraved also by *M. Antonio*.

The Assembly of the Gods; after the same.

Venus on the water, seated on a shell; after the same.

Venus seated under a tree, taking a thorn from her foot, called *The Venus with the Rabbit*.

Polyphemus pursuing Galatea; after *Raffaele*.

Galatea seated on a shell, flying from Polyphemus; after the same.

Jupiter and Antiope; without the name of the painter.

The Laocoon; after the antique statue. To this plate he has affixed his name nearly at length, *MERCUS RAVENAS*.

[To elucidate the questions regarding Marco da Ravenna would require a dissertation too extensive for this Dictionary, nor would it, perhaps, interest the general reader if it were done. The experienced collector does not require it; he knows that Zani, in his *Enciclopedia Metodica*, parte prima, vol. xvi., and parte seconda, vol. v., has laboured at it *con amore*; and that Bartsch, *Peintre Graveur*, tom. xiv., with his usual critical acumen, has examined all the evidence of Zani, and placed the subject in as clear a light as will ever, probably, be brought to bear upon it. To those works, therefore, the inquirer should have recourse, to clear up the difficulties that will assuredly present themselves to him, if he is a young amateur. His family name was *Dente*, he should therefore be called *MARCO DENTE DA RAVENNA*. Of *Silvestro*, *Simone*, and *Severo da Ravenna* nothing need be said here, as their names and claims, real or supposed, are discussed by the acute writers already referred to.]

RAVESTEYN, HUBERT VAN. This artist was born at Dort in 1647. It is to be regretted that his talents were not employed in subjects more worthy of his uncommon ability. His pictures generally represent the interiors of slaughter-houses, butchers-shops, and objects even more disgusting. He sometimes represented the insides of peasants' kitchens, and stables, which he treated with a cap-

tivating intelligence of the chiaro-scuro, and in which every object is designed and touched with infinite nature and effect. Some of his pictures, in point of colour and light and shadow, remind us of the admirable production of his fellow citizen, *Albert Cuyp*. [According to *Immerzeel* he was born in 1640; the date of his death is not recorded.]

RAVESTEYN, JOHN VAN, a celebrated portrait painter, born at the Hague about the year 1580. It is not known by whom he was instructed; but he has not been surpassed in the particular branch of the art which he practised, by any of his countrymen, if we except *Rembrandt* and *Vander Helst*. Independent of the individual portraits by this painter, which are found in the private collections in Holland, there are two large pictures by him in the hall of the Company of Archers at the Hague, which establish his reputation as one of the ablest artists of the Dutch school. In one of them he has represented the portraits of the officers and principal members of the society, as large as life. The figures, as well as the heads, are correctly drawn and finely coloured. It is dated in 1616. The other represents an assembly of the magistrates of the Hague seated at a table; the figures, consisting of twenty-six, are admirably grouped, and the accessories which accompany them are drawn and painted with great spirit and effect. The heads are full of dignity and expression, and the whole exhibits an appearance of truth and nature that have seldom been surpassed. It was painted in 1618. In the town-house is another picture by *Ravesteyn*, representing the burgomasters in office, in 1636. He must have lived to an advanced age, as he was at the head of the forty-eight artists, who, in 1655, presented a petition to be separated as a society from the company of house painters. [According to *Immerzeel* he was born in 1572, and died in 1657.]

RAVESTEYN, ARNOLD VAN. This artist was the son of *John van Ravesteyn*, and was born at the Hague in 1615. He was instructed in the art by his father, and became a reputable painter of portraits. Although his merit in that branch did not equal that of his father, he was considered superior to any other portrait painter of his time, and was chosen chief of the Society of Artists at the Hague, in 1661. [He died in 1676.]

RAVESTEYN, NICHOLAS VAN. This painter was born at Bommel in 1661. He was the son of *Henry Ravesteyn*, a painter little known, who intended him for one of the learned professions, but his father dying before he had finished his studies, he turned his thoughts to painting, having already been instructed in the rudiments of design. He was first a scholar of *William Doudyns*, at the Hague, but his genius leading him to portrait painting, he became a disciple of *John de Baan*, who was at that time in high repute; on leaving that master he established himself in his native town, where he immediately fell into very extensive practice. The principal persons of the neighbourhood sat to him. In 1694 he was invited to the court of *Kuilenberg*, to paint the portrait of the Prince of *Waldeck*. He also occasionally painted historical and emblematical subjects, of which *M. Descamps* particularly notices four pictures representing the four quarters of the world. He died in 1750. [It was the portrait of the Princess of *Waldeck* that he went to *Kuilenberg* to paint, after her death; and succeeded in doing that satisfactorily, which no painter could accomplish during her life.]

RAWLINS, J. This artist is mentioned by *Mr.*

Strutt as an engraver of portraits and frontispieces for books. He flourished about the year 1760.

RAYMOND, JOHN, a French engraver, born at Paris about the year 1695. He executed a few plates with the graver, in a bold, clear style, for the Crozat collection. His drawing is tolerably correct, though formal and stiff; among others, we have the following prints by him:

The Holy Family; a circular plate; *after Raffaele*.
The Entombing of Christ; *after Taddeo Zuccaro*.
The Miracle of the Manna; *after Romanelli*.

RAZZI, CAVALIERE GIOVANNI ANTONIO, called IL SODOMA. This painter was born at Vercelli, in the Piedmontese, about the year 1479. According to Vasari, he was instructed in design by Giacomo dalle Fonte, but he chiefly formed his principles by an attentive study of the works of Lionardo da Vinci, whose style is discernible in all his productions. Among his earliest performances were the pictures he painted in 1502, at Monte Oliveto, representing the history of S. Benedetto. He visited Rome in the pontificate of Julius II., and was employed in the Vatican; but his works, with those of several other artists, were defaced, to make way for the frescoes of Raffaele. He was also engaged by Agostino Chigi to ornament the apartments of the Farnesina, where he painted in fresco some pictures of the History of Alexander of Macedon, of which the most admired is his Marriage with Roxana. Though inferior to Lionardo in the beauty of his heads, and in the elegance and nobleness of his forms, he exhibits much of the breadth of his chiaro-scuro, and nearly equals him in perspective. His best works are those he painted at Siena, after his return from Rome, in which he evinced the advantage he had derived from his studies in that capital. His picture of the Adoration of the Magi, in the church of S. Agostino, approaches to the dignity and expression of da Vinci. His Flagellation, at the Franciscans, partakes of the grandeur of M. Angelo Buonaroti, and he appears to have imitated the grace and beauty of Raffaele, in his picture of S. Caterini di Siena, in a chapel in the church of S. Domenico. He died in 1554.

[There seems to be an error in the appellation given to this artist of *Il Sodoma*; Padre della Valle, in Lettere Senesi, has given the epigraph on a picture by Razzi, which runs thus: *Ad honorem Virginis Mariae Jo. Antonius . . . SODONA Eques, et Comes Palatinus faciebat* 1538. Sarnelli, in the Guide to Naples, speaking of another picture by him, says, *Opera di Gio. Antonio da Vercelli, Cavaliere dello Sprone d'oro, illustre Pittore, che fiori nel* 1510. Whatever the meaning of *Sodoma* may be, it was easy to fall into a mistake in transcribing it, and the error, being once committed, it was implicitly followed by other writers, who, content with a word of which they knew the meaning, did not trouble themselves to inquire into the propriety of the application.]

READ, CATHERINE. According to Edwards, this lady possessed a considerable reputation as a painter of portraits, both in oil and in crayons. About the year 1770 she went to the East Indies, where she resided a few years. On her return to England, she continued to exercise her talents with great respectability until her death, which happened about the year 1786. There are several mezzotint prints after her portraits.

READ, RICHARD, an English engraver in mezzotint and in the crayon manner, who flourished

about the year 1780. Among other prints by him we have the following:

Moses saved from the Nile; *after Le Sueur*.
A Portrait of a Dutch Lady; *after Rembrandt*.
Mary, Queen of Scots, resigning her crown in favour of her son; *after G. Hamilton*.

RECCO, CAVALIERE GIUSEPPE. This painter was born at Naples in 1634, and was a scholar of Aniello Falcone. He particularly excelled in painting huntings, dead game, fish, and similar subjects. His pictures are found in the best collections at Naples. He was invited to the court of Madrid, at the time when Luca Giordano flourished there, where his pictures were held in the highest estimation. He died at Naples in 1695.

[RECHBERGER, FRANZ, a very eminent designer, etcher, and landscape painter, was born at Vienna in 1771, and was a scholar of F. Brandt at the same time as Martin von Molitor, with whom he afterwards continued to practise. His landscapes are designed after nature; his etchings are spirited and beautiful, and rank with the choicest of modern times. In general they represent wild, romantic scenery, richly ornamented with trees, or frowning with rocks, in the style of Jacob Ruisdael, or Albert van Everdingen. He also etched a number of landscapes from paintings, or drawings, by Dietrich. The care of the fine collection of prints formerly belonging to Count Fries was confided to him, and he was also keeper of the prints and drawings of the Archduke Charles at Vienna. His etchings are marked F. R., which has occasioned them to be sometimes erroneously attributed to Frederic Rehberg, a contemporary artist, but in a different department, whose works are historical, and belong rather to the Roman school. Rechberger was living in 1842. Nagler has specified 76 etchings by him, and several variations.]

RECLAM, FREDERICK. This artist was born at Magdeburg in 1734. After learning the rudiments of design in his native country, he went to Paris, where he became a pupil of J. B. Pierre. In 1755, he visited Rome, and after a residence of seven years in that capital, during which time he was occupied in designing the most interesting views, he established himself at Berlin. He painted landscapes and portraits with considerable success, and died in 1774. We have the following etchings by him:

A set of eight Views in Italy. 1755.
A Landscape, Morning; *after Moucheron*.
The Companion, Evening; *after Dubois*.
Two Views in the Environs of Paris; *from his own designs*.

A View near Rome, with a Waterfall; *the same*.

[Nagler increases the number to twenty-nine.]

RÉDER, CHRISTIAN, was born in Saxony in 1656, and, according to Pascoli, visited Rome about the year 1686, the year in which Buda was taken, and acquired considerable reputation by the pictures he painted of the battles between the Christians and Ottomans, which were well composed, and touched with great spirit. He died in 1729. [He was also called *Leander*. Nagler says nothing of his birth or death; Zani says he was born in 1666, but Fuseli says he died in 1729, at the age of 73, which agrees with the dates given in the text. He visited Venice, Hamburg, England, and Holland, and left pictures in each, either battles or landscapes. Füssli calls him *Reuter*.]

REDI, TOMMASO. This painter was born at Florence in 1665, and after receiving some instruction in his native city he went to Rome, where he frequented the Academy established in that city by

the Grand Duke Cosimo III., which was at that time under the direction of Carlo Maratti and Ciro Ferri. His studies at Rome were prosecuted with considerable success, and on his return to Florence he was employed by the Grand Duke in several works for the Palazzo Pitti. He also painted some pictures for the churches, and other public edifices, and is spoken of as an eminent portrait painter. When the Czar Peter visited Florence, he was particularly struck with the works of Redi, and being desirous of establishing an academy for the promotion of the fine arts at Moscow, made very liberal proposals to that master to prevail on him to undertake the superintendence of it, but his engagements at Florence prevented his accepting the offer. He has the character of being a correct and elegant designer; and his colouring partakes of the suavity of Carlo Maratti. He died at Florence in 1726.

REGGIO, LUCA DA. See FERRARI.

REGILLO, DA PORDENONE. See LICINIO.

REGNARD, VALERIAN, a French engraver, who flourished at Rome about the year 1630. Among other things, he engraved several of the plates for the collection of prints from the antique statues, &c., in the Giustiniani Gallery. He also engraved some plates after the works of *Gio Antonio Lelli, Pomerancio, Agostino Ciampelli, &c.* [He was a scholar of Ph. Thomassin, and was living at Rome in 1650.]

[REGNAULT, JEAN BAPTISTE, an eminent French historical painter, was born at Paris in 1754, and died there in 1809. His pictures are numerous, and consist of historical, poetical, and allegorical subjects, of which Gabet has given a tolerably long list in his *Dictionnaire des Artistes de l'Ecole Française, au XIX^e siècle*, but says that it is confined to those of his principal productions. At his death, in addition to his pictures, he left numerous academical studies, designs, and finished sketches; many of the latter illustrative of Ovid's *Metamorphoses*, and other poets. He was a Chevalier of the order of St. Michael, and of the Legion of Honour; and a Professor of the schools of painting, sculpture, and architecture; he was also a member of the Academy of the Fine Arts.]

REGNE, ———. This artist was a native of France, and flourished about the year 1760. Among other prints he engraved a set of plates of animals, which are neatly executed.

REICH, WENDEL. According to Professor Christ, this artist was an engraver on wood, and flourished at Lyons about the year 1515, where he published several cuts, marked with a W. and an R. joined together. He does not, however, specify any of them. [He was also a bookseller, and lived at Strasbourg in 1540. Bartsch has described a print bearing his cipher, supposed to be by him, in tom. ix. of P. G. p. 170.]

[REINAGLE, PHILIP, a landscape, animal, and panoramic painter, was a scholar of Allan Ramsay, the court painter, but not feeling much predilection for portraiture, he turned his attention to the study of the brute animal, and succeeded to admiration. His pictures of hunting subjects, sporting dogs, particularly the spaniel, shaggy ponies, and dead game, were the best of the day. He studied rather the manner of the old Dutch painters than that of his contemporaries, and was an excellent copier of their works; this should not be lost sight of, as there are many small pictures called Paul Potter, A. van de Velde, Berchem, Karel du Jardin, &c., painted by Philip Reinagle, now called the elder. He assisted Barker in his panoramic Views of

Rome, the Bay of Naples, Florence, Gibraltar, Algeiras Bay, and Paris. The work by which he is best known, and on which his reputation will stand, is "The Sportsman's Cabinet," or correct delineations of the various dogs used in the sports of the field, taken from life, and engraved by John Scott. He was a member of the Royal Academy, and died in 1834.]

[REINAGLE, GEORGE PHILIP, son of Richard Ramsay Reinagle, and grandson of Philip Reinagle, was instructed by his father, and gave early proofs of great talent as a painter of marine subjects. After successfully copying pictures by Everdingen, Backhuysen, and William van de Velde, he accompanied the expedition to Navarino, for the express purpose of giving a representation of the expected action, which he did with great applause. His works are confined to private cabinets, and the masterly style in which they are painted causes regret at the shortness of his career. He died at London in 1833, aged about 33.]

REINER, WENCESLAUS LAURENT. This painter was born at Prague in 1686. His father, Joseph Reiner, was a sculptor of little note, by whom he was instructed in the rudiments of design: but he was more advantaged by the lessons of Peter Brandel, a painter of some reputation. By the assistance of this master, and his studies after nature, he became a painter of some celebrity. His talents were not confined to any particular branch, and he painted with considerable success historical subjects, landscapes, and battles. His best productions, however, were landscapes with cattle, and battle-pieces, in which he resembles the works of Peter van Bloemen. His figures and animals are correctly drawn, and touched with great freedom and spirit. His works are chiefly confined to his own country, where they are found in the best collections. He died in 1743. [Brulliot says he died in 1745, and refers to Dlabacz for a list of his works. The majority of writers say he died in 1743. Balkema has committed three mistakes: *first*, in placing him among the Flemish and Dutch painters; *second*, in saying he was born in 1666; and, *third*, that he died in 1753.]

REINSPERGER, J. C., a German painter and engraver, who flourished about the year 1760. He painted portraits, some of which he has engraved in a coarse, heavy style, nearly as large as life, among which are,

The Empress Dowager, Elizabeth Christiana.
Joseph II., Emperor of Germany.
The Archduke Leopold.

He also engraved a plate of a man playing on the lute, after *Bernardo Strozzi*, called *Prete Genovese*. [His names were *Johann Christopher*. He was born at Nuremberg in 1711, and died in 1780. He was a scholar of Liotard, and practised for some time at Vienna.]

[REITER, REUTER, or REYTER, BARTOLOME, a painter and engraver of Munich, flourished during the first quarter of the 17th century. He was a scholar of Hans Ostendorfer the younger, and, traditionally, one of the best painters of Munich in his time; it is also said that he had many pupils. As there are no examples of his talent as a painter referred to, and not one name of his pupils recorded, his reputation must rest on a few prints, of which Nagler has given a list. The following are the titles, with the varied signatures:

1. Christ holding the Globe in his right hand.

2. Christ seated, crowned with thorns; *Bartlme Reitter* — *Pictor inv. Monachy* 1615.
3. Christ carrying his Cross, group of half-length figures; *Georg Beham inv. Monachii. Bart. Reiter fec.* 1610.
4. Christ exposed to the People; inscribed, *Ecce Homo. Bart. Reiter pictor figur. Monachy* 1612 *fec.*
5. The Holy Family, with St. Francis or St. Jerome, half-figures, a copy *after Palma*, with both monograms.
6. St. Jerome sitting in a Cavern, half-figure, the lion on the left; signed *Bart. Reytter pictor inv. et excud.* There is an impression signed *Bartholome Reuter.*
7. A Nymph sitting on the lap of a Satyr, Cupid at their feet; *Bart. Reiter fec. Monachy* 1610.
8. Venus holding a Mirror, and seated with Cupid under a Tree, half figures; *Georg Becham inv. B. Reytter fec.* 1610.
9. Neptune on a Sea-Horse holding his Trident; *Georg Beham inv. Monachy*, with *Reiter's mark*, and the date 1610.
10. A Child seated on a Skull and blowing Bubbles; *B. R. F. Monachi Zimmermann. Excud.*
- 11—18. Eight prints, a series of naked Children in different positions; marked B. R.]

REITZ, E. This artist was a native of Sweden, and flourished about the year 1700. He engraved several plates of coins and architectural views for a work entitled *Suecia Antiqua et Hodierna*.

REM, MATTHEW, a German engraver, who flourished about the year 1635. According to Professor Christ, he engraved the plates for *L'Architecture de Furtenbach*. He usually marked his prints with the initials of his name.

REMBRANDT, VAN RYN. The family name of this eminent artist was Gerretz, but he acquired the appellation of Rembrandt van Ryn, from his being the son of a miller, who resided on the banks of the Rhine, between Leyderdorp and Leyden, where he was born in 1606. His father, who was in easy circumstances, was desirous of giving him a classical education, preparatory to his pursuing one of the learned professions. But as the genius of his son led him to drawing rather than the study of the classics, he permitted him to follow the bent of his inclination, and placed him as a disciple with Jacob van Zwaanenbergh, at Amsterdam, under whom he studied three years, and his progress in that time was the astonishment of his master. He is said to have afterwards passed some time with Peter Lastman and Jacob Pinas. But he was indebted for his best improvement to the vivacity of his genius, and his attentive observation of nature. She was the oracle he most consulted, his father's mill was his *atelier*, the peasants which frequented it his models, and their manners and conversation the extent of his ideas. He studied the grotesque figure of a Dutch boor, or the rotund contour of the bar-maid of an alehouse, with as much precision as the great artists of Italy have imitated the Apollo of Belvidere, or the Venus of Medicis. These studies were not likely to conduct him to the noble conceptions of Raffaele, but they were still the road to simplicity and nature, which will always lead to certain popularity. Celebrity, sometimes so difficult to acquire, and which is too often refused to merit, unless accompanied by intrigue, made her way to Rembrandt in the obscurity of his mill, and led him to fortune and to fame. He was employed to paint the portraits of the most distinguished personages at Amsterdam; and he at length established himself in that city, where he was immediately loaded with commissions, and his academy was frequented by students of the first respectability. This change of residence and circumstances did not, however, induce him to take leave of the singu-

larity of his habits. He sought for recreation among the lowest orders of the people, and in the amusements of the *cabaret*. Hence his ideas were not more elevated than in the humble retreat from whence they had originated. He still attached himself to an imitation of the lowest nature, with which it was his pleasure to be surrounded, and the capricious fantasy of his mind supplied the place of the beautiful ideal. In the early part of his life he finished his pictures nearly as highly as those of Gerard Douw, but with a more spirited pencil, and a richer tone of colouring. Such are his pictures of the Boat of St. Peter, formerly in the collection of M. Kinloopen; Esther before Ahasuerus; St. John preaching in the Wilderness, and others. He afterwards adopted a greater breadth of light and shadow, and a more commanding facility of touch. It has been asserted, by Mr. de Piles, that Rembrandt visited Venice about the year 1635 or 1636; but he has probably been led into the error, by having seen some of the prints of that artist with the name of Venice, and the above dates, which was one of the many subterfuges practised by Rembrandt, to enhance the value of his copper-plates. It is satisfactorily ascertained by the Dutch biographers, that he never left Amsterdam after his first settling in that city in 1630. Nor is it likely that he would have quitted so advantageous an establishment, for the purpose of travelling for the improvement of his style; as no painter ever so decidedly set at nought the higher characteristics of the art, which distinguish the Italian school, and of which he only spoke in derision. He had collected a great variety of old armour, sabres, flags, and fantastical vestments, which he ironically exhibited to his disciples as his antiques. He now became the most distinguished and the most employed artist of his country, and was not less celebrated for his extraordinary productions as a painter, than for his ingenious and interesting engravings, which were also held in the highest admiration. He continued to practise his art with the most flattering encouragement and success, until the year 1674, when he died at Amsterdam, aged 68.

Though Rembrandt acquired a distinguished reputation by his historical works, he is more deserving of our admiration as a painter of portraits. In the former, his compositions are ignoble, though full of nature and expression; and though he possessed genius and fire, they were never elevated by sentiment or taste. His untutored mind was divested of the resources of history and the fable, and the whimsicality of his habiliments resembled rather the personages of a masquerade, than the characters appropriate to the subject. His figures are remarkable for deformity rather than beauty; and he seems to have courted vulgarity instead of the graces. But the seductive simplicity of his arrangements, the glowing beauty of his colour, and the magic charm of his light and shadow, make us almost lose sight of the misshapen grossness of his forms, and his outrageous invasion of the propriety of costume. Although Rembrandt cannot claim a high rank as a designer, particularly of the naked, his pretensions as a colourist place him among the greatest masters of the art; and in the region of the *chiaro-scuro*, none will dispute his unrivalled dominion. He perfectly understood the different colours which were friendly or inimical to each other; and in the harmony of his tones, perhaps with the exception of Titian, no painter has equalled him. His portraits are faithful transcripts of his models, which he

never attempted to dignify or embellish; but they exhibit so much nature and animation, such truth and force of colouring, that it may be fairly said he has never been surpassed in that particular branch.

Rembrandt van Rhyn holds a distinguished place among the most popular engravers of his country. This extraordinary artist, who owed every thing to nature, has established an epoch in engraving more than any other master. He was the inventor of a process, for which he was indebted entirely to his genius, and which has thrown a charm over his prints that is undescribable. His plates are partly etched, frequently much assisted with the dry point, and occasionally, though rarely, finished with the graver. They evince the most extraordinary facility of hand, and display the most consummate intelligence of the effect of light and shadow. His point, playful and free, sports, if the expression may be allowed, in picturesque disorder, and, by an enchanting negligence, produces, as if by accident, the most surprising effects, which are, however, always regulated by his perfect acquaintance with the principles of the chiaro-scuro. As an engraver, as well as a painter, his most admirable productions are his portraits, which are executed with a *finesse* and expression that are unexampled. For the particular description of the different impressions and variations of his plates, their respective rarity, and consequent value, we cannot do better than refer the collector to the catalogue of his works, first published by Gersaint, at Paris, and P. Yver, at Amsterdam, which was afterwards considerably enlarged by our countryman, Mr. Daulby, and has since been added to in a publication by Adam Bartsch, printed at Vienna in 1797. Our limits will oblige us to confine our list of his prints to those which are esteemed the most interesting :

PORTRAITS OF REMBRANDT, BY HIMSELF.

Rembrandt, with the mouth open. 1630.
The Busts of Rembrandt and his Wife. 1636.
A Bust of Rembrandt; highly finished. 1638.
His Portrait, with a Crayon in his hand.
His Portrait, in a Persian habit. 1654.

There are no less than twenty-seven portraits of Rembrandt by himself.

SUBJECTS OF THE OLD TESTAMENT.

Adam and Eve in Paradise. 1638.
Abraham sending away Hagar. 1637.
Abraham and Isaac. 1645.
Joseph relating his Dream. 1638.
Jacob lamenting the Death of Joseph.
Joseph and Potiphar's Wife. 1634.
The Triumph of Mordecai.
Tobit and the Angel. 1641.

SUBJECTS OF THE NEW TESTAMENT.

The Annunciation to the Shepherds. 1634.
The Adoration of the Shepherds. There are three different impressions of this plate.
The Circumcision; fine.
The Presentation in the Temple. 1630.
The Flight into Egypt. 1658.
Another Flight into Egypt; in the manner of mezzotinto.
The Flight into Egypt; in the style of Elsheimer.
The Holy Family. 1654.
The little Tomb.
The Tribute Money.
Christ driving the Money-changers out of the Temple.
Christ and the Samaritan Woman.
The same subject, with the city of Samaria in the distance. 1634.
The Resurrection of Lazarus. 1642.
The great Resurrection of Lazarus. In the first impressions of this print, which are scarce, the figure running away affrighted is with his head uncovered; in the second, he wears a cap.

Christ healing the Sick; known by the name of *the Hundred Guilders print*.
The great Ecce Homo. 1636.
The Descent from the Cross. 1633.
Christ presented to the People. 1655.
The Crucifixion. 1658.
The Entombing of Christ.
Christ with the Disciples at Emmaus. 1643.
The Good Samaritan. In the first impressions of this plate the tail of the horse is white.
St. Peter and St. John at the Gate of the Temple.
The Baptism of the Eunuch. 1641.
The Death of the Virgin. 1639.

DEVOUT SUBJECTS.

The Stoning of Stephen. 1635.
St. Jerome sitting near the trunk of a Tree. 1654.
St. Jerome kneeling. 1634.
St. Jerome writing in a book. 1648.
St. Jerome; an unfinished plate.
St. Francis praying. 1657; very scarce.

VARIOUS SUBJECTS.

The Hour of Death.
Youth surprised by Death. 1639.
The Marriage of Jason and Creusa. 1648.
The Star of the Kings.
A Lion Hunt.
Another Lion Hunt.
The Blind Bagpiper.
The Spanish Gipsy.
The Rat-killer. 1632.
The Goldsmith.
The Pancake Woman. 1635.
The Jewish Synagogue. 1648.
The Corn-cutter.
The Schoolmaster. 1641.
The Mountebank. 1635.
The Travelling Peasants.
The Jew with the high cap. 1639.
The Astrologer.
The Philosopher.
The Persian. 1632
The Skater.

BEGGARS.

Several small plates of Beggars, men and women; some of which are scarce.
A group of Beggars at the door of a house. 1648.

ACADEMICAL SUBJECTS.

A Student drawing from the model, called the Statue of Pigmalion.
The Bathers. 1631.
The Woman before the Stove. There are four different impressions of this plate.
A Woman with her feet in the water.

LANDSCAPES.

The Bridge of the Burgomaster Six. 1643.
A View of Amsterdam.
The Sportsman.
The three Trees. 1642.
A Landscape, called the Milk Pails.
The Coach Landscape.
View of a Village near the high-road, arched. 1650.
Village with a square Tower, arched. 1650.
A large Landscape, with a Cottage and Barn. 1641.
The companion, a Village is seen in the distance. 1641.
An arched Landscape, with Cattle.
An arched Landscape, with an Obelisk.
Rembrandt's Father's Mill. 1641.
The Goldweaver's Field. 1651.
A Landscape, with a Cow drinking.

PORTRAITS OF MEN.

An old Man with a large beard.
A Man with a Crucifix and a chain. 1641.
J. Antonides Vander Linden, the Professor of Physic.
Janus Silvius, Minister of Amsterdam.
A young Man meditating. 1637.
Manasseh Ben Israel. 1636.
Doctor Faustus.
Renier Hansloo, Minister of the Anabaptists. 1641.
Clement de Jonge, Printseller. 1651.
Abraham France.
The old Haaring.
The young Haaring. 1655.

John Lutma, Goldsmith. 1656.
 John Asselyn, Painter.
 Ephraim Bonus, a Jewish Physician.
 Wtenbogardus; oval. 1635.
 John Cornelius Sylvius.
 The Banker, or Goldweigher. 1639.
 The little Coppenol, the Writing-master.
 The great Coppenol. There are impressions of this plate with the back-ground white, or unfinished, which are very scarce.
 The Advocate Tolling.
 The Burgomaster Six. 1647.

FANCY HEADS OF MEN.

Three Oriental Heads, inscribed *Rembrandt Venetiis*. 1635.
 An old Man with a large beard.
 An old Man bald-headed. 1630.
 A young Man, half-length; in profile.
 Bust of an old Man, with a square beard and a velvet cap. 1637.
 The Turkish Slave.
 The Philosopher, with the hour-glass.

PORTRAITS OF WOMEN.

The great Jewish Bride.
 The little Jewish Bride. 1638.
 Two Portraits of Old Women.
 A young Woman reading. 1634.
 An old Woman with a book. 1634.
 An old Woman in an Oriental dress. 1631.
 Rembrandt's Mother. 1631.
 Rembrandt's Wife.
 An old Woman sleeping.
 An old Woman with spectacles.

A variety of studies and sketches, some of which are scarce, and executed in a charming style.

[The most authentic account of Rembrandt and his works will be found in Mr. C. J. Nieuwenhuys's "Review of the Lives and Works of the most eminent Painters;" in Smith's "Catalogue raisonné," vol. vii. and Supplement; and in Bartsch's and Claussin's Catalogues of his Etchings. The first writer has satisfactorily shown that Rembrandt died in 1665; and has related many interesting particulars of his life unknown to former biographers. In Smith's catalogue will be found descriptions of about 640 pictures by Rembrandt, with an account of the public galleries and private cabinets in which they were located at the time of the publication of the book; together with a copious list of his drawings and etchings. Mr. Nieuwenhuys has remarked, "Although some have pretended that he ought to have studied the *antique*, it is not less true that he was by no means deficient on that point; for it is known that he purchased, at a high price, casts from antique marbles, paintings, drawings, and engravings, by the most excellent Italian masters, to assist him in his studies, and which are mentioned in the inventory of his goods when seized for debt." The following extracts from that inventory establishes the fact:

A Head, by *Raphael Urbino*.
 The Virgin Mary, by the same.
 A book containing prints; after *Raphael*.
 Another containing prints; after the same.
 Another, with valuable prints; ditto.
 Another, full of the works of *M. A. Buonaroti*.
 Another, with fine impressions, after *Raphael Urbino*.
 A large picture of the Samaritan Woman, by *Giorgione*.
 Two copies of pictures; after *A. Caracci*.
 The valuable book of *Andrea Mantegna*.
 A very large book, with almost all the printed impressions from *Titian*.
 Ditto, with models of *Raphael*, *A. Caracci*, and *Giulio Bonasone*.
 A book full of Drawings of all the *Roman Edifices*, and Views by the most celebrated masters.
 Ditto, of Engravings; after *Vanni, Baroccio*, and others.
 Three books full of prints, by *Tempesta*.
 A book full of prints, by *Annibal, Agostino*, and *Lodovico Caracci*; *Guido*, and *Spagnoletto*.

A parcel of drawings from the antique, by *Rembrandt*.
 A Child, by *M. A. Buonaroti* (probably a model).
 And a variety of Casts from the antique.

After this display it cannot be said that Rembrandt did not study the ancient masters, nor "that he set at nought the higher characteristics of the art which distinguish the Italian school, and spoke of them only in derision." Whatever his practice, he certainly knew their value, and availed himself of their beauties in his compositions, though disguised in his forms. There are eight pictures by him in the National Gallery; and the country is very rich in his works.]

REMSHARD, CHARLES. According to Professor Christ, this engraver resided at Augsburg in 1700, when he published his dictionary of monograms. He marked his plates with the initials C. R. [According to Zani, he was born in 1678, and died in 1755. His mark appears on some etchings of architecture after *Paul Decker*. Nagler mentions several others by him, some of which are copies from previous engravings.]

RENANTO, J. This artist is mentioned by Mr. Strutt as the engraver of a wooden cut representing the Wise Men's Offering. It is very indifferently executed.

RENARD, J., a French engraver, who resided at Paris about the year 1710. He executed part of the plates for the collection of views of the palace and park at Versailles.

RENARD, SIMON DE ST. ANDRÉ, a French painter and engraver, born at Paris in 1614. He was a scholar of Louis Bobrun, and painted portraits with some success. We have several etchings by this artist, among which are the following:

A set of forty-six plates of the Sculpture and the Paintings by *C. Le Brun*; in the gallery of Apollo in the Louvre.

The Crucifixion; after the same.

An Allegorical Subject of Peace; after the same.

The infant Jesus holding the Cross; from his own design.
 Louis XIV. conducted by Fame to the car of Victory; after the same.

[He died at Paris in 1677. Dumesnil doubts whether he engraved the 46 plates after *C. Le Brun*, as they were not published till 1695, just eighteen years after his death. He notices but one as authentic, "the infant Jesus holding the Cross;" the rest he supposes by an engraver of the same name, probably his son.]

[RENESE, C — A —, a very clever designer and etcher, of whose history nothing is known, except what may be gathered from his prints. These bear so strong a resemblance to the etchings of Rembrandt, that they may be mistaken for the works of that master, and Bartsch has admitted one in his Catalogue (tom. ii. p. 104, N^o. 18). The prints by Rencsse show that he flourished between the years 1649 and 1661; the probability is, that he lived in Holland, though his name may belong to France, or Flanders. Nagler describes six etchings by him, of which the titles are given below; but Brulliot says there are eleven known, and that only one bears his monogram merely, (*C. A. R.* in a cipher,) and this he supposes is the artist's portrait, as it represents a half-length figure of a man, full face, wearing a *barret*, seated at a table and holding the graving instrument in his left hand. The other prints have, most of them, the monogram accompanied by *enessé*. Dutch writers mention a *J. Renesse*, and an *A. C. Renesse*, who painted landscapes and sea-pieces; they are probably identical with the engraver who used the cipher *C. A. R.*

interlaced. The following are the subjects of the prints described by Nagler:

A half-length figure of a Man seated at a table, with the monogram.

A Clergyman seated at a table, with books, &c., signed *Renesse*.

A half-length figure of a young Man.

Full-face Portrait of a young Man, with long hair escaping from under his cap; signed *C. A. Renesse, 1651*.

Christ bearing his Cross.

A Village Fair, with Mountebanks and a crowd of People.]

RENI, GUIDO. This admired painter was born at Bologna in 1575. He was the son of a professor of music, and had himself made some progress in the study of that science, when he turned his thoughts to painting, as less exposed to the variations of fashion, and the caprices of taste. He became a scholar of Denis Calvart, with whom his progress was such, that in a few years his instructor, after slightly retouching his pictures, disposed of them as his own. He continued in the school of Calvart until he had reached his twentieth year, when the great reputation of the Caracci induced him to enter their academy, and he was for some time the favourite disciple of Lodovico. He had already given proof of uncommon ability in some juvenile performances in the Palazzo Bonfigliuoli, when some of the pictures of Michael Angelo Caravaggio found their way to Bologna. The novelty of the style, and the vigorous opposition of his light and shadow, both astonished and pleased. At Bologna, as at Rome, they excited the greatest admiration; and Guido was for some time induced to adopt the singularity of his principles. The applause bestowed on the works of Caravaggio was extremely mortifying to the Caracci. Lodovico, familiarized with the graces of Coreggio, could not witness without disgust the praises lavished on productions divested of dignity or grandeur, and whose attractions were chiefly confined to a striking, though unnatural, contrast of the chiaro-scuro. In a conference held on the subject, Annibale Caracci proposed, as the means of putting an end to the popularity of the new style, the adopting one entirely in opposition to it. "To the crudeness and violence of his tones," said Annibale, "I would oppose tenderness and suavity. Instead of darkness and obscurity, I would represent my figures in the open day. Far from avoiding the difficulties of the art, under the disguise of powerful shadows, I would court them, by displaying every part in the clearest light. For the vulgar nature which Caravaggio is content to imitate, I would substitute the most select forms and the most beautiful ideal." Guido was present at this discourse, and the principles it inculcated made a more lasting impression on his mind than was perhaps intended by the speaker, and led him eventually to a path which conducted him to an immortal celebrity. It was not long before he carried these principles into practice; but whether from jealousy, or the backwardness frequently shown to acknowledge excellence which has not received the sanction of time, he had no sooner exhibited some pictures painted from the principles furnished him by Annibale, than he had to encounter the most violent animosity from his fellow disciples, and even from the Caracci themselves. They upbraided him with his insolence, in attempting to establish a new system, and aspiring to singularity; and even Lodovico, who had hitherto treated him with the most tender affection, spoke of his new productions with harshness and severity, and at length dismissed him

from his academy. The unkindness of Lodovico afflicted him severely; but finding himself thus freed from his obligations to that master, by the injustice of such a proceeding, he had the less difficulty in offering himself in the character of a competitor.

There are several pictures by Lodovico in the cloister of S. Michele in Bosco, at Bologna, and they are regarded as the finest of his works. For the same church, Guido painted a picture of S. Benedetto in the Desert, to whom a number of persons are offering presents. The composition consists of a variety of figures of every age. This production excited universal admiration; the public, astonished at the beauty of the performance, declared Lodovico had found a rival in his scholar; and that painter is said to have had the liberality of adding his applause to that of the popular opinion.

Guido had not seen Rome, but his works were not unknown in that capital, and they were highly esteemed. He was invited thither by Giuseppino Cesari, with the intention of producing a rivalry between Guido and Caravaggio. Another inducement was to visit Annibale Caracci, who was then employed on the Farnesian Gallery, for whose great talents he always had the highest respect, and whose unkindness he had forgotten. Albano, his friend and fellow student, accompanied him on his journey. His first production at Rome was the Martyrdom of St. Cecilia, for the church dedicated to that saint. Such was the infatuation then prevalent at Rome, in favour of the works of Caravaggio, that when he obtained the commission from the Cardinal Borghese, to paint a picture of the Crucifixion of St. Peter, he was under the necessity of submitting to the predominant taste, and was obliged to agree to paint it in the style of that master. Without departing from his engagement, he evinced his superiority over the model he condescended to imitate, by exhibiting in the design and composition of that celebrated picture, a grandeur and dignity to which Caravaggio was totally a stranger. The flattering encouragement he met with at Rome occasioned him many enemies, the most furious of which was Caravaggio, but the most dangerous was Annibale, as his invectives, repeated and remembered, were calculated to injure with posterity talents to which he was not disposed to do justice. Even Albano became an enemy of Guido, his friend, when he found that, in the public opinion, that friend was his superior. He was chosen by Paul V. to decorate the private chapel of the palace of Monte Cavallo; and the reputation he acquired on that occasion was a new triumph over his adversaries. Being disgusted with the treasurer of the Pope, for some difficulty he had experienced in the payment of his appointments, he left Rome, and returned to Bologna, where he painted his famous picture of the Murder of the Innocents, for the church of S. Domenico; and the Repentance of St. Peter, one of his most esteemed works, for the Palazzo Sampieri. These distinguished performances augmented his reputation, and the regret of Paul V. at being deprived of his talents. He employed his legate at Bologna to prevail on him to return to Rome, in which his efforts were not ineffectual. On his arrival, he was received with favour and distinction, and was immediately employed by the Pope in ornamenting his chapel in St. Maria Maggiore. His most celebrated works in the palaces at Rome, are his fresco of the Aurora, in the Palazzo Rospigliosi, which has been admirably

engraved by Raphael Morghen; his Fortune, in the gallery of the Campidoglio; the Rape of Helen, in the Spada palace; and his Magdalene, in the Barberini collection. After finishing his works in S. Maria Maggiore, he returned to Bologna, where he continued the exercise of his extraordinary abilities, and received so many commissions from different parts of Italy, that he was under the necessity of refusing many of them. It was at this time that he painted his admired picture of the Assumption, for the church of S. Ambrogio, at Genoa, regarded as one of his happiest productions; the Purification, for the cathedral at Modena; and his famous St. Michael, for the Cappuccini, at Rome. On sending the picture to the place for which it was destined, he accompanied it with a letter to Sig. Massano, maestro di Casa, to Urban VIII., in which he expresses himself in the following manner: "I wish I had had the wings of an angel, to have ascended into Paradise, and there to have beholden the forms of those beatified spirits, from which I might have copied my Archangel; but not being able to mount so high, it was in vain for me to search for his resemblance here below; so that I was forced to make an introspection into my own mind, and into that idea of beauty which I have formed in my own imagination."

The exalted faculties of this great artist were degraded by his fatal passion for gaming; and such was the extent of his infatuation, that, though his gains were considerable, he was reduced, by his indulgence of it, to a state of continual indigence; and towards the latter part of his life, to raise funds, of which he was constantly in need, he sent into the world works executed with such negligence and haste, as to be totally unworthy of the character he had established. His distresses at length brought on a fever, of which he died at Bologna in 1642.

Guido Reni is regarded as the most distinguished disciple of the Caracci, with the exception of Domenichino. The Italians report of him, that grace and beauty dwelled upon his pencil, to animate his figures. An exquisite touch, a singular facility of execution, great suavity of colour, a general accord, the sweetest harmony, are the distinguishing characteristics of the style of Guido. His design is generally correct; and when he does not entirely satisfy the rigid expectations of the anatomist, he still captivates by the grace and elegance of his contour. If his figures of men occasionally want vigour and strength, those of his women always enchant us by the softness and delicacy of their forms. The airs of his heads are peculiarly impressive, particularly those that are looking upwards; and he appears to have taken this fine expression from the Niobe of the antique. His Madonnas and Magdalenes are distinguished by a noble simplicity, which may be said to be peculiar to him, and the correct folding of his drapery does not interfere with the bland graces of their forms. He possessed an extraordinary faculty of being able to express grief, sadness, or terror, without detriment to the beauty of his heads.

Guido appears to have been fond of amusing himself with the point, as we have a considerable number of charming etchings by his hand. They are executed with great freedom and boldness, in a very masterly style. They exhibit the same beautiful expression in the heads, and correctness in the design of the extremities, which we admire in his pictures. Simone Cantarini, called Il Pesarese, imitated the etchings of Guido with such precision,

as sometimes to mislead the unwary; but the experienced collector will, without much difficulty, discover their deficiency in that correctness and taste which distinguish the etchings of Guido. He sometimes marked his plates with the initials G. R. and sometimes with the cipher **GR**. The following are his principal plates:

PLATES FROM HIS OWN DESIGNS.

- The Bust of Pope Paul V., inscribed *Paulus V. Pont. opt. max.*
- The Holy Family, in which the Virgin is seated, with her face towards the infant Christ.
- The Virgin, with the infant Jesus sleeping on her breast. He has engraved this subject in three different manners.
- The Virgin embracing the infant Christ, and holding a book in her hand.
- The Virgin, and infant Jesus giving his hand to St. John.
- The Holy Family, with two Angels scattering flowers. He engraved this subject four times, with variations.
- St. Christopher carrying the infant Jesus on his shoulders.
- St. Jerome praying in a Cave, with a book and a crucifix.
- The Virgin seated in the Clouds, with St. George, St. Francis, St. Lawrence, and others.

PLATES AFTER VARIOUS MASTERS.

- A Glory of Angels; *after Luca Cambiaso.*
- The Entombing of Christ; *after Parmigiano.*
- The Holy Family, with St. Clara; *after A. Caracci.*
- The Virgin suckling the infant Jesus; *after the same.*
- The Charity of St. Roch; *after the same.* 1610.

[Bartsch describes sixty etchings by Guido, but does not include the Virgin seated in the Clouds. There are many beautiful pictures by Guido in England, in private collections; two belonging to the Earl of Ellesmere are superlatively so. One, representing an infant Christ sleeping on the Cross, purchased from the Orleans' Gallery, is a perfect gem; the other, the Immaculate Conception, representing the Virgin star-crowned in glory, borne up to the heavenly presence by cherubs, and attended by adoring seraphs, abounds with beauty, grace, and sanctity; it is of the loveliest order of visible poetry;—it is the perfection of the ideal in painting. In the National Gallery there are several attributed to his pencil. Venus attired by the Graces, a subject well known by Strange's engraving, and Perseus delivering Andromeda, of which there is a duplicate at Devonshire House, were presented by William IV. A half-length Magdalene; two heads, called the Infant Christ and St. John; Lot and his Daughters leaving Sodom; and Susanna assaulted by the Elders; were obtained by purchase. The Coronation of the Virgin, a small picture on copper, crowded with figures, is a bequest by the late Mr. Wells, of Redleaf. Unfortunately the greater part cannot be adduced as types of the master. As examples, four at least might have been spared. The Lot and his Daughters, and the Assault on Susanna, are in the style of Caravaggio, by which Guido had been seduced, and have none of the suavity by which his own manner is distinguished. They are not only bad examples of the master's genuine style of painting, but they are objectionable subjects to expose to public gaze in a gallery frequented by modest females. An old man quitting Sodom with his two robust daughters to commit incest at Zoar, and two hoary lechers tempting a naked female to fornication and adultery, are not matters that can be explained to inquiring simplicity, without raising a burning blush and causing confusion. The hands of the sisters must have had laborious employment; the buff-skinned body

of Susanna had need of the bath. It is misleading ignorance to say, that the picture called the Infant Christ embracing St. John is by Guido. Of the last acquisition, the authenticity is questionable; but for this the trustees are not answerable. It was obtained by Mr. Wells of Sir Thomas Lawrence; and the latter's knowledge of the genuineness of pictures by the old masters was too frequently at fault to be relied on; it is, however, a pretty picture.]

[RENOU, ANTOINE, a French painter, poet, and actor, was born at Paris in 1731, and died in 1806. He was a scholar of Pierre and Vien, and passed some time at the court of Stanislaus, king of Poland, as painter to that prince; and at the same time exercised his talents as an actor and writer of verses. On his return to Paris he was admitted a member of the Academy of Painting, and was employed to paint part of the ceiling of the Apollo Gallery in the Louvre. He also painted a picture of Christ among the Doctors; Agrippina with the ashes of Germanicus; an Annunciation for the church of St. Germaine-en-Laye, and the ceiling of the Hôtel des Monnaies at Paris. He was the author of a tragedy on the subject of Tereus and Philomela, and translated Dufresnoy's poem on Painting out of the Latin into French.]

RENOU, LOUISA. This lady was born at Paris in 1754. We have by her a few plates engraved after the modern French painters; among which is,

Alexander and his Physician; *after Colin de Vermont.*

RENTER, BART. This artist is mentioned by Mr. Strutt as the engraver of a spirited and correct etching, representing Christ shown to the Jews by Pilate. It is a small plate, lengthways, inscribed *Bartl. Renter pictor figur. Monachii. 1612.* [See BARTOLOME REITER.]

RESANI, ARCANGELO, was born at Rome in 1670, and was a scholar of Gio. Batista Boncuore. He chiefly excelled in painting animals and huntings. His works were highly esteemed at Siena, Bologna, and Venice. His portrait, with dead game in the back-ground, is in the Florentine Gallery. [He died about 1740.]

RESCHI, PANDOLFO. This painter was born at Dantzic in 1643. He went to Italy when he was young, and became one of the ablest scholars of Giacomo Borgognone. He painted battle-pieces with considerable reputation, and imitated with success the landscapes of Salvator Rosa. He also excelled in painting perspective and architectural views, of which there are several in the collections at Florence. He died in 1699.

RESTOUT, JOHN, a French painter, born at Rouen in 1692. He studied at Paris, under Jouvnet, who was his uncle, and followed with considerable success the style of that master. If he was unequal to his instructor, he was at least the painter of his time who approached nearest to him in merit. He was a member of the Academy at Paris, and painted for his picture of reception Arethusa flying into the arms of Diana to escape from the pursuit of Alpheus. His principal works at Paris are the Death of Ananias, and the Pool of Bethesda, in the church of St. Martin des Champs, and the ceiling of the library of St. Genevieve. He died at Paris in 1768.

[RETZSCH, FRIEDERICH AUGUST MORITZ, whose illustrations of the works of Goethe, Schiller, and Shakspeare are so well known, was born at Dresden in 1779, where his ancestors, originally of Hungary, had taken refuge to escape the persecution

that raged in the latter kingdom against the Protestants. It was not till he was about twenty years of age that he applied himself seriously to the study of painting; for though he had previously some skill as a designer, he disliked all restraint, and would have preferred following the bent of his genius as a hunter in woods, and as a student of nature in solitude. He was, however, persuaded to enter the academy at Dresden, in 1798, and after submitting awhile to the irksome drudgery of copying, to acquire the mechanical part of painting, he began to exhibit his talent and genius as an original and poetic artist. The works of his illustrious countrymen, Schiller and Goethe, acted on his mind like inspiration, and with a kindred spirit he embodied their wild and wonderful descriptions in form and substance; to these he added illustrations of such parts of Shakspeare's dramas as were consonant with the feelings which the others had inspired, or brought into action. As it is uncertain whether he is still confined in body to this sublunary planet, it must be left to others, better informed, to give a fuller account hereafter of his life; it may, however, be concluded that his artistic career is terminated, and it would be a defect in this Dictionary to omit a name already so renowned, and which will accompany to posterity those of the three super-eminent geniuses whose thoughts he delighted to invest with form. The principal engraved works of Retzsch are,

Sketches illustrative of Goethe's *Faust*.

Illustrations of Schiller's *Fight with the Dragon—Fridolin, or Walk to the Forge—Song of the Bell—Pegasus in the Yoke.*

Ditto to Bürger's *Ballads.*


Outlines illustrative of Shakspeare's *Macbeth—Hamlet—Romeo and Juliet—Lear—Tempest—Othello—Merry Wives.*

Various Fancies and Truths.

Faust and *Margaret.*

The *Goblet, The Chess-players, &c.*

REVERDINUS, C., an Italian engraver, who flourished about the year 1570. He was probably a disciple of Æneas Vico, as he has imitated his style of engraving with great exactness. His figures are, however, very indifferently drawn, and his plates have little to recommend them, except their neatness. According to Florent le Comte, he engraved several obscene subjects, which have probably been destroyed. He sometimes marked his

plates with the monogram . Among others, we have the following prints by him, apparently from his own designs:

Moses striking the Rock.

The Wise Men's Offering.

A small Frieze, representing a Bacchanalian subject; marked with his name. 1564.

Venus coming to Vulcan for the arms of Æneas; marked also with his name, and dated 1602.

[Zani calls him Cesare Reverdino, and says that he operated from 1531 to 1554; Bartsch says that modern writers pretend that his name was Gaspar, and that he engraved in wood; these notices, he says, are partly false and partly without authority. Zani emphatically denies that he ever engraved on wood. All that concerns this artist, says Bartsch, is covered with a species of fog, or obscurity; several pieces are attributed to him of which it would be difficult to prove him to be the engraver. He knew of only one of his prints with a date, that of 1531. Those that are marked with his name in full, and are undoubtedly his work, are in a style between that of Giulio Bonasone and Agostino Veneziano, and seem to prove that he was of the school of Marc Anto-

nio. He describes thirty-nine of his prints, considered authentic, and twelve doubtful. See Bartsch, P. G. tom. xv. Nagler has added eleven to the list.]

REUVEN, PETER. This artist was born at Leyden in 1650, but studied at Antwerp in the school of Jacob Jordaens. He painted history and allegorical subjects, and was employed to design the triumphal arches for the reception of William III. at the Hague, by which he acquired some celebrity; and he was afterwards engaged to ornament some of the principal apartments in the palace at Loo, in which he showed a fertile invention, and great facility of execution. One of his best performances was a ceiling in the hotel of M. de la Court Vandervoort, at Leyden; it is an ingenious composition, and the colouring possesses all the brilliancy which is found in the productions of the best painters of the Flemish school. He died in 1718.

REYN, JOHN DE. Mr. Pilkington has been led into an error respecting this artist by M. d'Argenville, and calls him Lang Jan, the appellation which belongs to John Bockhorst. He was born at Dunkirk about the year 1610, and went when he was young to Antwerp, where he became a scholar of Vandyck. Such was his progress under that master, that he was invited by him to accompany him to England, where he continued to assist him as a coadjutor, until the death of his illustrious instructor. He afterwards established himself in his native town, where he met with very flattering encouragement, and painted several admirable pictures for the churches, and was much employed as a portrait painter. "If the works of de Reyn," says M. Descamps, "are not more universally known, it is because the greater part of his pictures are mistaken for those of Vandyck." His pictures exhibit the same correctness of design, the same purity and delicacy of colouring, and the same facility and animation in his touch. His compositions are ingenious and copious, and his conduct of the light and shadow masterly and effective. His principal works in the churches at Dunkirk are the Death of the four Royal Martyrs, in the church of St. Eloi; and the Baptism of Totila, in the church of the English convent. There are many of his portraits in the private collections, which are little inferior to those of Vandyck. The principal altar-piece in the parochial church of St. Martin, at Bergues St. Vinoc, near Dunkirk, is by this master, representing Herodias bringing the Head of St. John to Herod. He died in 1678.

REYNA, FRANCISCO DE. This Spanish painter was a native of Seville, and was a disciple of Francisco de Herrera, the elder. He had given proof of most promising talents, in a picture of the Blessed Spirits, in the church of All Saints, at Seville, when he died, in the bloom of life, in 1659.

REYNOLDS, SIR JOSHUA. This illustrious artist, the great luminary of the English school, was born at Plympton, in Devonshire, the 16th of July, 1723. He was the son of the Reverend Samuel Reynolds, the master of the grammar-school of that town, by whom he was for some time instructed in the classics, with the intention of being brought up to the practice of physic. It has been erroneously stated that he was intended by his father for the church, and that he took a degree in one of the universities with that view. This mistake, probably, was occasioned by his having, at a later period of his life, received an honorary degree of doctor of civil law, in the university of Oxford. His inclination for the art, of which he afterwards became so

eminent a professor, discovered itself at an early age, in his attempting to copy the prints he occasionally met with in his father's books; and he found a fund of materials for imitation in Jacob Catt's Emblems, a copy of which had been brought by his great grandmother from Holland. Before he had completed his eighth year, he met with a copy of the Jesuit's Perspective, which he read with avidity and delight; and Mr. Malone informs us, that he made himself so completely master of it, that he never afterwards had occasion to study any other treatise on that subject. He soon afterwards exemplified the knowledge he had acquired by his perusal of that book, by a drawing he made of the school at Plympton, according to the rules it established, and it was done with such precision, that it excited his father's astonishment. From these attempts he next proceeded to draw likenesses of the friends and relations of his family, with a success beyond his expectation. The admiration he excited and the applause he obtained by these juvenile efforts, naturally strengthened the propensity he had shown for the art; but what confirmed him in his attachment was the perusal of Richardson's Theory of Painting, which at this time came into his hands, in which the enthusiastic raptures bestowed on that great painter Raffaele, so animated and inflamed his mind, that he considered him the most illustrious character that had appeared in ancient or modern times, a notion in which he loved to indulge all the rest of his life. His father was at length induced to permit him to gratify this growing propensity, and in 1740, when he was seventeen years of age, he was sent to London, and placed under the tuition of Mr. Hudson, who was then the most eminent portrait painter of his time. Such was the rapidity of his progress under this barren source of instruction, that when he had not been more than two years with Hudson, he painted the portrait of an elderly female servant of the family, in which he discovered a taste so superior to that of his contemporaries, that even the self-sufficiency of his instructor discovered an ability which excited no little jealousy and alarm, that in his pupil he would probably encounter a most formidable rival. This apprehension was increased, when the portrait just mentioned, having been seen in his master's gallery, obtained so decided a preference, that he sought every opportunity of rendering Mr. Reynolds's situation unpleasant, and he left him in 1743, and returned to Devonshire, where he pursued the practice of portrait painting; and in the course of three years not only gained employment, but improvement, and painted many portraits in a style much superior to the artists of that time. He established himself at Plymouth Dock, where he met with encouragement beyond his expectation; and in a letter to his father, informed him, with some exultation, that he had painted the portrait of the greatest man in the place, the Commissioner of the Plymouth Dock Yard. It was at this time that he became known to Lord Mount Edgcombe, who warmly patronized him, and not only employed him, but recommended him to Captain, afterwards Lord Keppel, who, being appointed to the Mediterranean station, requested Mr. Reynolds to accompany him thither: an invitation so flattering to his prospects, which would give him an opportunity of visiting Italy, could not fail of being peculiarly agreeable to a young artist of his sensibility. He sailed from Plymouth the 11th of May, 1749, and on his arrival at Leghorn proceeded to Rome. Of his particular practice and

habit of study in the great temple of the arts, the most particular account is furnished us by the late publication of the Memoirs of Sir Joshua Reynolds by Mr. Northcote, who was his pupil, and had the best opportunity of being acquainted with them.

His time was most diligently and judiciously employed. He contemplated, with unwearied attention, the various beauties which marked the styles of the different ages. He sought for truth, taste, and beauty, at the fountain head. It was with no common eye that he beheld the productions of the great masters. He copied and sketched in the Vatican such parts of the works of Raffaele and Michael Angelo, as he thought would be most conducive to his future excellence; and by his well-directed study acquired, whilst he contemplated the best works of the best masters, that grace of thinking to which he was principally indebted for his subsequent reputation. Of his feelings when he was first shown the works of Raffaele in the Vatican, Sir Joshua has given us the following ingenuous account.

"It has frequently happened," says this great painter, "as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaele, and would not believe that they had already passed through the rooms where they are preserved, so little impression had those performances made on them. One of the first painters now in France once told me, that this circumstance happened to himself, though he now looks upon Raffaele with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment when I first visited the Vatican, but on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect upon him, or rather that they did not produce the effect which he expected. This was a great relief to my mind, and on inquiring further of other students, I found that those persons only who, from natural imbecility, appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them. In justice to myself, however, I must add, that, though disappointed and mortified at not finding myself enraptured with the works of this great master, I did not for a moment conceive or suppose that the name of Raffaele, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting which I had brought with me from England, where the art was in the lowest state it had ever been in, (it could not indeed be lower,) were to be totally done away with, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as *a little child*. Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them more than I really did. In a short time, a new taste and new perceptions

began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of the art, and that this great painter was well entitled to the high rank which he holds in the estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained.

"Having since that period frequently revolved this subject in my mind, I am now clearly of opinion, that a relish for the higher excellencies of the art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention. On such occasions as that which I have mentioned, we are often ashamed of our apparent dulness; as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of Raffaele's genius. I flatter myself that now it would be so, and that I have a just and lively perception of his great powers; but let it be always remembered, that the excellence of his style is not on the surface, but lies deep, and at first view is seen but mistily. It is the florid style which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this respect differ from other arts. A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time. Even the eye, however perfect in itself, is often unable to distinguish between the brilliancy of two diamonds, though the experienced jeweller will be amazed at its blindness, not considering that there was a time when he himself could not have been able to pronounce which of the two was the most perfect, and that his own power of discrimination was acquired by slow and imperceptible degrees.

"The man of true genius, instead of spending all his hours, as many artists do while they are at Rome, in measuring statues and copying pictures, soon begins to think for himself, and endeavours to do something like what he sees. I consider general copying," he adds, "as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating, without selecting, and of labouring, without any determinate object; as it requires no effort of the mind, he sleeps over his work, and those powers of invention and disposition, which ought particularly to be called out and put in action, lie torpid, and lose their energy, for want of exercise. How incapable of producing any thing of their own those are who have spent their time in making finished copies, is an observation well known to all who are conversant with our art."

He appears to have very rarely copied the whole of a picture by any master, except the St. Michael, by Guido; and a small copy of the School of Athens, *after Raffaele*. He rather employed his time in examining, and fixing in his mind, their peculiar and characteristic excellencies; and was more intent on aspiring to their conceptions, than on imitating their particular handling.

On leaving Rome, he visited the other cities of Italy, and passed two months at Florence, where he painted some portraits; and during a residence of about six weeks at Venice, he paid a particular attention to the works of the great masters of colouring; and in his 39th note on Du Fresnoy's Poem, he describes an ingenious experiment he practised.

to find out their management of their lights and shadows.

He had now been absent from England about three years, when he began to think of returning home, and arrived in London in October, 1752. He resided for some years after his arrival from Italy in Newport Street, and it was not long before his great talents attracted public attention. He soon afterwards painted a whole-length portrait of his friend and patron, Admiral Keppell, in which he exhibited such powers, that he was universally acknowledged to be at the head of his profession, and the greatest painter that England had seen since Vandyck. The whole interval between the time of Charles I. and the conclusion of the reign of George II., though distinguished by the performances of Sir Peter Lely, Riley, and Sir Godfrey Kneller, seemed to be annihilated, and the only question was, whether the new painter or Vandyck was the more excellent.

It has been observed, that the art of painting was at that time in England at the lowest state that it had ever been. This impoverishment has been justly attributed to the rapacity of Sir Godfrey Kneller, who, the better to enable him to wade through the flood of business with which he was surrounded, struck out a slight, broad manner of marking his portraits, which gave him little trouble, though it satisfied his employers. For several years previous to the period we are now speaking of, the portrait painters were satisfied with producing as exact a likeness as they could; but they appear to have entirely neglected to give, or were incapable of giving, that interesting air of history to portraiture in which Reynolds was so eminently successful. Instead of confining himself to mere likenesses, in which however he was eminently happy, he dived, as it were, into the mind, habits, and manner of those who sat to him, and accordingly the majority of his portraits are so appropriated and characteristic, that the many illustrious persons whom he has delineated will be almost as well known to posterity as if they had seen and conversed with them. With the possession of such faculties, and endowed with more than usual industry and perseverance, it is not to be wondered at that the success of Mr. Reynolds was rapid and distinguished, and that he continued to rise in reputation and in excellence, during a brilliant career of upwards of thirty years.

Soon after his return from Italy, he had formed an intimacy with Dr. Johnson, which continued uninterrupted to the time of the death of that celebrated writer; and it was to his connexion with him that we are indebted for Mr. Reynolds's first literary productions, in three Essays on Painting, which appeared in the *Idler* in 1759. He was now in the zenith of his fame, when the Royal Academy was instituted, in 1768, and as he unquestionably held the first rank in his profession, he was nominated their president, and the king soon afterwards bestowed on him the honour of knighthood. Although it was no part of the prescribed duty of the distinguished situation to which he was appointed, to read lectures to the Academy, Sir Joshua's zeal for the prosperity of the institution led him, from the most praiseworthy motive, to impose this important task upon himself, for reasons which he has assigned, in the most delicate manner, in his fifteenth discourse. "In the honourable rank of professors I have not presumed to class myself, though in the discourses which I have had the honour of delivering from this place, while in one respect I

may be considered as a volunteer, in another view it seems as if I was involuntarily pressed into this service. If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the president on the delivery of those prizes; and the president, for his own credit, would wish to say something more than mere words of compliment, which, by being frequently repeated, would soon become flat and uninteresting, and by being uttered to many, would at last become a distinction to none: I thought, therefore, if I were to preface this compliment with some instructive observations on the art, when we crowned merit in the artists whom we rewarded, I might do something to animate and guide them in their future attempts." To this laudable consideration, the world was indebted for the admirable discourses delivered by Sir Joshua, between the opening of the Academy on the 2nd of January, 1769, and the 10th of December, 1790, when he took his leave. "A work," as his biographer justly observes, "containing such a body of just criticism on an extremely difficult subject, clothed in such perspicuous, elegant, and nervous language, that it is no exaggerated panegyric to assert, that it will last as long as the English tongue, and contribute, not less than the productions of his pencil, to render his name immortal." Soon after the publication of the first edition of the works of Sir Joshua, a report was attempted to be circulated, that the discourses delivered by him to the Academy were not written by himself, but by his friend Doctor Johnson. This not meeting with a ready belief, it was attempted, after the death of Mr. Burke, to be established, that they were written by that eminent genius. In a note to the second edition, the editor has thought proper to notice these flagitious attacks on the literary reputation of our great artist, by the following satisfactory refutation of them. "Such insinuations, however agreeable to the envious and malignant, who may give them a temporary currency, can have but little weight with the judicious and ingenuous part of mankind, and therefore, in general, merit only silent contempt. But that Mr. Burke was the author of all such parts of these discourses *as do not relate to painting and sculpture*, (what these are, the discoverer of this pretended secret has not informed us,) has lately been so peremptorily asserted, and so particular an appeal has been made on this occasion to their editor, that I think it my duty to refute this injurious calumny, lest posterity should be deceived and misled by the minuteness of uncontradicted misrepresentation, delivered to the world with all the confidence of truth. Fortunately, I am able to give a more decisive testimony on this subject, than could reasonably be expected from any one man concerning the writings of another.

"To the question, then, whether I have not found among my late friend's papers several of his discourses in the hand-writing of Mr. Burke, or of some other *unnamed* person, I answer, that I never saw any one of his discourses in the hand-writing of that illustrious statesman, or of any other person whatsoever, except Sir Joshua Reynolds: and, secondly, I say, that I am as firmly persuaded that the whole body of these admirable works was composed by Sir Joshua Reynolds, as I am certain at this moment I am employing my pen in vindication of his fame. I do not mean to assert, that he did not avail himself of the judgment of his critical friends, to render them as perfect as he could; or

that he was above receiving from them that species of literary assistance which every candid literary man is willing to receive, and which even that transcendent genius, Mr. Burke, in some instances did not disdain to accept. Of the early discourses, therefore, I have no doubt that some were submitted to Dr. Johnson and some to Mr. Burke, for their examination and revision; and probably each of those persons suggested to their author some minute verbal improvements. Four of the latter discourses, in his own hand-writing, and warm from the brain, the author did me the honour to submit to my perusal, and with great freedom I suggested to him some verbal alterations, and some new arrangements in each of them, which he very readily adopted. Of one, I well remember, he gave me the general outline, in conversation, as we returned together from an excursion to the country, and before it was yet committed to paper. He soon afterwards composed that discourse, conformably to the plan which he had crayoned out, and sent it to me for such remarks on the language of it as should occur to me. When he wrote his last discourse I was not in London; and that discourse, I know, was submitted to the critical examination of another friend, and that friend was not Mr. Burke. Such was the mighty aid that our author received from those whom he honoured with his confidence and esteem. Let this plain tale, therefore, for ever seal up the lips of those who have presumed most unjustly to sully and depreciate the literary reputation of a man, who is acknowledged, by the unanimous voice of his contemporaries, to have been a signal ornament of the age in which he lived; who was not less profound in the theory than excellent in the practice of his art; and whose admirable works, of each kind, will transmit his name with unfading lustre to the latest posterity."

To this clear and satisfactory refutation of these scandalous attempts, it may be proper to add the convincing testimony of Mr. Northcote, at that time a pupil and inmate of Sir Joshua, which will unquestionably convince the most sceptical. "I can only say, that at the period when it was expected he should have composed them, I have heard him walking at intervals in his room, as if in meditation, till one or two o'clock in the morning; and I have on the following morning, at an early hour, seen the papers on the subject of his art, which had been written the preceding night. I have had the rude manuscript from himself in his own hand-writing, in order to make a fair copy from it for him to read in public. I have seen the manuscript also when it had been revised by Dr. Johnson, who has sometimes altered it to a wrong meaning, from his total ignorance of the subject and of art; but never saw the marks of Burke's pen on any of the manuscripts."

To the success of the Academy, and the improvement of art, Sir Joshua contributed not less by the splendid works with which he embellished his exhibitions, than by the learned and judicious principles inculcated by his lectures. From the opening of the first exhibition in 1769, until the year 1790, inclusive, he sent no less than two hundred and forty-four pictures to the various exhibitions. The constant engagements of his profession through his active life, did not permit him to make many excursions from the metropolis; nor was he at all attached to the amusements of a country life. In 1780 he completed his design for the great window in the New College chapel at Oxford. In seven

compartments in the lower range of the composition, he has represented the emblematical figures of the four cardinal and the three Christian virtues, of Temperance, Fortitude, Justice, Prudence, Faith, Hope, and Charity. Each figure is accompanied by its appropriate attribute, and they are all single figures, except the centre one, where Charity is represented by an admirable group. Above this is represented, on a grand scale, the Nativity, a composition of thirteen figures, in which, as in the *Notte of Coreggio*, the light emanates from the infant Saviour.

In 1781, Sir Joshua, in company with his friend Mr. Metcalfe, made a tour to the Netherlands and Holland, for the purpose of visiting the best productions of the Flemish and Dutch schools; and on his return wrote a very interesting account of their journey, with excellent critical observations on the various pictures they met with in the churches and private collections, together with a character of Rubens, drawn with the hand of a great master. Soon after his return from this tour, he remarked to his companion, Mr. Metcalfe, that he thought his own pictures seemed to want force; and the portraits which he painted after that period were observed to have still more animation, power, and brilliancy of colouring, than had appeared in his former works. In consequence of the suppression of some of the convents in Flanders, in 1783, by the Emperor Joseph II., Sir Joshua again visited Brussels and Antwerp, where he purchased several pictures by the most eminent Flemish painters.

In 1782, Mason published his translation of *Du Fresnoy's Art of Painting*, with very ample and ingenious annotations by Sir Joshua Reynolds, which, together with the poem, were published with his other works by Malone. Upon the death of Mr. Ramsay, in 1784, he was appointed principal painter in ordinary to the king. In the exhibition of this year, Sir Joshua had a pre-eminence of pictures, among which was his celebrated portrait of Mrs. Siddons as the *Tragic Muse*, the *Fortune-Teller*, and others.

Sir Joshua soon afterwards received a commission from the Empress Catherine of Russia, to paint an historical picture, leaving him at liberty to choose the subject, and fix the size and price; and in consequence of his time being much occupied by this undertaking, he did not exhibit any historical piece or fancy subject in the year 1786. On this occasion, the subject he made choice of was the infant Hercules strangling the Serpent, probably in allusion to the difficulties the Empress had to encounter in the civilization of her vast empire, from the state of barbarism in which she found it, when she first filled the imperial throne. If the composition of this picture could not be compared with some of the works of the great artists who had preceded him, in respect to colour and effect, it was one of the finest productions of the art. The group in the middle of the picture, which receives the principal light, is exquisitely beautiful. On the arrival of the picture at Petersburg the Empress wrote a letter to Count Woronzow, her ambassador at the court of London, accompanying it with a gold box, with a basso-relievo of her imperial Majesty in the lid, set with diamonds, enclosing a note, written with her own hand, containing these words: *Pour le Cavalier Reynolds, en temoignage du contentment que J'ai ressentie à la lecture de ses excellens discours sur la peinture*, which were presented to Sir Joshua by the Count, with a copy of the Empress's letter to his Excellency, which was as follows: "I have read,

and, I may say, with the greatest avidity, those discourses pronounced at the Royal Academy of London, by Sir Joshua Reynolds, which that illustrious artist sent to me, with his large picture. In both productions one may trace a most elevated genius. I recommend you to give my thanks to Sir Joshua, and to remit him the box I send as a testimony of the great satisfaction the perusal of his discourses has given me, and which I look upon as perhaps the best work that ever was written on the subject."

When Alderman Boydell projected the plan of his magnificent edition of Shakspeare, embellished with plates from the works of English painters, Sir Joshua undertook three pictures, the Death of Cardinal Beaufort, Macbeth with the Witches in the cauldron scene, and Puck, or Robin Goodfellow. In the first, he may be said to have united the colouring of Titian with the chiaro-scuro of Rembrandt; and the last, in point of fanciful expression and animation, is unparalleled, and is one of the happiest efforts of Sir Joshua's pencil. Notwithstanding his constant application to his art, Sir Joshua enjoyed an almost uninterrupted state of good health until 1782, when he experienced a slight shock of what was apprehended to be a paralytic affection, for which he visited Bath, and returned in a short time perfectly recovered. He did not experience any other infirmity until the year 1789, when he found his sight so much affected, whilst painting the portrait of the Marchioness of Hertford, that he found it difficult to finish it, and in a few months afterwards, in spite of the most skilful aid, he was entirely deprived of the sight of his left eye. Under the apprehension of the total loss of sight, he, with much difficulty, determined to paint no more. A resolution to relinquish for ever a favourite pursuit, which had been so long to him a source of amusement, as well as reputation, must have cost him infinite concern. For some time, however, he preserved his spirits, and partook of the society of his numerous friends with his usual complacency, until the latter part of the year 1791, when he felt some painful symptoms, under which his spirits sunk, and he considered them as the signs of approaching dissolution. During this period of affliction, his friends were willing to suppose that his spirits were unnecessarily depressed, and that his malady was in a great degree imaginary. But after lingering under a painful illness of about three months, which he bore with great fortitude and resignation, and which a little time before his death was discovered to be a diseased liver, he expired on the 23rd of February, 1792. On Saturday, the 3rd of March following, the remains of Sir Joshua Reynolds, after lying in state at the Royal Academy, were interred in the crypt of St. Paul's, near the tomb of Sir Christopher Wren, the architect of that superb edifice. The funeral was conducted with all the honours that could be bestowed upon exalted genius by an admiring and enlightened nation.

To the extraordinary ability of Sir Joshua as a portrait painter, his friend Dr. Johnson pays the following tribute: "Genius," says that learned writer, "is chiefly exerted in historical pictures, and the art of the painter of portraits is often lost in the obscurity of his subject. But it is in painting as in life, what is greatest is not always best. I should grieve to see Reynolds transfer to heroes and to goddesses, to empty splendour and to airy fiction, that art, which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the

presence of the dead." To the dignity and truth of Titian, he added the force of Rembrandt, and the purity of Vandyck. The airs and attitudes of his portraits are distinguished by elegance and grace, and, as Mr. Northcote justly observes, "no painter ever gave, so completely as himself, that captivating charm which accompanies and denotes the Cynthia of the minute." Above all things, he excelled in colour and harmony of effect. In his historical pictures, though he is occasionally deficient in design, and defective in composition, he always exhibits an extraordinary breadth, a feeling and taste peculiar to himself, and frequently an admirable expression. We cannot close this account of the great founder of the British school better, than by adding the following character of him as a man and an artist, which was written by his illustrious friend Mr. Burke, a few hours after the melancholy event of his death.

"His illness was long, but borne with a mild and cheerful fortitude, without the least mixture of any thing irritable or querulous, agreeable to the placid and even tenor of his whole life. He had, from the beginning of his malady, a distinct view of his dissolution, and he contemplated it with that entire composure, which nothing but the innocence, integrity, and usefulness of his life, and an unaffected submission to the will of Providence, could bestow. In this situation he had every consolation from family tenderness, which his own kindness had indeed well deserved.

"Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he went beyond them; for he communicated to that description of the art, in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the highest branches, which even those who professed them in a superior manner, did not always preserve, when they delineated individual nature. His portraits remind the spectator of the invention of history, and the amenity of landscape. In painting portraits, he appeared not to be raised upon that platform, but to descend to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to be derived from his paintings.

"He possessed the theory as perfectly as the practice of his art. To be such a painter he was a profound and penetrating philosopher.

"In full affluence of foreign and domestic fame, admired by the expert in art, and by the learned in science; courted by the great, caressed by sovereign powers, and celebrated by distinguished poets, his native humility, modesty, and candour never forsook him, even on surprise or provocation; nor was the least degree of arrogance or assumption visible to the most scrutinizing eye, in any part of his conduct or discourse.

"His talents of every kind, powerful from nature, and not meanly cultivated by letters, his social virtues, in all the relations and all the habitudes of life, rendered him the centre of a very great and unparalleled variety of agreeable societies, which will be dissipated by his death. He had too much merit not to excite some jealousy, too much innocence to provoke any enmity."

[The first part of the following, marked with in-

verted commas, is an extract from the biography of Reynolds in Rees's Cyclopædia, and is supposed to have been written by the late Mr. Thomas Phillips, R. A. "It remains to speak of his style as an artist, which is precisely that denominated in his lectures the ornamental style, but which, beautiful and seducing as it undoubtedly is, cannot be recommended in so unreserved a degree as his industry both in study and practice: that which he characteristically terms his own uncertainty, both in design and execution, operates too frequently and too powerfully against its entire adoption. In the higher attainments of the art, colouring and chiaro-scuro were undoubtedly elements which he favoured, and in which he moved uncontrolled. Drawing, as he himself candidly confessed, was the part of the art in which he was most defective; and from a desire perhaps to hide this defect, with an over-solicitude to produce a superabundant richness of effect, he was sometimes tempted to fritter his lights, and break up his composition, particularly if it happened to be large, into too many parts; yet, in general, his taste in lines and forms was at the same time grand and graceful; and the taste and skill with which he drew and set together the features of the human face, has never been surpassed by any artist. We would be understood to speak of his finest productions; of the ordinary class among them, we must allow that the marking favours of manner, and the substance is not always characteristic of flesh. In execution, though he wanted the firmness and breadth which appertain to the highest style of art, yet the spirit and sweetness of his touch were admirable, and would have been more remarkable had he been more a master of drawing; but not being able readily to determine his forms, he was obliged to go over and over the same part, till some of the vivacity of his handling was frequently lost; his labour, however, was never wholly so, for he added to the force and harmony of his pictures by these repetitions; and frequently attained graces by them which would otherwise perhaps have remained unknown. The numberless instances in which he is known to have borrowed thoughts, both in actions of figures, and effect of colour, seem to impeach his power of invention. But surely it could not proceed from want of a sufficient portion of that high and necessary quality, that he who produced so many novel combinations, adopted that short-hand path to composition. We see it exemplified in a superior degree in most of his principal productions; and particularly in his whole-length and half-length portraits, the arrangement of which are no less beautiful and interesting than new, and entirely his own. These are composed in a taste far surpassing all that had ever been done by his predecessors; uniting the grandeur, simplicity, and fullness of Titian, and the grace and nature of Van Dyck, with the artful and attractive effects of Rembrandt. One quality he had, which no other painter that ever breathed shares with him in an equal degree,—fascination. The effect of his best pictures acts like a charm, and arrests the tasteful beholder with irresistible power. On the works of others we look with approbation, and sometimes with feelings of admiration and delight, or even with a sensation of awe; but in those of Reynolds there is generally an indescribable unity and amenity which act upon us with most fascinating power, and rivet the attention with superior gratification. No real connoisseur can deny the existence of this quality in

his pictures, but wherein it specifically dwells, it is not easy to discover or define. They are not labouring to perfect imitation, indeed they stop very far short of that; yet they present a full image, with a degree of life and animation that has rarely been displayed upon canvass. It is a dangerous doctrine to advance, and may be abused; but, perhaps, this power may be in a great measure owing to his having painted less upon system than from feeling; and the latter governing the exercise of his pencil, not to the neglect of, but in a superior degree to the influence of, the former, necessarily imbued his works with a glow of nature, which, it will be allowed, attracts beyond the power of art. Whencesoever this fascination, of which we speak, proceeds, it must be acknowledged that no painter ever possessed it like Reynolds." This is just and masterly criticism, as far as relates to the portraits by Sir Joshua Reynolds, and may be extended to his single figures in subjects of fancy, particularly of children; it applies also to the colouring and chiaro-scuro of many of those compositions by him that are classed as historical. But it would be contrary to truth to claim for his attempts at poetical and historical compositions an equality even with the great masters of the Italian and Flemish schools. The greater part of his productions in these departments are failures. His picture of the Nativity is commonplace, partly borrowed; and the introduction of his own portrait and that of Jarvis in their European costume, a puerile absurdity. The allegorical figures of the Christian Virtues are prose versions of classical symbols; his Ugolino, without dignity, exhibits only the outward effects of punishment on culprits of the common herd; his Head of a Banished Lord belongs to an inmate of a lunatic asylum; his Holy Family in *riposo* (in the National Gallery) is an egregious plagiarism, vulgarized by the adoption of forms deficient of beauty, grace, and intellect. His Macbeth with the Witches, and his Death of Cardinal Beaufort, are wholly deficient of that grandeur and sublimity that such subjects should have displayed; they are vile commentaries on Shakspeare. The contortions of the dying man, and the whispering dæmon in the latter, are Hogarthian caricatures; and the figures in the former, little short of burlesque. Even in that noblest of his productions, the portrait of Mrs. Siddons as the Muse of Tragedy, the genius of mischief interfered. The attitude and the expression are admirable; but the introduction of the two attendants with the dagger and the bowl destroy the illusion, and, instead of the exalted personification of the highest order of poesy, we behold the figure of Medea meditating murder. It is vain to close the eyes of our understanding to these defects in our most admired painter; if *we* will not see them, *others* will; and it is better, therefore, to acknowledge it at once than to be taunted by foreigners for blind or ignorant partiality. The fame of Reynolds, as a painter, is established on his numerous superlative portraits, and his enchanting representations of the innocence, simplicity, and natural habits of unsophisticated children: in these he stands alone. Let us not, by claiming too much, weaken that title to superiority which is justly his due, nor enter into a contest in which we might show zeal and pugnacity, but must fail of victory.

It would, no doubt, be gratifying to many to have a list of the men illustrious by their talents or station, and of the women celebrated for their beauty and accomplishments, who were depicted by the

pencil of so renowned an artist; but, as this would include the names of a great portion of the eminent poets, historians, statesmen, prelates, and officers, military and naval; and almost all the female beauties and leaders of fashion of his time, and of their descendants, (then in their childhood,) who have to the present day, in many instances, sustained their fathers' character for ability, and their mothers' reputation for beauty and grace, it would require a distinct volume to give it with accuracy. As this, too, would be only a bare recital of names, the inquirer may be better satisfied by consulting the excellent work of the late eminent mezzotinto engraver, S. W. Reynolds, in which he will find upwards of three hundred portraits, and other subjects, after Sir Joshua, which may be considered faithful translations of the pictures. Of historical and poetical compositions by him, those most dwelt upon by his biographers are, the Nativity and the Cardinal Virtues, the Holy Family, the Infant Hercules strangling the Serpent, the Tragic Muse, Garrick between Tragedy and Comedy, Macbeth and the Witches, the Death of Cardinal Beaufort, Cymon and Iphigenia, the Death of Dido, the Snake in the Grass, Count Ugolino and his Sons, Venus chiding Cupid, Hope nursing Love, Cupid and Psyche, and others, in which fancy and reality are combined. His numerous portraits are dispersed in almost as many directions, so that it is impossible to give information where they are all to be found, except by saying, in most of the family mansions of the descendants of the nobility and gentry of the latter part of the last century. The names of a few of the best collections, in which not only portraits but fancy subjects by him are located, and where they are likely to remain, are given to serve as a directory to the inquirer. Fuller particulars will be found in the printed list of plates prefixed to Mr. Henry Bohn's edition of the complete works of Sir Joshua Reynolds, recently published in 3 vols. folio.

In the National Gallery. The Portrait of General Elliot, (Lord Heathfield,) the defender of Gibraltar.

The Holy Family.

The Graces decorating a terminal figure of Hymen.

The Infant Samuel.

Heads of Cherubs, being studies from a child of Lord W. Gordon.

The Age of Innocence (presented by Mr. Vernon, who purchased it for the sum of 1520 guineas at the sale of Mr. Harman's pictures).

An equestrian Portrait of Lord Ligonier.

Portrait of Mr. Wyndham.

In the Queen's Gallery. The Death of Dido.

Cymon and Iphigenia.

Portrait of the Painter, wearing Spectacles.

In the Grosvenor Gallery. Mrs. Siddons as the Tragic Muse.

In the Lansdowne Collection. Several fine family Portraits.

The Sleeping Girl.

The Girl with a Muff.

Hope nursing Love.

Portrait of Mrs. Sheridan, as St. Cecilia.

Portrait of Laurence Sterne.

Head of a young Girl, and others.

In Sir Robert Peel's Collection. The Snake in the Grass,

or Love unloosing the Zone of Beauty.

Portraits of Dr. Johnson, Edmund Burke, Admiral Keppel, and of a Lady and Child.

Portrait of Mrs. Siddons, in profile, half-length, with a Child on her shoulder.

In the Collection of Samuel Rogers, Esq. Puck seated on a Mushroom.

The Strawberry Girl.

The Sleeping Girl, a duplicate of that in the Lansdowne collection.

Cupid and Psyche.

A Landscape (perhaps unique).

In Lord Normantown's Collection. The Cardinal Virtues, Justice, Prudence, Temperance, and Fortitude; and the Christian essentials, Faith, Hope, and Charity. The pictures from which part of the great window at Oxford was painted. The Nativity was destroyed by the fire at Belvoir Castle.

At Blenheim. Several fine family Portraits, among which is Lady Charlotte Spencer, as a child, telling her brother's fortune.

A family group, considered one of Sir Joshua's best pictures.

At Athorp. Several family Portraits, among which is that of the celebrated Marquis Camden.

In the Council-room of the Royal Academy. Four Portraits; George III., Queen Charlotte, Sir W. Chambers, and Sir Joshua Reynolds.

A Woman asleep, observed by a Sportsman.

At Dulwich. The Tragic Muse, a duplicate of the Grosvenor picture.

The Death of Cardinal Beaufort.

Samuel kneeling in Prayer.

A Mother watching her dying Child.

Portrait of the Artist wearing spectacles.

At Castle Howard. The portrait of Omai, a native of Otaheite, brought to England by Captain Cook.

In Mr. Hope's Collection. Portraits of C. J. Fox, and Edmund Burke.

In the Devonshire Collection. Portraits of the celebrated Duchess of Devonshire, and of Lord Richard Cavendish.

Another Portrait of the Duchess with a Child in her lap, is at Chatsworth.

At Luton. Portraits of the Earl and Countess of Bute.

Portrait of the Earl of Bute, and his Secretary.

At Woburn Abbey. Several Portraits of the Bedford family.

Prints of Sir Joshua's pictures by contemporary engravers are numerous; fine impressions of such are sought for both by foreign and English painters, and are becoming difficult of attainment, especially proofs. Among the best may be quoted the following:

J. Watson; Lord Amherst, Mrs. Abington, Dr. Beattie, Edmund Burke, Dr. Hawkesworth, Dr. Johnson, Duchess of Marlborough and her daughter, Countess of Waldegrave.

E. Fisher; Lady Sarah Bunbury, Garrick between Tragedy and Comedy, Admiral Keppel, Lord Ligonier, Miss Palmer as Hope nursing Love, Marquis of Rockingham.

J. Dixon; Mrs. Blake as Juno, Duke of Leinster, Dr. Robertson, Ugolino.

J. R. Smith; Lord R. Cavendish, Mr. Dundas, Mrs. Musters, Duke of Orleans, Archbishop of Armagh, Banished Lord.

M'Arduell; Mrs. Bastard, Earl of Bath, Admiral Boscawen, Duchess of Buccleugh, Lady E. Montague, Horace Walpole.

V. Green; Duke of Bedford with his brothers and Miss Vernon, Sir W. Chambers, Sir J. Reynolds as President of the Royal Academy, Marchioness of Salisbury, Three Ladies Waldegrave.

R. Houston; Marquis of Granby, Duchess of Ancaster, Francis Charteris.

T. Watson; Lady Bampfylde, Mrs. Crewe, Lord Errol, Lady Melbourne and her Son, Bishop Newton, Resignation.

W. Dickenson; Sir Joseph Banks, Lady Crosbie, Mrs. Mathew, Mrs. Pelham feeding chickens, Bishop Percy.

J. Jones; Boswell, Erskine, Fox, Sir Abraham Hume.

G. Marchi; Goldsmith, Mrs. Bouverie, and Mrs. Crewe.

Sharp; John Hunter, Holy Family.

Doughty; Dr. Johnson.

Howard; Mrs. Siddons (Tragic Muse), Prince of Wales leaning on his horse, Infant Academy.

Sherwin; Fortune-teller.]

[REYNOLDS, SAMUEL WILLIAM, a very eminent engraver in mezzotinto, was born in 1774, and died in 1835. He was a pupil of Hodges. His works are very numerous in portraits, and in his-

torical and fancy subjects, chiefly after pictures by modern painters. Of portraits and compositions by Sir Joshua Reynolds, he engraved, on a reduced scale, upwards of three hundred, which were published in three folio volumes. He also engraved many of distinguished persons, from paintings by Dance, Northcote, Jackson, Edridge, Owen, Dawe, and Phillips. The best of these are Reginald Heber, the late bishop of Calcutta, and other dignitaries of the Church of England, *after Owen*; and that of Lady Ellis Agar, *after Jackson*, which was intended as a pendant to the Chapcau de Paille, also engraved by him from the celebrated picture by Rubens in the collection of Sir Robert Peel. In 1826 he went to France, and during his stay there he engraved several pictures of the distinguished painters of that country, Horace Vernet, Gericault, Delaroche, and Dubuffe; among which are *The Wreck of the Medusa*, *Mazeppa*, *Joan of Arc in Prison*, *Napoleon crossing the Alps*, and other subjects of fancy. There are many other prints of considerable merit bearing his name; such as *The Visit of the poor Relations*, *after Stephanoff*; *The Lion and Snake*, *The Vulture and Lamb*, and *The Falconer*, *after Northcote*; *The Fisherman's Dog*, and *The Setters*, *after Morland*. He was also a skilful designer in landscape, and made numerous sketches in oil, which are highly esteemed for their picturesque selection and artistic effect. The eminently distinguished engraver, Cousins, was one of his pupils.]

REYNOSO, DON ANTONIO GARCIA, a Spanish painter, born at Cabra, in Andalusia, in 1623. He studied under Sebastian Martinez, an artist of some eminence at Jaen. He painted history and landscapes; and there are several of his works noticed by Palomino, particularly an altar-piece in the church of the Capuchins, at Andujar, representing the Trinity, with several saints. There are also some of his pictures in the churches and private collections at Cordova, in which city he died in 1677.

REYSSCHOOT, F. VAN. By this artist, who was apparently a native of Holland, we have some small prints, *after Teniers*, which are executed in a very neat and spirited manner.

RHELINGER, WELSER. This artist was a native of Germany. According to Papillon, he executed a hundred and twenty wooden cuts, for a German book, entitled *Patricium Stirpium Augustanarum Vindelicum, et earundem sodalitatatis insignia*. The principal figures are all represented on horseback, completely armed, with the arms of their respective families on their shields.

RIBALTA, FRANCISCO, a Spanish painter, born at Castellon de la Plana, in the kingdom of Valencia, in 1551. In some of his pictures he appears to have formed his style by studying the works of Juan Bautista Juanes, which are in the churches at Valencia. He is said to have afterwards travelled to Italy, where he resided some years. One of his best performances is an altar-piece in the church of the Patriarch, at Valencia, representing the Last Supper. He made copies from the pictures by *Sebastiano del Piombo*, which are in the royal collection at Madrid, three of which are in the convent of the Carmelites, in that city. He died at Valencia in 1628.

[Francisco Ribalta was one of the greatest historical painters of Spain. There is a little romantic history connected with his life. While a student he fell in love with his master's daughter, and demanded her in marriage, but her father refused his

consent, alleging that he was not sufficiently advanced in his profession. Ribalta and his mistress, however, agreed privately to wait three or four years, and he immediately departed for Italy with the determination of perfecting himself by the study of the works of the great masters there. He applied himself with great assiduity to those of Raphael, Sebastian del Piombo, and the Caracci, and copied many of their pictures, particularly those of Sebastian. He returned after an absence of three years to his own country, and the first place he visited was the *atelier* of his former master, the father of his mistress. Finding the sketch of a picture on the easel, he finished it and withdrew. On the return of the old painter he expressed much surprise at the excellence of the performance, and said to his daughter, "How readily would I give you to a painter of such ability as this, instead of that miserable dauber Ribalta." "My father," replied the lady, "it is Ribalta that did it." Of course they were soon married.

Ribalta acquired great reputation not only in Valencia, but throughout Spain. At the time Can Bermudez wrote, Ribalta's pictures were numerous in various cities and places in that country, but a recent writer says that it is in Valencia alone that his works can be seen and appreciated. Mr. Ford, in his Hand-book of Spain, says, "The Colegio de Corpus, or del Patriarca, is a Museum of Ribaltas." He particularizes San Vicente de Ferrer visited on his sick-bed by our Saviour and Saints, as a masterpiece, painted in a style between Titian and Van Dyck; he also notices the Last Supper, in which the head of an Apostle with a white beard is equal to any thing painted by the old Venetians; and a Holy Family, in part like Titian. He calls Ribalta the Spanish Domenichino and Sebastian del Piombo combined. This is high praise from one so competent to give it. There is a grand specimen of Ribalta in the chapel of Magdalen College, Oxford, which has been erroneously attributed to Morales, to whose works it has not the remotest resemblance; but formerly every Spanish picture in England was attributed to Morales, Murillo, or Velasquez.]

RIBALTA, JUAN, was the son of Francisco Ribalta, born at Valencia in 1597. At the age of eighteen he gave proof of extraordinary ability, in a picture he painted of the Crucifixion, and would have probably become one of the most distinguished painters of his country, but he died young. [His works are frequently ascribed to his father, and his father's attributed to him. At the age of eighteen he painted the magnificent Crucifixion, which he inscribed *Joannes Ribalta pingebat et invenit 18 etatis sue anno 1615*, a picture perfect in all parts of the art. He painted for Don Diego de Vich above thirty portraits of illustrious persons of Valencia, which de Vich at his death bequeathed to the monastery of St. Jerome. Juan died on the 10th of October, 1628, the same year as his father.]

[RIBAUT, J—F—, an historical engraver, was born at Paris in 1767, and died in 1820. He was a scholar of Ingouf, and engraved the *Crowning with Thorns*, *after Titian*; *Marcus Sextus*, *after Guerin*; *Paris and Enone*, *after Vander Werff*; a young Lady playing on the Guitar, *after Metsu*; the two last are in the Musée Napoleon, and there are several by him in Collection du Musée, published by Laurent and Robillard. He also engraved the heads of Bernardin de St. Pierre, the poet Le Brun, and the Empress Marie Louise; and the costumes of the grand functionaries.]

RIBERA, GIUSEPPE, called **LO SPAGNOLETTO**. See **SPAGNOLETTO**.

RICCHI, PIETRO, called **IL LUCCHESE**. According to Baldinucci, this painter was born at Lucca in 1606, and was first a scholar of Passignano, but afterwards studied under Guido Reni. He imitated the graceful forms of the latter, though his colouring resembles that of Passignano. In the church of St. Francesco, at Lucca, are two altar-pieces, which evince the fertility of his invention, and his readiness of hand. He also painted several pictures for the churches at Udine, in which city he died in 1675. [He frequently imitated the forms of Guido; but it is doubtful that he ever studied under him, as his intimate friend Boschini says not a word upon the matter. He painted in France, and in the Milanese and Venetian states, and was very rapid and indefatigable in execution.]

RICCHIEDEO, MARCO, was born at Brescia, but it is not said in what year, nor under whom he studied. He was, however, a very reputable painter of history. In the church of St. Thomas, at Brescia, there is a fine picture by this master, representing the Incredulity of that Saint.

RICCI, ANTONIO. See **BARBALUNGA**.

RICCI, CAMILLO. This painter was born at Ferrara in 1580, and was the most celebrated disciple of Ippolito Scarsella, called **Lo Scarcellino**. Such was his progress under that able instructor, that Baruffaldi reports, that Scarcellino not only declared that he surpassed his master, but that if Camillo had preceded him in the art, he would have chosen him for his instructor. His style so nearly approaches to that of Ippolito, that the most experienced eye may be mistaken in their works. If he exhibits less freedom and breadth, he has perhaps surpassed him in the tenderness of his carnations and the general harmony of his colouring. The churches of Ferrara abound with his works, of which Barotti gives a particular account in his *Pittura di Ferrara*. His most admired productions are his pictures of S. Vincenzo e S. Margherita, in the cathedral; the Annunciation, in Spirito Santo; and his celebrated ceiling in the church of S. Niccolo, representing, in eighty-four compartments, the life and miracles of that saint. He died at Ferrara in 1618.

RICCI, GIOVANNI BATISTA, called **DA NOVARRA**. This painter was born at Novarra in 1545. He went to Rome when young, and became a scholar and imitator of Raffaellino da Reggio. According to Baglione, he was employed by Sixtus V. in the palace of St. John of Lateran, and in the library of the Vatican. He was afterwards appointed by that pontiff superintendent of the paintings he had directed in the palace of Monte Cavallo. He was also much employed in the pontificate of Clement VIII. Of his own productions in the public edifices of Rome, the following are the most considerable: In the nave of the church of S. Maria Maggiore, he painted in fresco the Visitation, the Ascension, and the Assumption of the Virgin; in S. Marcello, a series of frescoes of the Life of the Virgin, and the Passion of our Saviour; but his most admired work is in S. Giovanni Lateran, representing the Consecration of that Basilica by S. Silvestro. This artist is mentioned in the *Abecedario* by Orlandi, as an engraver, but he does not specify any of his works. He died in 1620.

RICCI, SEBASTIANO, was born at Belluno, in the Venetian state, in 1659, and was placed when he was young under the tuition of Federigo Cervelli, at

Venice, with whom he studied till he was twenty years of age. On leaving that master he went to Bologna, where he resided a short time, and was taken under the protection of the Duke of Parma, who employed him for some time at Piacenza, and sent him to Rome for the purpose of improvement. On the death of his patron he left Rome, and visited Florence, Modena, and Parma, contemplating the works of the great masters of the Lombard school. He was soon afterwards invited to the court of Vienna by the king of the Romans, where he was employed in decorating the imperial palace of Schoenbrunn. On his return to Venice from Germany, his nephew, Marco Ricci, who was at that time in London, encouraged him to visit England, in the reign of Queen Anne, and he met with the most flattering encouragement. He painted the chapel at Bulstrode, for the Duke of Portland; and with that inconsistency frequently found in the works of the Venetian painters, in the altar-piece, representing the Last Supper, he has introduced his own portrait, in a modern habit. The hall of Burlington House, and some of the ceilings, were painted by this master. He also painted the altar-piece of the chapel of Chelsea College. During a residence of ten years in this country, he executed several other considerable works for the mansions of the nobility, and is said to have left England in disgust, on finding that it was determined that Sir James Thornhill should paint the cupola of St. Paul's. He possessed a similar talent to that which is recorded of Luca Giordano, of being able to imitate the style of the great masters who had preceded him, with a precision which sometimes deceived even the intelligent. His picture of the Apostles adoring the Sacrament, in the church of S. Giustina, at Padua, is painted in imitation of the cupola of S. Giovanni, at Parma, by Coreggio; and his S. Gregorio, in S. Alessandro, at Bergamo, reminds us of the works of Guercino at Bologna. But his most successful imitations were those of the works of Paolo Veronese, many of which he disposed of as original pictures, and is said to have once deceived the French painter, La Fosse, who avenged himself for the imposition by the following sarcastic rebuke: "For the future," said he, "take my advice, paint nothing but Paul Veroneses, and no more Riccis." Sebastiano Ricci possessed a fertile invention, and a commanding facility of execution. Although his design is not scrupulously correct, the forms of his figures are graceful, and his colouring, though sometimes feeble and cold, is often silvery and agreeable. Like most painters of decorations, he consulted his imagination more than nature, and frequently discovers the repetition and the weakness of a mannerist. He died at Venice in 1734.

RICCI, MARCO, was the nephew of Sebastiano Ricci, and was born at Belluno in 1680. After receiving his first instruction in the art from his uncle, he visited Rome, where he was for some years occupied in designing the most picturesque views in the vicinity of that city, and the most remarkable vestiges of ancient architecture. From these designs he painted perspective views, which were greatly admired. In 1710 he came to England, and his talents soon excited the public attention. He was much employed in painting landscapes, with ruins and architecture, both in oil and distemper; and his works are still found in many of the principal collections. He died at Venice in 1730. M. Ricci has etched several plates from his own designs, consisting of views and landscapes, with ruins

and figures, of which the most deserving notice is a set of twenty-three prints, entitled *Varia Marci Ricci Pictoris præstantissimi experimenta ab ipsomet auctore inventa, delineata atque incisa, et a me Carolo Orsolini Veneto incisore in unum collecta, &c.* Anno 1730, Venetiis.

RICCIARELLI, DANIELE. See **VOLTERRA.**

RICCIO, DOMENICO, called **BRUSASORCI.** This painter was born at Verona in 1494. According to Ridolfi, he was a disciple of Giovanni Francesco Caroto; but Lanzi ranks him as a scholar of Niccolò Giolfino. His greatest improvement was, however, derived from an attentive study of the works of Giorgione and Titian, at Venice. His picture of S. Rocco, in the church of the Padri Agostiniani at Verona, is entirely in the style of the latter, as well as some pictures of fabulous subjects in the private collections. His genius did not confine itself to the style of any individual master; and his works at Mantua partake of the depth of colouring of Giorgione, and of the graceful design of Parmigiano. His picture of Phaeton, in the Ducal palace, though somewhat damaged by time, still charms by the ingenuity of the composition, the harmony of the colour, and the admirable fore-shortening. His greatest merit was in fresco painting, and in the many admirable works with which he embellished the public edifices and palaces, he united the erudition of the poet to the talents of a great painter. Of his historical works, the chef d'œuvre was the Cavalcade of Clement VIII. and Charles V. on their entry into Bologna, in a saloon in the Casa Ridolfi, a grand and copious composition, which is spoken of by Lanzi in terms of the highest praise. He died in 1567. [Rossini has given an etching of a portion of the Cavalcade of Clement and Charles V. in plate 150 of *Storia della Pittura Italiana.* *Brusasorci* signifies rat-burner. His father acquired that appellation by inflicting that cruel punishment on all the unlucky animals of the kind entrapped in his house.]

RICCIO, FELICE, called **BRUSASORCI THE YOUNGER,** was the son of the preceding artist, born at Verona about the year 1550, and was first instructed by his father. On the death of Domenico Riccio, when he was in his seventeenth year, he continued his studies at Florence, under Jacopo Ligozzi, and brought back with him to Verona a correct and elegant design. He painted several pictures for the private collections at Verona, of Holy Families and Madonnas, with angels, which were admired for a graceful air of the heads, and a beautiful expression. He was, however, capable of greater powers when the subject required them. Such is his picture of the Forge of Vulcan with the Cyclops, in the collection of the Conte Gazzola, which is designed in the best style of the Florentine school, and vigorously coloured. There are some altarpieces by him in the churches at Verona, of which the most admired is his picture of S. Elena, in the church dedicated to that saint. He died in 1605. [Zani says he was born in 1540; and Lanzi, after Ridolfi, that he died in 1605, at the age of 65. He not only exercised his talents on large works, but painted small pictures on marble, which he coloured with great skill, availing himself of the marble itself for his shadows, especially in the Oriental alabaster, which has a very pleasing effect.]

RICCIOLINO, MICHELANGELO. This artist was born at Rome in 1654, and is noticed by Abate Titi, who mentions some of his works in the public places at Rome, particularly in the church

of S. Lorenzo in Piscibus, and a ceiling, in S. Maria in Campitelli. His portrait, painted by himself, is in the Florentine Gallery. He died at Rome in 1715.

RICHARDSON, JONATHAN. This eminent portrait painter was born about the year 1665. His father dying when he was only five years of age, his mother married a second husband, and he was, contrary to his inclination, articulated by his father-in-law to a scrivener; but as his master died in the sixth year of his apprenticeship, he indulged an inclination he had long felt for painting, and became a pupil of John Riley, under whom he studied four years. Having made sufficient progress in the art to offer himself to the public attention, he married the niece of his instructor, and established himself as a portrait painter. Though Sir Godfrey Kneller and Dahl were then in great reputation, Mr. Richardson possessed sufficient merit to secure a share of the public favour during their lives, and after their death he was considered at the head of his profession. He continued in possession of considerable employment for many years, and was enabled to retire from business long before his death, which happened the 28th of May, 1745, when he was upwards of eighty years of age. He left one son and four daughters, one of whom was married to Mr. Hudson, his pupil.

Mr. Richardson published the following works on art: 1. "The Theory of Painting." 2. "The Connoisseur, an Essay on the whole Art of Criticism, as it relates to Painting." And, 3. "An account of some of the Statues, Bas-reliefs, Drawings, and Pictures, in Italy, &c., with remarks by Mr. Richardson, sen. and jun." The son made the journey, and from his notes, letters, and observations, they both, at his return, compiled this valuable work. In 1734 they also published "Explanatory Notes and Remarks on Milton's Paradise Lost, with the Life of the Author, and a Discourse on the Poem." The father having said, in an apology for being little conversant in the classics, "that he had looked into them through his son," Hogarth, whom a quibble could furnish with wit, drew the father peeping through a telescope, with which the son was perforated, at a Virgil above on a shelf.

For the following character of Richardson, we are indebted to the noble author of the *Anecdotes*. "Jonathan Richardson was undoubtedly one of the best English painters of a head that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want dignity, and his women grace. The good sense of the nation is characterized in his portraits. You see he lived in an age when neither enthusiasm nor servility were predominant: yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and back-grounds are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raffælle, or was more smitten with the native lustre of Vandeyck. Yet, though capable of tasting the elevation of the one, and the elegance of the other, he could never contrive to see with their eyes when he was to copy nature himself. One wonders that he could comment on their works so well, and imitate them so

little." Mr. Richardson has etched a few portraits; among which are,

His own Portrait.
Alexander Pope, Esq.; two plates, one of them a profile.
John Milton.
Dr. Mead.

[RICHAET, F. J. DE LA MARE-, an engraver, who, according to Robert Dumesnil, was born at Bayeux about 1630, and died at Versailles in 1718. His prints have a resemblance to those of Lutma and Morin, and also to those of Livens, the scholar of Rembrandt. Basan mentions him as having engraved a St. Jerome, *after L. De La Hyre*. Dumesnil has described eighteen prints by him, but does not include the St. Jerome; two, an *Ecce Homo*, and the Virgin, are inscribed *F. de la Mare fec. 1650*, and *F. J. D. L. Mare inv. sculp. 1655*. The rest, which are fancy heads, are in the style of Livens, without marks.]

RICHER, P. According to Florent le Comte, this artist, in conjunction with Francis Chaveau, engraved eleven plates of philosophical tables by Louis Lesclaches. [According to Nagler he worked from 1630 to 1660.]

RICHERI, ANTONIO. This artist was a native of Ferrara, and was brought up in the school of Giovanni Lanfranco. According to Passeri, he followed that master to Naples and Rome, and painted some frescoes at the Teatini from the designs of Lanfranco. He is said to have etched some plates from the designs of his master. Mr. Strutt calls him *A. Richer*. [Zani says he was born in 1600. Passeri says he engraved, but there is no account of his works in that way. He was an artist of mediocrity.]

RICHMANS. See RYCKMANS.

[RICHOMME, JOSEPH THEODORE, a very eminent engraver, was born at Paris in 1785, and was first a scholar of Regnault, the painter, and afterwards of J. J. Coigny, the engraver. He obtained the great prize at the Institute for the best engraving in 1806, and has since obtained additional honours for productions of great excellence. His works class with those of the best modern engravers of Italy.] among them may be specified,

The Triumph of Galatea; *after Raphael*.
The Five Saints; *after the same*.
The Holy Family; *after the same*.
Adam and Eve; *after the same*.
Neptune and Amphitrite; *after Giulio Romano*.
Venus at the Bath; *after the Antique*.
Andromache; *after Guerin*.
Thetis crowning Vasca de Gama; *after Gerard*.

Richomme was a member of the Legion of Honour, and of the Institute. He is perhaps still living, an honour to the arts.]

RICHTER, CHRISTIAN, was a native of Stockholm, and came to England in 1702, where he painted portraits both in oil and in miniature; chiefly studying the works of Michael Dahl, from which he learned a strong manner of colouring. In the latter part of his life he applied to enamelling, but died before he had made much progress in that branch, in 1732.

RICKE, BERNARD DE, was born at Courtray, about the year 1520. It is not known by whom he was instructed, but he was an eminent painter of history. In the church of St. Martin, at Courtray, there are two pictures by this master, one of which is much esteemed, representing Christ bearing his Cross; the other is the Decollation of St. Matthew. He afterwards fixed his residence at Antwerp, and was received into the academy there in 1561.

RIDINGER, JOHN ELIAS. According to Huber, this artist was born at Ulm, in Suabia, in 1695, and received his instruction in the art from Christopher Resch. He established himself at Augsburg, where he became an eminent designer and painter of animals and huntings. His works as a painter are few, and are little known, except in his own country; but in his numerous etchings, from his own designs, he discovers an ability which has seldom been surpassed. His compositions are ingenious and animated, and he has given to each animal its peculiar character and attitude with surprising expression and exactness. The pardonable partiality of his countryman and biographer, Mr. Fuessli, does not hesitate to assert, that though "he has perhaps been excelled by Rubens, in the ideal grandeur of the lion, he has far surpassed him, and the rest of his predecessors, in the wide extent of his powers over every species of the brute creation." The just value of this eulogy, the unbiased judgment of the public will have little difficulty in ascertaining. The number of his prints is very considerable, and there is a great inequality in his works. The following are among the most esteemed:

A set of twelve plates of the Creation.
A set of Heads of Wolves and Foxes.
Four plates of Boar-huntings.
A set of sixteen plates representing the mode of hunting different animals in Germany, with inscriptions in German and French.
Eighteen plates of Horsemanship.
Thirteen plates of various Wild Beasts.
A Lion-hunting; *after Rubens*; for the Dresden Gallery.

[According to Zani he was born in 1698, and died in 1769. There are prints, supposed to be executed by him conjointly with his son Martin Elias, with the date 1770. The German writers call him *Riedinger*.]

RIDOLFI, CLAUDIO, was born at Verona in 1560, and was for some time a scholar of Dario Pozzo, a painter of little celebrity; but he afterwards entered the school of Paolo Veronese. As Venice was at that time the residence of a great number of eminent artists, he went to Rome in search of employment. Not meeting with the success he expected in that capital, he visited Urbino, where the works of Federigo Barocci were then held in the highest estimation. He formed an intimacy with that distinguished artist, and with the advantage of his instruction and advice, he acquired an amenity of style, and a graceful expression in the airs of his heads, by which his works were afterwards distinguished. He resided several years at Corinaldo, in the marquisate of Ancona, where he painted many pictures for the churches of that town and its vicinity, which, in colouring, might vie with the ablest of the Venetian painters, and in elegance and correctness of design, remind us of the great masters of the Roman school. Of his works at Urbino, the most esteemed are the Birth of St. John the Baptist, in S. Lucia; and the Presentation in the Temple, in Spirito Santo. At Rimini is a fine picture by this master, representing the taking down from the Cross. He also painted portraits, in which he united dignity and character with a perfect resemblance. He died in 1644.

RIDOLFI, CAVALIERE CARLO. This painter was born at Vicenza in 1602. He was instructed in the art by Antonio Vassilacchi, called l'Aliense, but afterwards studied the works of the best masters at Verona and Vicenza. Little is known of his works as a painter, and Lanzi mentions, as his most esteemed performance, the Visitation of the Virgin to St. Elisabeth, in the church of the Ognisanti at

Venice. He also painted portraits and easel pictures for private collections. He is more distinguished as a writer on art than as a painter, and was the author of the *Lives of the Venetian Painters*, in two volumes, published at Venice in 1648, entitled *Le Maraviglie dell' arte, ovvero le Vite degli illustri pittori Veneti, e dello Stato*. He died in 1660, aged 58. [Zani and other writers date his death in 1658, at the age of 64.]

RIDOLFI, PIETRO, an Italian engraver, who flourished about the year 1710. Mr. Strutt notices a frontispiece engraved by this artist, from a design by *C. N. Lamparel*, affixed to a volume, containing views of ancient and modern Rome, published at Venice in 1716. It is executed in a style resembling that of Cornelius Bloemart, though very inferior. [He was living in 1723.]

RIEDEL, JOHN ANTHONY, a German designer and engraver, born at Prague in 1732. He was keeper of the Dresden Gallery, and has engraved several plates from the pictures in that celebrated collection, in which he has imitated the style of Rembrandt, among which are the following:

- The Virgin and infant Christ; *after Baroccio*.
- The Seven Sacraments; *after Gio. Maria Crespi*.
- A Portrait of Rembrandt; *after a picture by himself*.
- A Warrior, with a cap and feather; *after the same*.
- A Portrait of a Lady holding a Letter; *after Vanduyck*.

[Nagler, who gives a list of 52 of his works, says he died in 1816; but the latest date on his prints is 1772.]

RIETSCHOOFF, JOHN KLAASZ, was born at Hoorn in 1652, and was a scholar of Ludolf Backhuysen, under whose tuition he became an eminent artist, and painted sea-pieces and storms so much in the style of his instructor, that his pictures were sometimes mistaken for those of Backhuysen. He particularly excelled in painting tempests and hurricanes, which he represented with the most impressive fidelity. His calms are not without considerable merit, and bear some resemblance to the works of William Vandervelde. The pictures of Rietschoof are little known in this country, and are chiefly confined to Holland, where they are justly esteemed. He died in 1719. [Rietschoof's pictures are now very well known in this country; they certainly are analogous to those of Backhuysen, and are worthy of being placed in the second rank of sea-pieces by Dutch masters. The resemblance of his calms to those of W. Vandervelde is not very striking.]

RIETSCHOOFF, HENRY, was the son of the preceding artist, born at Hoorn in 1678, and was instructed in the art by his father. He painted similar subjects to those of the elder Rietschoof; and though his pictures cannot be said to equal them, they possess sufficient merit to find a place in the collections of his country. [The date of his death is not recorded.]

RIGAUD, HYACINTH, a French painter, born at Perpignan in 1659. He was the son of Matthias Rigaud, an artist of little note, from whom he received his first instruction in the elements of design. His father dying when he was very young, he was placed under the care of a portrait painter of no great celebrity, at Montpellier, under whom he continued till he had reached his eighteenth year, when he established himself in the city of Lyons, where he met with very flattering encouragement. In 1681 he went to Paris, for the purpose of studying historical painting, and in the following year obtained the prize at the Academy. By the advice of Charles

le Brun, who discovered in him a decided talent for portrait painting, he abandoned his project of visiting Italy, and applied himself particularly to that department. Having seen some portraits by Vanduyck at Paris, he was so much struck with the admirable style of that painter, that he ever afterwards made him the model of his imitation. The success of Rigaud as a portrait painter was most brilliant. He frequently painted the portrait of Louis XIV. and those of the principal nobility of the court, and many of the most illustrious personages in Europe. In 1700 he became a member of the Academy at Paris, and presented them with a fine portrait of the sculptor Desjardins, as his picture of reception. He painted a few historical works, among which is a picture of St. Andrew, in the hall of the Academy; and a Nativity, which is engraved by Drevet.

Hyacinth Rigaud is considered one of the ablest portrait painters of the French school. His heads are full of character and expression, his colouring more chaste than is usual in the artists of his country, and his touch is bold and free. He had the misfortune of being obliged to encounter the unpicturesque habiliments and the enormous perukes worn at his time, and his works would undoubtedly have possessed a stronger claim to our admiration, if he had been permitted to delineate nature, without such preposterous disguises. Some of his portraits have been finely engraved by the eminent artists of his country, among which are those of Bossuet, bishop of Meaux, by Drevet; and his own portrait, by Gerard Edelinck. He died in 1745. [Zani and Nagler say he died in 1743. Nagler has given an excellent list of the portraits engraved after him by the most eminent French engravers: they are very numerous.]

RIGAUD, JOHN, was a relation of the preceding artist, and was born at Paris about the year 1700. He painted landscapes and views, which, if we may judge by his prints, must have possessed considerable merit. He appears to have passed some time in England, as he has etched some views in the environs of London. We have several plates by him, executed in a spirited and masterly style, and the figures are correctly and neatly drawn. The following are his principal prints:

- A pair of Views of Marseilles, at the time of the plague in 1720.
- A set of six Views of the Chateau and Gardens of Marly.
- The Garden of the Tuilleries.
- A View of the Chateau of the Luxembourg.
- A View of Hampton Court.
- St. James's Park.
- Greenwich Park.
- Greenwich Hospital.
- A set of six Landscapes, with figures.
- A set of six Views in France, with rural amusements.
- Twelve marine subjects.

[Nagler has given a list of a great number of engravings by him, and says he died in 1754; but Zani says he operated in 1757.]

He had a son, JOHN BAPTIST RIGAUD, who engraved a plate of a view of the Palais Bourbon, after a design by his father.

[RIGAUD, JOHN FRANCIS, an historical painter, who was probably of French or Swiss origin, but practised his art in England, and was a member of the Royal Academy, flourished during the latter part of the 18th century. He was one of the painters employed by Boydell to illustrate Shakspeare; and he painted also many subjects taken from the sacred writings, and from the History of England. His admission picture to the Royal Academy represents

Samson breaking his Bonds, and looks like a bold academical study. His style partakes more of the French than of the English school. A great number of his pictures have been engraved. He translated and published Lionardo da Vinci's Treatise of Painting with illustrative copper-plates. It is supposed that he died in 1810.

RIGHETTI, MARIO. This painter was born at Bologna about the year 1590, and was a scholar of Lucio Massari. He painted several pictures for the churches of his native city, which are noticed in *Le pitture di Bologna*, of which the most deserving attention are the following: The Archangel Michael, in the church of S. Guglielmo; Christ appearing to Magdalene, in S. Giacomo Maggiore; the Adoration of the Magi, in S. Agnese; and the Nativity, in S. Lucia.

RILEY, JOHN. This artist was born in London in 1646, and received instructions from Isaac Fuller and Gerard Zoust. He was little noticed till after the death of Sir Peter Lely, though he is considered by the noble author of the *Anecdotes* as one of the best native painters that had then flourished in England. His talents were obscured by the fame, rather than the merit, of Sir Godfrey Kneller, and have been since depressed by being confounded with Lely, an honour unfortunate for his reputation. He painted several portraits, particularly that of Lord Keeper North, at Wroxton, which would have done credit to either Lely or Kneller. Riley was modest, humble, and of an amiable character, and was easily disgusted with his own works. With a quarter of Kneller's vanity, he might have persuaded the world that he was a great painter. Charles II. sat to him, but almost intimidated the modest artist from pursuing a profession so proper for him, by what perhaps he considered as a *jeu d'esprit*. Looking at the picture, he cried, "Is this like me? then, od's fish, I am an ugly fellow." James II. and his queen also sat to him, as did their successors, William and Mary, who appointed him their painter. He died in 1691.

RILEY, CHARLES REUBEN, was born at London about the year 1752, and having shown a disposition for the art, was placed under the tuition of Mr. Mortimer. In 1778 he obtained the gold medal at the Royal Academy, for the best painting in oil; the subject was the Sacrifice of Iphigenia. He was recommended by his instructor to the patronage of the Duke of Richmond, and was employed in the decorations at Goodwood. He afterwards went to Ireland, on a similar employment for the embellishment of the mansion of Mr. Conelly. His principal employment afterwards was in making designs for booksellers, in which he displayed both fancy and taste, with considerable facility. He was of a feeble constitution, probably occasioned by the deformed construction of his body, and died in 1798.

RIMALDI, ORAZIO. This painter was born at Pisa in 1598, and was first a scholar of Aurelio Lomi, but afterwards studied at Rome under Orazio Lomi, called Gentileschi. During a residence of some years at Rome, he studied with attention the works of the great masters, and the beauties of the antique, and on his return to Pisa distinguished himself as one of the most promising artists of his time. He followed, in the early part of his life, the principles of M. Angelo Caravaggio, which he soon after abandoned for the more graceful and expressive style of Domenichino. He painted several pictures for the churches in that city, one of which, the Martyrdom of St. Cecilia, has since been placed

in the Florentine Gallery. In the cathedral are two Scripture subjects by him, representing the Brazen Serpent, and Samson destroying the Philistines. His last work was his admired picture of the Assumption of the Virgin, which he did not live to finish. To the great regret of the lovers of painting, this able artist was cut off in the commencement of a flattering career by the plague, which visited the Florentine state in 1630. [Zani and Lanzi say he died in 1631.]

[**RINALDI, SANTO,** called **IL TROMBA,** an excellent painter of battles, landscapes, and architecture, was a scholar of Furini, and flourished from 1640 to 1660. Though he painted much, and was eminent in his day, very little of his history is recorded. It is supposed that he was born about 1620, at Florence, and died in 1676.]

RINCON, ANTONIO DEL. This painter was born at Guadalaxara, in 1446, and may be considered as the father of the Spanish school. He studied at Rome, and on his return to Spain was taken into the service of Ferdinand the Catholic, who appointed him his painter, bestowed on him the order of Santiago, and made him groom of his chamber. Among the few of his works that remain, are the altar-piece in the church of Robledo de Chabela, a town in the archbishopric of Toledo; and two portraits of Ferdinand and Isabella, in the church of San Juan de los Reyes, at Toledo. Several of his works perished in the fire that destroyed the palace of the Pardo, in 1608. He died in 1500.

[**RING, PIETER DE,** an admirable painter of subjects of still-life, flourished about the middle of the seventeenth century. If not a native of Holland, he practised his art there, as most of his pictures are, or were, confined to that country, though the Dutch writers seem to know nothing of his history. In the Museum at Amsterdam there is a picture by him, representing a table covered with blue velvet, on which are various kinds of fruit, oysters, and other shell-fish. Some twenty or thirty years ago there were several imported to England by dealers; but it is apprehended that they have changed the name, and have assumed that of John David de Heem. He generally introduced a *ring* as his signature: and by this signet ring his works may be ascertained. They deserve to be known.]

RINGGLI, GOTHARD, [OR **GODFREY.**] This artist is mentioned in Fuessli's Lives of the Swiss Painters. He was born at Zurich in 1575, but it is not said by whom he was instructed, nor is any thing known of the circumstances of his early life. He was employed by the magistracy of Berne to paint some large pictures relative to the history of that city, which his biographer commends for the ingenuity of the composition and the correctness of the design. He is said to have etched some plates from his own designs, in a bold, free style, which he marked with a cipher composed of the letters G. R. [Nagler has given a list of eleven; Brulliot notices two; one has his name in full, *G. Ringly ū Zurich, fecit* 1628. He died in 1635.]

RIPOSO, FELICE. See **FICHERELLI.**

RISVENNO, GIUSEFFO, [OR **RISUENO, JOSEF,**] a Spanish painter, born at Granada about the year 1640. He was a scholar of Alonso Cano, under whom he studied both painting and sculpture. He painted history with some reputation; and there are several of his works in the churches of his native city, of which the most considerable is the cupola of the Carthusians. He died at Granada in 1721.

RITUS, MICHAEL. The name of this artist is affixed to an etching representing the Virgin Mary and the infant Christ; *after A. Caracci.* It is dated 1647.

RIVALZ, ANTHONY. This artist was born at Toulouse in 1667. He was the son of John Peter Rivalz, a painter and architect of some celebrity, by whom he was instructed in the rudiments of the art, and afterwards visited Paris, where he did not remain long, but went to Rome in search of improvement. During his residence in that capital he was the successful candidate for the prize given by the Academy of St. Luke, in a picture representing the Fall of the Rebel Angels. After studying the works of the best masters, he returned to Toulouse, where he passed the remainder of his life. He possessed an extraordinary talent for copying the works of the most celebrated Italian masters with surprising precision. As he resided at so great a distance from the metropolis, few of his works are to be met with at Paris. His pictures are chiefly confined to the public edifices and private collections at Toulouse, where he died in 1735. He left a great number of drawings, which are executed with great freedom, in a style resembling that of Raymond de la Fage. We have a few spirited etchings by this artist, among which are the following :

The Martyrdom of St. Symphorianus.

An Allegorical subject of Vice driven away by Truth, as the enemy of the Arts and Sciences; in memory of *N. Poussin.*

Four plates of Allegorical subjects for a treatise on Painting, by *Dupuy du Grez.*

RIVALZ, BARTHOLOMEW, was the nephew and pupil of the preceding artist, born at Toulouse in 1724. We have by him a few etchings, among which are the following :

The Fall of the Rebel Angels; *after Ant. Rivalz.*

Judith and Holofernes; *after the same.*

Joseph and Potiphar's Wife; *after the same.*

The Death of Mary Magdalene; *after Benedetto Luti.*

RIVAROLA, ALFONSO, called **IL CHENDA,** this painter was born at Ferrara in 1607, and was the most distinguished scholar of Carlo Bononi. On the death of that master he was engaged to finish the picture of the Marriage of the Virgin, in the church of S. Maria del Vado. There are several pictures of his own composition in the churches at Ferrara, which do honour to the school in which he was educated. Such are his Baptism of St. Agostino, in the church dedicated to that saint, which he has embellished with magnificent architecture; the Resurrection, at the Teatini; the Brazen Serpent, in S. Niccolo; and the Martyrdom of S. Caterina, in S. Guglielmo. This promising young artist had acquired a distinguished reputation among the ablest artists of the Ferrarese school, when he died at the premature age of 33, in 1640.

RIVERDITI, MARCANTONIO. According to Lanzi, this painter was a native of Alessandria della Paglia, but received his education in the art at Bologna, where he painted some pictures for the churches, in which he imitated the style of Guido Reni. He also painted portraits with considerable success. Of his historical works, the most worthy of notice are his pictures of the Conception, in the church of the Padri Camaldolesi; and S. Francesco di Paola, in S. Maria de Foscherari. He died at Bologna in 1744. [According to Lanzi and Zani he died in 1774.]

[**RIZI, FRANCISCO,** a Spanish historical painter of

a very fertile invention, was born at Madrid in 1608. He was the son of Antonio Rizi, a native of Bologna, who had accompanied Federigo Zuccaro into Spain, but he was instructed in the principles of the art by Vincencio Carducho. He seemed to possess an intuitive disposition for painting; no obstacles could obstruct his progress; they were overcome as they presented themselves: he was born a painter. This precocity of talent, and the fecundity of an unbridled imagination, induced a superficial study of the essentials of the art; the usual result followed; he became the Spanish *Fa presto.* He conceived and produced, but always incorrectly. As he lived at a time, and in a court, when and where the great merit of an artist was to *improvise*, he was celebrated and patronized as one of first-rate talent; and in consequence he became painter to Philip IV. in 1656, which office he continued to hold under Charles II., who added to it the honour of deputy-keeper of the royal keys. A few years previous he had been appointed painter to the cathedral of Toledo, a post of more importance to an artist, in a pecuniary point of view, than that of painter to the king, as it gave him the charge of all the existing works in the cathedral, and insured to him the execution of the greater part of what might be undertaken in his time, which in Spanish cathedrals, at that period, were numerous and important. It would occupy space to no very good purpose to give a detailed account of his manifold works in the palaces, cathedrals, and churches of Spain; and it would be concluded by saying, that the decline of painting in that country may be attributed, in a great degree, to the attraction of his style, and its superficiality. He is said to have done equal injury to the architectural taste of the period by his capricious decorations of the theatre of the Retiro. His opinions were as dangerous to art as his practice; he preferred facility to correctness, and considered the employment of painting only as a means of living. His last design was, perhaps, his best. It was a sketch for the great altar-piece of the *Retablo de la Santa Forma*, in the sacristy of the Escorial, but he did not live to finish the work; Coello, his disciple, painted the picture from a sketch of his own, and it is considered one of the finest in Spain. Francisco Rizi died on the 2nd of August, 1685.]

[**RIZI, FRAY JUAN,** brother of Francisco, was born at Madrid in 1595. He was also an eminent painter, and was more correct in design than his brother, and more attentive to the chiaro-scuro. His principal works are in the Benedictine monastery of San Martin, at Madrid. He retired to Rome, was made an archbishop by Pope Clement X. in 1675, but died before entering into the duties of the office.]

[**ROBART,** ———, said to have been a scholar of Jan Van Huysum, painted fruit, flowers, dead game, and landscapes. If he be the same as a painter who was called *the Religious Willem Robart*, he flourished about the year 1770.]

ROBATTO, GIOVANNI STEFANO. This painter was born at Savona in 1649, and studied at Rome in the school of Carlo Maratti. He for some time painted history with considerable reputation, and was employed for some of the churches at Genoa. One of his most esteemed works is St. Francis receiving the Stigmata, at the Cappucini. He afterwards degraded his talent by a fatal passion for gaming; and his latter performances are the productions of negligence and despatch. He died in 1733.

ROBERT, NICHOLAS. This artist was born at Orleans in 1610. He excelled in painting animals, insects, and plants, in miniature, and was employed by Gaston, Duke of Orleans, in painting the most curious beasts and birds in the royal menagerie, which are preserved in the King's library at Paris. We have also several etchings by him of similar subjects, and a set of six plates of Vases, from the designs of *Charmeton*. [He died in 1684.]

ROBERT, A. According to Basan, this artist was a pupil of J. C. le Blond, by whom we have some prints in colour, which possess considerable merit. [Jean Robert followed the system of Le Blond and others of printing in colours by using four plates.]

ROBERT, HUBER, a French painter of architectural views and perspective. He was born at Paris in 1741; and after learning the rudiments of design in his native city, he went to Rome, where he passed several years, and made very accurate designs from the remains of ancient Architecture. On his return to Paris, he was made a member of the Academy, and his pictures were held in high estimation. We have several spirited etchings by this artist, among which is a set of ten Views, with buildings, entitled *Les Soirées de Rome*. [Hubert Robert was born in 1733, and died in 1808. He was an elegant artist, and has given picturesque representations of the antique remains in and about Rome, in the blended styles of Pannini and Joseph Vernet.]

ROBERT-[DE-SERI,] PAUL PONTIUS ANTHONY, a French painter and engraver, born at Paris about the year 1680. He was a scholar of Peter James Cazes, and afterwards studied in Italy. On his return to Paris he painted an altar-piece for the church of the Capuchins, representing the Martyrdom of St. Fidelis, which is esteemed his principal work as a painter. He etched several of the subjects, which were executed in chiaro-scuro by Nicholas le Suenr, for the Crozat collection. [He died about 1740. Dumesnil has given descriptions of fourteen prints by him, with this character, "that he would have been the greatest painter in the world if his talents had been equal to the good opinion he had of himself." It is feared that, with the same proviso, he would have had many rivals.]

ROBERTS, JAMES, an English engraver, born in Devonshire in 1725. He engraved several landscapes and views from the pictures of Richard Wilson, George Barret, Smith of Chichester, and others.

ROBERTSON, GEORGE. According to Edwards, this artist was born in London about the year 1742, and was instructed in design in Mr. Shipley's drawing-school. At an early age he went to Italy, where he chiefly studied landscape painting, and produced some pictures which possessed considerable merit. He afterwards visited the island of Jamaica, where he made several drawings and pictures of views of that country, some of which were exhibited in 1775. Not meeting with the encouragement he expected, and to which his talents justly entitled him, he adopted the profession of a drawing-master, in which he was more successful. He died in 1788. We have a few etchings of views by him from his own designs.

ROBETTA. According to Huber, this old engraver was born at Florence about the year 1460. He followed the profession of a goldsmith, and engraved a few plates in the rude and uncouth style practised in Italy before the time of Marc Antonio Raimondi. His prints are very scarce, and have little more than their rarity to recommend them.

He sometimes signed them with his name at length, on a tablet, and sometimes with the letters R. B. T. A. The following are by him, and are apparently from his own designs :

Adam and Eve; a middle-sized upright plate.

The Wise Men's Offering; the same.

The Resurrection of Christ; the same.

The Golden Age; a large upright plate.

[The foregoing account of Robetta is very meagre and unsatisfactory; but there is great uncertainty in all that is related of him. Zani endeavoured to elucidate his history, and has given from Vasari the little that author has said that might tend to show the period in which a goldsmith named Robetta lived. It appears that twelve artists formed a club, under the appellation of *La Compagnia del Pajuolo*, (the company of the Stock-pot,) and had *pic-nic* suppers alternately at each other's lodgings. The names of these associates were Gianfrancesco Rustici (the founder); Andrea del Sarto; Spillo, Pittore; Domenico Puligo; *Il Robetta*, Orafo; Aristotile da San Gallo; Francesco di Pellegrino; Nicolo Boni; Domenico Baccelli (who played and sung excellently); Il Solosmeo, Scultore; Lorenzo detto Guazzetto; and Roberto di Filippo Lippi, Pittore. The inference that Zani draws is, that as Gianfrancesco Rustici was born about 1470, and lived to 1547, Robetta, a goldsmith, flourished within those years, and that he was the engraver in question. These *Symposia* appear to have taken place about 1511 or 1512, and Bartsch conjectures that Robetta flourished about 1520; but as nothing is said respecting his age, it cannot be ascertained whether that was his prime or decline. By his being admitted a member of a select club of eminent artists, it may be supposed that he was of some celebrity before 1512. He is designated *Orafo* in the list of names, that word being then used for *Orefice*, goldsmith; but engraving was part of a goldsmith's business in those days, and ranked him among artists. Andrea del Sarto was placed with a goldsmith to learn the art of engraving before he became a painter. Ottley observes, "The works of Robetta bear evidence that he was no ordinary goldsmith. He appears to have possessed a fertile imagination, and to have composed with facility. In his small draped figures of females or angels, he is frequently graceful; but he was not equally successful in his naked figures, which are often lamely drawn, and sometimes ill proportioned. His engravings, which appear executed with freedom, are finished with close hatchings carelessly thrown in various directions; and in the light parts of his figures, and upon the ground, he sometimes introduces a few dots, or short curved strokes, in the manner of Schongauer and the early engravers of Germany and the Low Countries." Zani says he knew about thirty prints by this artist, almost all signed either Robeta or Robetta, but more commonly 'ROBTA', or R. B. T. A. On his *Mutius Scævola* the mark is R. BTA', and on the *Lyrist*, (No. 23 of Bartsch,) RBTA. The prints of this old engraver are of sufficient importance, for their merits and rarity, to justify the introduction of a list of their titles, as given by the accurate Bartsch in *Le Peintre Graveur*, tom. xiii., to which the inquirer is referred for fuller descriptions. Zani, *Enciclopedia Metodica, parte seconda*, vol. ii., should also be consulted.

List of Prints by, and attributed to, Robetta.

SUBJECTS FROM THE OLD TESTAMENT.

1. The Creation of Eve. *Not signed.*

2. Adam and Eve driven from Paradise. *Not signed.*
3. Adam and Eve, and their two Children. *Signed RBTA.* There are two impressions of this plate. In the *first* the sky is white; the *second* is retouched, and there are several clouds in the sky, particularly towards the right.
4. Adam and Eve, and their two Children. *No mark.* The *first* state before a round hole at the bottom of the plate.
5. Adam and Eve, and their two Children. *No mark.*

SUBJECTS FROM THE NEW TESTAMENT.

6. The Adoration of the Kings. *Signed ROBETTA.*
7. The Nativity. *Not signed,* but undoubtedly his work.
8. Jesus Christ baptized in the river Jordan. *Signed RBTA.*
9. Jesus Christ taking leave of his Mother. *Signed RBTA.*
10. The Resurrection of Christ. *Signed RBTA.*
11. The Virgin presenting her breast to the Infant. *Signed ROBTA.*
12. The Virgin seated in a landscape, &c. *Signed RBTA.*
13. The Virgin with Angels, &c. *Not signed,* but considered one of the most beautiful pieces of the master.
14. St. Sebastian and St. Roch. *Not signed.*
15. Faith and Charity with their attributes. *Signed RBTA.*

MYTHOLOGICAL SUBJECTS.

16. Ceres with two goat-footed Infants. *Signed RBTA.*
17. A young Man tied to a Tree, &c. *Signed RBTA.*
18. Venus surrounded by Cupids. Some traces of the name may be seen in a dark shadow.
19. Apollo and Marsyas. *Signed RBTA.*
20. The young Hercules between Virtue and Vice. *Not signed.*
21. Hercules killing the Hydra. *Signed RBTA.* There are two impressions; in the *first* the sky is left white; in the *second*, there are some clouds, and a falcon chasing a heron.
22. Hercules and Anteus. *Not signed.*
23. The Lyrst. *Signed RBTA.*
24. An old Woman and two amorous Couples, &c. *Not signed.*
25. A Man tied to a Tree by Cupid, &c. On a tablet *RORETA (sic.)*
26. Mutius Scaevola. *Signed RBTA.*

The following six prints, five of which are in the British Museum, are presumed to be by Robetta, although they have not his mark. Ottley has noticed the two first in his "Inquiry," pp. 461 and 462.

The Sacrifice of Cain and Abel. H. 6 $\frac{1}{2}$ in., W. 5 $\frac{1}{2}$ in. B. M.
The Death of Abel. H. 6 $\frac{1}{2}$ in., W. 5 $\frac{1}{2}$ in. B. M. Formerly in Mr. Lloyd's collection.

St. Jerome kneeling before a Crucifix.

Jupiter and Leda. B. M.

The Virgin and Child attended by St. Sebastian and the Magdalene. B. M.

A Riposo in Egypt. B. M. Formerly in the Duke of Buckingham's Collection.]

ROBINS, WILLIAM, an English engraver in mezzotint, who flourished about the year 1730, by whom we have a few portraits; among others, that of

William Warren, LL.D.; *after Heims.*

ROBINSON, R. The name of this artist is affixed to some portraits in mezzotint, among which are the following:

Charles I.; *after Vandyck.*

Charles II.

James II.

Thomas White, Bishop of Peterborough.

Sir James Worsley, Knight.

ROBINSON, ———. This artist was born at Bath about the year 1715. He came to London when he was young, where he became a scholar of John Vanderbank, under whose tuition he made considerable proficiency, and was afterwards distinguished himself as a portrait painter. He succeeded Jervas in his house in Cleveland Court, and suddenly came into extensive employment though

his colouring was faint and feeble. He affected to dress all his pictures in Vandyck's habits, but this was the only resemblance his works bore to those of that great painter. He died in 1745.

[ROBSON, GEORGE FENNEL, a very eminent landscape painter in water-colours, a native of Durham, and son of a wine merchant of that city, was born in 1790. His taste for drawing displayed itself at a very early age, and Bewick's book of Quadrupeds, then lately published, became, after nature, the favourite object of his notice. It seems that he never received any regular instruction in the rules of art, but that all his knowledge of it was derived from observing the proceedings of artists who came down to Durham for the purpose of sketching the beautiful scenery in its vicinity. When one of these made his appearance, he was sure to find himself attended by a ruddy-faced boy, who hung upon his path, and before he had made much progress the little fellow was creeping up to his side with a look of intense interest to observe the magical effect of his pencil. By degrees he mustered courage to show his own attempts to these mighty magicians, and being kindly received by several, the effect of their advice was soon visible. Such kindness should not be forgotten; and Robson in after life, when his reputation was established, referred with gratitude to the encouragement his very early attempts had received from Mr. William Daniell, the academician, and Mr. Cotman, of Norwich. At the age of sixteen, with only five pounds in money, he left his father's house, never more to return, and travelled to London. Here he made drawings, which he exposed in the shop window of a carver and gilder, and sold for small sums. By these means he not only supported himself for twelve months, but was enabled to return the five pounds he had received from his father. He now resolved on publishing a view of his native city, and was encouraged by a large list of subscribers; the funds derived from this speculation enabled him to visit the Highlands of Scotland. That he might enter into the romance of the country, he dressed himself as a shepherd, and with his wallet at his back, and Scott's *Lay of the last Minstrel* in his pocket, he wandered over the mountains at all hours and in all seasons. He left many reminiscences of the beautiful scenery of Loch Katrine and its vicinity. Though especially inspired by the grandeur of the Highlands, he did not confine himself to Scotland, but visited Durham, the Lakes of Cumberland and Westmoreland, and made himself familiar with North Wales, and crossed over to Ireland to depict the beauties of Killarney. He had the good sense and fine taste to perceive that the British Isles could supply the finest subjects that could be desired by the most romantic painter. His success with the public was commensurate with his talent and industry, and though his productions were numerous, they never lacked purchasers. He was a constant exhibiter at the Water-colour Society's rooms in Pall Mall East, which, indeed, may be deemed, if not of his creation, a society fostered and supported by his exertions till it attained strength and stability. On one occasion he contributed no fewer than thirty-eight pieces; yet, so highly are his productions esteemed, it would be difficult to obtain, even at the present time, when so much talent is shown in the same department, a specimen of his drawings, at almost any price. Some of his mountainous scenes are enlivened with animals by Hills, especially with Deer, in which that artist particularly excelled. His works are remark-

able for vigour of execution, and powerful in colour and effect. The Scottish hills had strongly impressed their awful character on his imagination; and the calmness of his own mind associated itself with these scenes of peace and loneliness even when settled altogether in the south, and drawing his materials from objects around him. He could, however, depict the busy haunts of men with equal felicity. His View of London, from the Bridge, before Sunrise; The City of Durham from the North-east; and several other picturesque representations of English cities, some of which were executed for Mr. J. Britton, and engraved under his direction, were objects of great admiration. In addition to the view of his native city, he published his scenes of the Grampian Hills, having visited every lake and vale through the whole extent. Many amusing anecdotes might be related of occurrences that took place during his tours in search of the picturesque, and many respectable names recorded of those with whom he formed friendship by casual encounters in secluded spots; but these, perhaps, would be deemed out of place in a work that only takes cognizance of him as an artist, and it only remains to notice the premature termination of his valuable labours. At the latter end of August he embarked in excellent health and spirits on board the James Watt steam-boat, to visit his friends in the north, and was landed at Stockton-on-Tees on the 31st, extremely ill, and died on the 8th of September, 1833. It is remarkable that seven of the passengers in the steam-boat were also attacked with inflammation of the stomach; but as, on a chemical analysis, nothing deleterious was discovered, the cause must be left to conjecture: the artist's dying words were, "I am poisoned." His death caused a great sensation, not only among the artists, by whom he was greatly beloved, but the public in general.]

ROBUSTI. See **TINTORETTO.**

ROCHERS, STEPHEN DES, a French engraver, who resided at Paris about the year 1710. He imitated the style of P. Drevet, and was probably his pupil. Among other prints, he engraved a numerous set of small portraits of illustrious personages. They are but indifferently executed.

ROCHFORD, P. DE. This artist was a native of France, and flourished about the year 1720. He engraved several of the plates for the large folio collection of *Views of the Palace and Gardens of Versailles*, published by P. Menant. He also engraved some prints from the pictures of John Baptist Santerre, and other painters. He resided some time in Portugal, where he died.

ROCHIENNE, P. [PIERRE,] a French engraver on wood, who, according to Papillon, flourished about the year 1551. In conjunction with J. Ferlato, he executed a set of wooden cuts for the New Testament, in Latin, published in 1551. They are said to be very indifferent performances. [He also engraved some of the cuts for the *Golden Legend*, (*Legende dorée*), published in 1557.]

ROCQUE, J. This artist was probably a native of France, but he chiefly resided in England, where he engraved some plates of landscapes and views, from his own designs. Among others, we have by him two large plates representing views of Wanstead House, in Essex.

RODE, CHRISTIAN BERNARD, was born at Berlin in 1725, and having learned the rudiments of the art in his native city, he went to Paris, where he studied some time under Charles Vanloo and John

Restout. He afterwards travelled to Italy, and on his return to Berlin met with very flattering encouragement as a painter of history and portraits. He painted several altar-pieces for the churches at Berlin, and the other towns in Prussia, and was employed by the king in embellishing the palace of Sans Souci. This ingenious artist has etched a great number of plates from his own designs; several of them are after the pictures he painted for the public edifices. The following are among his principal works:

His Portrait; engraved by himself; *after Reclam.*
Christ, with the Disciples, at Emmaus.

The Descent of the Holy Ghost.

The Ascension; from his picture in the church at Rostock.

St. Paul preaching.

Christ in the Garden of Olives; from the picture in the church of St. Mary at Berlin.

Joseph discovering himself to his Brethren.

[Of the works of this artist, who died in 1797, the inquirer will find an ample list in Nagler, sufficient, indeed, to fill an ordinary catalogue.]

RODE, JOHN HENRY, was the younger brother of the preceding artist, born at Berlin in 1727. He was brought up to the profession of a goldsmith, but abandoned that pursuit to devote himself to engraving. Having executed some plates at Berlin with considerable success, he went to Paris, where he became a pupil of John George Wille. During his residence in that city, he engraved a few plates in the finished style of his instructor, and on his return to Berlin published several prints from the designs of his brother. He had acquired a very flattering reputation, when his career was interrupted by his premature death, in 1759. Among others, we have the following prints by him:

The Portrait of John George Wille; *after Schmidt.*

A Head of Epicurus; *after J. M. Preissler.*

Jacob wrestling with the Angel; *after C. B. Rode.*

An Ecce Homo; *after the same.*

A Sacrifice of the Vestals; *after the same.*

[See Nagler, for a full detail of his works.]

[RODRIGUEZ, FRATE ADRIAN, properly **ADRIAN DIERIX,** of the order of the Jesuits, was born at Antwerp in 1618, and died in 1669. He painted what is called history, but little of his own is recorded. It appears that he went to Spain when he was about thirty, and entered the imperial college at Madrid, where he professed himself of the order of the Jesuits, and changed his name from Dierix or Dierex to that of Rodriguez, for the sake of euphony. He painted in the Flemish manner, and the few pictures that are mentioned as by him, are, Abraham entertaining the three Angels, the Marriage at Cana, the Holy Family, Christ at Emmaus, and the Banquet at the house of the Pharisee, with the Magdalene anointing Christ.]

ROELAS, JUAN DE LAS. This Spanish artist is called el Doctor Pablo de las Roelas, by Palomino, though Francesco Pacheco, who was his contemporary, denominated him Juan. He was descended from a noble family, originally of Flanders, was born at Seville in 1560, and was brought up to the profession of physie, in which he had already taken a degree, when an inclination for the art of painting, which he had discovered in the early part of his life, induced him to devote himself to the study of it, and he travelled to Italy for the purpose of improvement. He went to Venice, where he studied some years. Palomino states him to have been a disciple of Titian, but that cannot be correct, as

Titian died in 1576, when our artist was only sixteen years of age. It is more probable that he received his instruction from a disciple of that great master. On his return to Seville, he was much employed in ornamenting the churches in that city, where there are many pictures by him, which are compared by his biographer to the works of Palma or Tintoretto. To a rich and harmonious colouring, which he had acquired in the Venetian school, he added a correct design, a perfect acquaintance with the anatomy of the human figure, and his compositions are ingenious and abundant. One of his most admired works is the Martyrdom of St. Andrew, in the Colegio de Santo Thomas. According to Palomino, he died at Seville in 1620. [Roelas is known by the styles of *el Clerigo Roelas*, and *el Licenciado Juan*. He went as a canon to Olivares in 1624, but whether he ever practised as a physician is not said. Probably he was styled *Licentiate*, as having graduated at the university of Seville. His pictures are very numerous in Seville. His masterpiece is the Death of St. Isidore, in the church of that Saint; another fine picture by him is the Sant Jago, in the Capilla de Santiago, in the cathedral, in which the saint is represented riding over the Moors. Bermudez says it is full of fire, majesty, and decorum. Mr. Ford, however, says it is surpassed by the picture of the Conception, in the Academy, and by three in the chapel of the university at Seville. He has been compared with Tintoretto and Caracci, and is certainly the best of the Andalusian painters. It is a subject of regret that none of his fine works has been engraved, as he excelled in design and composition, and displays a grandeur of form and character which belong only to the greatest masters. In colouring he may also be compared with the Venetians. He died at Olivares in 1625, on the 23rd of April.]

RODERMONT, or ROTTERMONDT. This artist is called *Rotermans* in the Anecdotes. He was a native of Holland, and flourished about the year 1640. From the style of his etching, he appears to have been a painter, and has imitated the style of Rembrandt with great success. He engraved a few portraits, which are now become scarce, among which are,

Sir William Waller, Serjeant Major-general to the Parliament, with a Battle in the hack-ground; *after C. Jansen*.

Joannes Secundus, a Latin Poet of the Hague; *Rodermont, fecit*.

[Bartsch and Claussin, in their Catalogues of Rembrandt's prints, have noted several by this artist, distinguishing them, however, from the works of that great master.]

RÖEPEL, CONRADE, [OR KOENRAAD,] an eminent Dutch painter of flowers and fruit, born at the Hague in 1679. He was placed for some time under the care of Constantine Netscher, with the intention of studying portrait painting; but the delicacy of his constitution made it necessary for him to quit the Hague, and to reside at a country-house of his father's, where he amused himself in cultivating the choicest flowers. This occupation led him to an attempt to imitate in painting the beautiful objects of his care, and his success surpassed his expectation. He sent one of his earliest performances to the Hague, where it was readily purchased by one of the most celebrated florists of the place, who afterwards supplied him with the most curious productions of his garden, from which Rœ-

pel painted pictures which were highly esteemed. In 1716, he was invited to the court of the Elector Palatine, at Dusseldorp, where he was received with every mark of favour and distinction. He painted some fruit and flower pieces for that prince, for which he was liberally remunerated, and was decorated with a gold chain and medal. On the death of his patron he returned to the Hague, where he found his reputation increased by the flattering reception he had met with at the Palatine court. He painted some pictures for Prince William of Hesse, and the families of Fagel and Lormier for some time employed his pencil. In 1718 he was received into the Society of Painters at the Hague, of which he was the director at the time of his death, in 1748. Although the works of C. Rœpel are neatly finished, they must still be allowed to be very inferior to the admirable productions of John van Huysum and Rachel Ruysch.

[ROER, JACOB VANDER, was born at Dort in 1648; he studied portrait painting under Jan de Baan, and practised for some time in England, during the reign of Charles II. It is not known how long he remained in this country, but he died at his native place in 1699.]

ROESTRAETEN, PETER. This painter was born at Haerlem in 1627, and was brought up under Francis Hals, whose daughter he married, and whose style he followed in portrait painting for some time with success in Holland, when the reputation and good fortune Sir Peter Lely had met with in England, induced him to visit this country, in the reign of Charles II. He was received by Lely with great kindness on his arrival, who introduced him to the king; but it does not appear that he met with much encouragement at court, as none of his pictures are to be found in the palaces, or in the royal catalogue.

Descamps, in his Lives of the Dutch Painters, gives a very improbable account of Sir Peter Lely's jealousy of the talents of Roestraeten in portrait painting; and of his having, in consequence of it, proposed to him a partition of the art; portraits were to be monopolized by Lely, and Roestraeten was to be put into possession of all other branches, whose works were to be vaunted by Lely. It is not very likely that an artist should thus relinquish that very department of his profession, in which, such a proposal told him, he was the most capable of excelling. It is more consistent with probability, that Roestraeten, doubting of success, from the superior ability and established celebrity of Sir Peter, renounced portrait painting, and had recourse to another branch of the art, in which he previously distinguished himself in his native country. He painted with great success vases of gold and silver, bas-reliefs, musical instruments, &c., which he designed with precision, and his pictures were well coloured, and touched both with delicacy and freedom. His works rose into general estimation, and he was extensively employed by the nobility and gentry of his time. In what particular year he visited England is not ascertained; but he must have resided here many years, as he met with an accident at the fire of London, and was lame for the rest of his life. He died in London in 1698. [Balkema calls him *Nicolas*; Immerzeel omits his baptismal name.]

ROETTIERS, FRANCIS. This artist was born at Paris in 1702. His family was originally of Antwerp, and had for many years held the situation of medallist to the mint, in France. He was probably a scholar of Nicholas de Largilliere, from whose de-

signs he has etched the following two plates, executed with great spirit and effect:

Christ bearing his Cross.

The Crucifixion. [Both large prints, with numerous figures.

There are a few others by him, but of no importance. He died in 1770.]

ROGEL, JOHN. According to Professor Christ, this artist was an engraver on wood, and resided at Augsburg about the year 1567, but he has not specified any of his prints.

ROGER OF BRUGES. This old painter was born at Bruges about the year 1390, and was a disciple of John van Eyck at the time of the invention of oil painting by that master. He painted on a larger scale than Van Eyck, and his figures were well designed for the early period at which he lived. Van Mander mentions some pictures by this master which were preserved at Bruges in 1604.

[*Roger Schabol*, known as *Rogier*, or *Roger*, *de Bruges*, *Rudiger*, *Ruggieri*, *Il Maestro Rogel*, *Rogerius Gallicus*, and other appellations, was esteemed the best disciple of Jan Van Eyck. Of the time of his birth nothing certain is known. It is supposed that he was a native of Bruges; and it is probable that he resided there till after the death of Van Eyck. Whatever he may have done during the life of his instructor, his fame rests on what he accomplished from about 1430 to 1462; and it is in that space that his history, as a painter, should be sought for. It is pretty clearly shown by facts, and incidental relations, that much of that time was spent by him in Italy. The names given to him by Italian writers, indicate their application to a foreigner, with whose works they were familiar; as *Ruggieri da Bruggia*, *Il Maestro Rogel*, *Rogerius Gallicus*, &c. There is no account of the cause that induced him to visit Italy; but after the death of Jan Van Eyck, which occurred between 1420 and 1430, he might deem it advantageous to himself to carry the knowledge of what he saw so much coveted, that of painting in oil, of which he was the sole depository, to places where he would receive honour and pecuniary reward. But his ability must have been already known in Italy, for it is now beyond all doubt that he executed for Pope Martin V., who died in 1431, the renowned Oratory, or portable altar-piece in three compartments, which was presented by the pope to King John II. of Castile, and by him, in 1445, to the Carthusian monastery at Miraflores, near Burgos. This altar-piece was afterwards obtained by the Emperor Charles V., who carried it with him in all his expeditions, and used it in his private devotions: it is now the property of the king of Holland. It has been noticed, in the account of Hans Hemling, that it was seen at the residence of the emperor by Albert Durer, when he visited Bruges in 1520; for in his journal he says, "I saw the Chapel painted by Rudiger," showing that he knew of it before by report. It is more likely that Rogier communicated the knowledge of painting in oil to the Italians, than that Antonella di Messina obtained it from Jan Van Eyck. The whole story of Antonella's journey to Flanders appears to be fabulous. It is on record, that in 1449 Lionello d'Este, Marquis of Ferrara, had a *triptique* by him; on the left wing was painted the Expulsion of Adam and Eve from Paradise, on the right, the Adoration of the Kings, and in the centre, the Deposition of Christ from the Cross. There is also mention made of other pictures by him, existing in the palace of Alfonso, king of Naples. That he was at Rome in

the year of the jubilee 1450, is ascertained; and all the pictures enumerated by Facius were in Italy in the year 1456, the year in which Facius published his book *De Viribus illustris*, wherein the artist is designated *Rogerius Gallicus*, *Joannis discipulus et contreraneus*, &c. (disciple and countryman of Jan Van Eyck). It is also conjectured that later in life he was at Venice, as there was a picture of St. Jerome and two other saints in the Casa Nani, on which was inscribed, in Roman characters, *SUMUS ROGERII MANUS*; in the house of a Messer Zuanne Ram, the artist's own portrait in oil, painted from a glass in 1462; and in the same city, in the collection of Messer Gabriel Vendramini, a picture of the Virgin with the Infant in her arms, and a crown on her head, standing in a temple of Flemish architecture. It does not appear, from the older writers, that he ever returned to the place of his nativity, and the time of his death is left as uncertain by them as that of his birth. Whether Rogier de Bruges and Rogier de Bruxelles be identical, or two painters flourishing at the same period, it is difficult to determine; Michiels, and other modern writers, maintain that they are identical, and the probability is in their favour, if certain facts can be established as equally applicable to Rogier Schabol de Bruges, and to Rogier Vander Weyde of Bruxelles. In the article *VANDER WEYDE*, there will be occasion to say something more on the subject.]

ROGER OF BRUSSELS. See *VANDER WEYDE*.

ROGERS, WILLIAM, an old English engraver, born in London about the year 1545. It has not been ascertained from whom he learned the art of engraving, but he worked with the graver in a neat, stiff style. He engraved a few portraits, and several frontispieces, and other ornaments of books. He is considered one of the earliest of the English engravers who practised the art in a general way. He usually marked his plates with the cipher **WR**.

We have the following prints by him:

PORTRAITS.

Queen Elizabeth; a small upright plate.

Henry IV. of France; a whole length.

The Earl of Essex, Earl Marshal of England.

The Earl of Cumberland.

Thomas Howard, Duke of Norfolk.

Sir John Harrington; the title is his *Orlando Furioso*.

Thomas Moffat; a frontispiece to his *Theatre of Insects*.

John Gerarde, Surgeon; frontispiece to his *Herbal*.

[*ROGIER*, *NICOLAUS*, called also *KAYNOOT RUGIERO*, a Flemish landscape painter, who flourished from 1520 to about 1540. He is noticed as having painted in the style of Joachim Patenier. His works are very little known; and there are no particulars respecting him.]

[*ROGHMAN*, *H. L. MR.*, and *P. H. ROGHMAN*, supposed to be identical. There are no particulars respecting these names, except what is gleaned from two or three engraved portraits. The first name appears to a portrait of M. Barent Jansz, æt. 53, 1627, *H. L. Roghman sculpsit*, the *H. L.* and *R.* form a cipher; the second to a portrait of A. I. Roscius in an oval, signed *P. H. Roghman, sculpsit*. His name appears also to a print *after Rubens*, and to a portrait of Erasmus.]

ROGMAN, or *ROGHMAN*, *ROLAND*, a Dutch painter and engraver, born at Amsterdam in 1597. It is not known by whom he was instructed in the art, but he was an eminent painter of landscapes. His pictures usually represent views in Holland, and the borders of Germany, which exhibit a close

attention to nature in the forms, though his colouring is dark and disagreeable. We have several etchings by this artist of landscapes and views in Holland, executed in a bold and masterly style; and Peter Nolpe has engraved six plates of landscapes after this painter.

[The landscapes of Roeland Roghman have a strong resemblance to those of Rembrandt, with whom he was on terms of intimacy; but are much coarser in the penciling, and less scientific in the management of the *chiaro-scuro*. Time has, no doubt, added much to their blackness, and rendered them gloomy and heavy. These faults, however, have preserved to the real painter the proprietorship; for, after all attempts, the knavish part of the dealers have only been able to make a bad Rembrandt out of a picture that might have been formerly a good Roghman. His drawings with the pen are very free and spirited, and prove that he was an artist of talent. His etchings represent views of chateaux and edifices in ruins; they are graved with the point in a rapid and somewhat negligent manner. Several of the plates, where the aquafortis has not succeeded in the first instance, have been subjected to a second process, and these appear scratchy and crude. His prints consist of thirty-three pieces; and there are six more published by Peter Nolpe with the title of "Views of the Wood at the Hague," but which are not by him in that state, but only after his designs, or his etchings retouched and finished with the graver by Peter Nolpe himself. This belief is strengthened by there being two other sets of proofs of these subjects, one of which is marked *R. Roghman fecit et excudit*, and the other has the double address of *N. Visscher* and of *P. Schenk*. The first, marked *R. Roghman fecit et excudit*, are the etchings as Roghman published them himself; the second are those retouched and published by Nolpe; the third have the double address of *N. Visscher* and of *P. Schenk*. For descriptions of the whole, see Bartsch, P. G. tom. iv.; and Weigel's Supplement, for an account of the print of the mutilated bodies of the two De Witts. It is supposed that Roghman died in his 88th year, in the *Old Man's House* at Amsterdam. GERTRUDE ROGHMAN, whom Nagler calls his daughter, also engraved after him. Bartsch has described Le Chateau de Zuylen, engraved by her after her father's design. It is a very remarkable print, in the manner of Herman Saffleven, and is rare. Weigel controverts this, and says it is rather in the manner of P. Nolpe. Nagler describes about twenty more. There are no other particulars respecting her.]

ROKERZ, HENDRICK, an obscure Dutch engraver, by whom we have a few portraits, very indifferently executed; among which is that of

William Henry, Prince of Orange, on horseback; after *P. Jansse*.

ROKES, HENRY. See SORGH.

ROLL, GIUSEPPE. This artist was born at Bologna in 1654, and was a scholar of Domenico Maria Canuti. There are several of his fresco works in the churches of his native city. We have some etchings by him after the principal Bolognese painters, among which are the following:

Charity; after *Lodovico Caracci*.
A Sybil; after *Lorenzo Passignelli*.

[The name which appears on this engraver's prints is *Joseffo*; or *G. Rolli*, but Zani and Bartsch call him *Giuseppe Maria Roli*, or *Rolli*. Zani says he

was born in 1652, and Bartsch says in 1645; they agree that he died in 1727. Bartsch, P. G. tom. xix., describes six prints by him, and one cited by Gori; to which Nagler adds another, the title-piece to a drawing-book after Guercino. Lanzi notices *Antonio Roli*, or *Rolli*, a pupil of Colonna, born in 1643, and died in 1696, whose works in architectural decorations Cavaliere Titi extols as miracles of art. Zani calls him the brother of Giuseppe.]

[ROLLO, ———, a painter of whose history nothing is known, except that the name appears on a picture, *Ecce Homo*, painted in the manner of Guido, and so beautiful that it may be mistaken for the work of that master. The signature is *Rollo Gallois, F.* Probably he was of French origin.]

ROLLOS, PETER, a German engraver, who resided at Frankfort about the year 1620. He engraved the frontispiece to a book of Emblems, by G. de Montenay, published in that city in 1619. He executed a few other book plates, in a very indifferently style. He sometimes signed his prints P. ROL. F. [He resided at Berlin also; for there are books published at both places, of a later date than that mentioned, with his name to the plates.]

[ROMAIN, ——— DE LA RUE, painted landscapes in the manner of Jan Asselyn, Swaneveldt, and Both, for which it is said he had a remarkable talent. There is no account of him, but excellent pictures by him occasionally appear, and pass for the work of one or other of those masters. He must not be confounded with William Romeyn, the landscape and cattle painter.]

ROMAN, BARTOLOME, a Spanish painter, born at Madrid in 1598. He was first a scholar of Vincenzo Carducci, but finished his education in the school of Velasquez. He was an eminent painter of history, and executed several considerable works for the church of the Franciscans at Alcalá de Henares. In the sacristy of the Padres Cayetano, at Madrid, there are some pictures by him, which his biographer, Palomino, in point of colouring and effect, compares to Rubens. He died at Madrid in 1659. [Bermudez places his birth in 1596. He praises him highly, particularly for his manner of drapery in his figures, in which, he says, few of the older masters equalled him. He was conscious of his talents, but very modest withal, and expected that others should seek to employ him rather than that he should solicit employment. For this reason his works are extremely rare.]

ROMANELLI, GIOVANNI FRANCESCO. This painter was born at Viterbo in 1617. Having shown an early inclination for the art, his father sent him to Rome, where he had the good fortune of being taken under the protection of Cardinal Barberini, by whom he was placed in the school of Pietro da Cortona. His indefatigable application to his studies under that master, rendered him in a few years one of the most promising young artists at Rome; and he was instructed by his master to finish, during his absence in Lombardy, some paintings he had commenced in the Palazzo Barberini. On leaving the school of P. da Cortona, he altered his style, and adopted one distinguished by more elegance in his forms, though less grand and splendid than that of Cortona. He painted a picture of the Deposition from the Cross, for the church of S. Ambrogio, which was so much applauded, that Pietro, alarmed at his rising reputation, painted in competition with it, his celebrated picture of the Stoning of Stephen, in which even Bernini admitted the superiority over that of his scholar. He

painted for the church of St. Peter the Presentation in the Temple, which has been executed in mosaic, and the original placed at the Certosa. On the death of Urban VIII., and the succession of Innocent to the papal chair, Cardinal Barberini was under the necessity of quitting Rome, and taking refuge at Paris, where he recommended the talents of Romanelli to Cardinal Mazarine, for some decorations which he projected in his palace. On his arrival at Paris, he was introduced by the minister to Louis XIV., who engaged him to decorate the apartments in the Old Louvre, called the Queen's Baths, where he painted a series of pictures, representing subjects of the *Æneid*. These, and other works, executed during his residence in France, were munificently rewarded by the king, who conferred on him the order of St. Michael. On his return to Rome he was employed in several important works, and was preparing for a second journey to France, when he died at Viterbo in 1662. [The large copy of Guido's Triumph of Bacchus at Hampton Court is by Romanelli.]

ROMANELLI, URBANO, was the son of the preceding artist, born at Viterbo about the year 1644, and was instructed in the art by his father. After the death of Giovanni Francesco Romanelli, he became a disciple of Ciro Ferri. There are some of his works in the churches at Velletri and Viterbo, particularly a picture of S. Lorenzo, in the church dedicated to that saint in the latter city, which is spoken of by Lanzi in favourable terms. He died young, in the year 1682. [Zani places his birth in 1652.]

ROMANET, ANTHONY, a French engraver, born at Paris, in 1748. He was a pupil of J. G. Wille, and afterwards resided at Basle, where he engraved several plates under the direction of Christian de Mechel. We have by him several portraits and subjects after various masters, among which are the following :

PORTRAITS.

Charles Theodore, Elector of Bavaria; *after P. Battoni*.
Louis Francis de Bourbon, Prince of Conti; *after Le Tellier*.

John Grimoux, Painter; *after a picture by himself*.

VARIOUS SUBJECTS.

The Death of Adonis; *after Kupetzky*.
The Village Printseller; *after Seekatz*.
The Ballad-singer; *after the same*.

[He was one of the engravers employed on the plates in the Galerie du Palais Royal, the Galerie d'Orleans, the Cabinet Le Brun, Picturesque Views in Switzerland, and other works of a like kind. He also engraved many detached pieces after Italian, Dutch, and French painters. He died in 1807. His names were *Antoine-Louis Romanet*.]

ROMANINO, or ROMANO, GIROLAMO. This painter was born at Brescia about the year 1504. It is not known by whom he was instructed, but he selected the works of Titian as the models of his imitation; and in many of his pictures, in the churches at Brescia, he has approached the admirable style of that great painter. He was a contemporary and competitor of Alessandro Bonvicino, called Il Moretto; and though Vasari considers him inferior to that painter, Ridolfi regards him as at least his equal, if he did not excel him. It is observed by Lanzi, that he surpassed him in the extent of his genius and the boldness of his execution, though he is inferior to Il Moretto in the tasteful turn of his figures, and in the expression of his heads. His principal works are at Brescia and Verona. In the latter city are four pictures in the

church of S. Giorgio, representing the Life and Martyrdom of that Saint, which are composed with surprising spirit and vigour. The same fecundity of invention, with a more select choice of forms, are evident in his picture of St. Apollonio administering the Sacrament, in the church of S. Maria in Calcaria, at Brescia; a grand and impressive composition, in which every thing surprises and charms. Less copious, though not less perfect, is his Deposition from the Cross, in the church of SS. Faustino e Giovita, in which, more than any other of his works, he reminds us of the great style of Titian. He died in 1566. [Lanzi says he died in advanced age, before 1566. He signed his pictures *Hieronimi Rumanii*, *Hier. Roman*, and *Hieronimus Rumanus*.]

ROMANO, GIULIO. The family name of this great artist was Pippi, but he is universally known by the appellation of Giulio Romano. He was born at Rome in 1492, and having discovered a marked disposition for the art, he had the good fortune of being placed in the school of Raffaello, of whom he became the most distinguished disciple. He was instructed by that illustrious painter with the execution of some of his most important designs, which he accomplished so entirely to the satisfaction of his master, that he appointed him his co-heir, with Giovanni Francesco Penni, called Il Fattore, and recommended to him the completion of his unfinished works, in case he should survive him. During the life of Raffaello, he contented himself with contributing, by the exercise of his talents, to the advancement of the great and extensive undertakings which his instructor was engaged in; and it was not till after the death of his master, that he attempted any thing of himself. It was then that his faculties had an opportunity of developing themselves, when he displayed an elevated mind, a poetic genius, unusual grandeur of conception, and a correct, though occasionally an extravagant design. He evinced more fire than Raffaello, or rather, he was not afraid of delivering himself up to a rash and dangerous impetuosity, which did not permit him to study and respect the truth and correctness of nature. His contours, harsh and severe, were divested of those graces which were the inseparable companions of the pencil of his preceptor, and his colouring was cold, crude, and unharmonious. These defects were, however, in a great measure counterbalanced by the extraordinary fecundity of his imagination, and his learned acquaintance with history and the fable. After the death of Raffaello, he was employed by Leo X. and Clement VII. in conjunction with Il Fattore, to finish the history of Constantine, in the Vatican, and executed several considerable works for the public edifices at Rome. For the church of La Trinità de Monti, he painted a fine picture of Christ appearing to Magdalene; and the Marriage of St. Catherine, for S. Andrea della Valle. It was about this time that he painted his celebrated picture of the Stoning of Stephen, for the church of S. Stefano, at Genoa, which, for the grandeur of the composition, and the pathetic expression of the martyred saint, is regarded as one of the most admirable productions of the art.

Giulio Romano had also distinguished himself at Rome as an architect; and the Conte Baldassare Castiglione, the ambassador of Federigo Gonzaga, Duke of Mantua, at the papal court, invited him to visit Mantua, where he was immediately employed by the Duke, in rebuilding the Palazzo del T, and embellishing it with his designs, which is regarded as the great monument of his fame, both as an

architect and a painter. In this immense work, he was assisted by his disciples, Francesco Primaticcio, Rinaldo Montouano, and Benedetto Pagni. Following the example of Raffaele, he prepared the cartoons, which were executed by his pupils, and the whole was finally retouched by himself. In this prodigious undertaking, his transcendent abilities are particularly conspicuous in the two great saloons; in one of which he has represented the Fall of the Giants; and in the other, the History of Cupid and Psyche. In the former, he appears to have emulated the colossal powers of Michael Angelo Buonaroti, and to have soared to the utmost stretch of pictorial daring. After accomplishing his great works in the Palazzo del T, he was employed in ornamenting the Ducal palace at Mantua, where he painted in fresco the History of the Trojan War. In these magnificent works he has displayed every thing that the most capacious powers of invention and the most extensive resources of poetic fancy could produce. Sometimes, like Homer, he surprises by the heroic sublimity of his feats of arms; at others, like Anacreon, he captivates by his seductive representations of festivity and love. On the death of San Gallo, the architect of St. Peters, Giulio Romano was appointed to succeed him, and was preparing to return to Rome to enter on his office, when he died at Mantua, in 1546. He left a son, RAFFAELLE PIPPI, whom he had instructed in the art, and who possessed promising talents, but died at the age of 30, in 1560.

["Ambitiously desirous of uniting the varied beauties of art, Giulio Romano sought to support his poetic fulness of imagination, and his power over design, composition, and expression, by the beauties of colouring and forcible chiaro-scuro. He might perhaps have been led to this attempt by the success of Sebastian del Pombo, who, in painting the designs of Michael Angelo, had introduced Venetian colouring to Rome, and added it to Florentine expression; not, however, with the truth of Titian, or without manners adverse to natural principles. But his is not the excess to which it was carried by Giulio Romano, in whose hands it not unfrequently became caricatured. Day and night are commixed in his effects; lights and darks are arranged at will, and often in total violation of the principles of nature. Colours are heaped together of the most vivid hues, such as sunshine or the prism only can produce, accompanied by shades of deeper colour, or of the blackest night; whilst the lights and shadows are frequently interrupted in their course, without any possibility of assigning a reasonable cause. Its brilliancy and vigour have acquired for it too much applause from that portion of the world which has given its attention to pictures. Its great defects have been overlooked because of the beauties and the power of imagination united with them, but which in reality they obscure or deform." These are the just remarks of the late professor of painting, Thomas Phillips, on that vicious style, which he denounces as "an evil art founded on art, and at variance with nature." We would willingly consign to oblivion that dereliction of Giulio in designing the series of lascivious prints engraved by Marc Antonio, called The Postures, and to which the infamous Aretino, who probably suggested the subjects, appended sonnets more revolting, if possible; but unfortunately some of them exist, a stain on his moral character, the greater for having prostituted Heaven's gift of genius for the gratification of debasing sensuality. It is the duty of every writer on

art to condemn such immoralities, in order to deter other gifted painters, like Giulio Romano, from sinning in their graves.]

ROMBORGH ———, a painter of Nimeguen, who was living at the commencement of the last century. He studied landscape painting at Rome, but chiefly in the works of the old masters. In his style of painting he resembles Frederic Moucheron.]

ROMBOUTS, THEODORE. This painter was born at Antwerp in 1597, and was a scholar of Abraham Janssens, under whom he studied until he was twenty years of age. In 1617 he travelled to Italy, and it was not long before his talents distinguished him as one of the most promising young artists at Rome. His works were sufficiently esteemed to secure him constant occupation; and after a residence of a few years in the capital of art, he had arrived at sufficient celebrity to be invited to visit Florence by the Grand Duke, who employed him in some considerable works for the Ducal Palace. After an absence of eight years, he returned to Antwerp, whither the reputation he had acquired in Italy had preceded him, and he painted some pictures for the churches, which excited such general admiration, that his vanity led him to believe that his abilities were equal, if not superior, to those of Rubens; who was at that time in full possession of his wonderful powers, and of the public estimation. This self-sufficiency, however to be condemned in some respects, was to him an incitement to more arduous exertions. The ambition of vanquishing so formidable an opponent inspired him with the most elevated ideas, and his happiest productions were those conceived and executed under the feelings of rivalry and competition. Although incapable of combating with so gigantic an antagonist, Rombouts retired from the field without disgrace. He possessed a ready invention, a fine style of design, an animated expression, a warm and brilliant colouring, and an uncommon facility of touch. He occasionally relaxed his mind from the severity of historical studies, by painting concerts, gallant assemblies, and merry-makings, which he executed with taste and ingenuity. Of his historical works, the most remarkable are the following: The taking down from the Cross, in the cathedral at Ghent; St. Francis receiving the Stigmata, and the Angel appearing to Joseph in his Dream, in the church of the Recolets; and Themis, with the Attributes of Justice, in the town-house. He died at Antwerp in 1637. [Others maintain that he died in 1640, at the age of 43.]

ROMEGLIALLO, GIOVANNI PIETRO. This artist was born at Morbegno, in the Valteline, in 1739, and learned the rudiments of the art from G. F. Cotta, an obscure painter of his native city, but afterwards went to Rome, where he became a scholar of Agostino Masucci. He was much occupied at Rome in copying the works of Guercino, Guido, and P. da Cortona, to which he was more indebted than to the instruction of his preceptor, for the tasteful style and expressive character, by which his works are distinguished. His principal pictures are in the public places and private collections at Como, and in the different churches of the Valteline.

ROMEO, DON JOSEF, a Spanish painter, born at Cervera, in the kingdom of Arragon, in 1701. He went to Italy when he was young, and studied at Rome under Agostino Masucci. On his return to Spain he resided for some time at Barcelona, where he painted some pictures for the church of the Merce-narios Calzados. He afterwards visited Madrid,

where he was taken into the service of Philip V. He died at Madrid in 1772.

ROMEYN, WILLIAM VAN, a Dutch painter of landscapes, with cattle and figures. W. Romeyn has escaped the notice of all the writers on art, although his pictures are frequently met with, and possess sufficient merit to find a place in some of the choicest collections. His style of painting is so much in the manner of Karel du Jardin, that it is probable that he was a disciple of that master. [He was contemporary with Berchem, A. Vande Velde, and Karel du Jardin; his pictures blend the manners of all three, without the servility of a copyist. They are generally small, well drawn and composed, delicately penciled, chastely coloured, and harmonized by a fine distribution of the chiaroscuro. There are several of his pictures in England, but they are frequently attributed to one or other of the above-named masters. It may be added that some of his landscapes have an Italian air and a slight resemblance to Jan Both: it is probable that he had visited Italy. Füssli says he was a scholar of M. Hondekoeter, and classes him with Berchem, Jan Asselyn, and Vander Meer de jonge.]

ROMNEY, GEORGE. This eminent English painter was born at Furness, [or Beckside, near Dalton,] in Lancashire, in 1734. He was the son of a cabinet-maker, and having from his earliest years discovered a strong attachment to drawing, he was placed under the tuition of an itinerant painter, who was at that time at Kendal, in Westmoreland, with whom he did not remain longer than two years, and afterwards resided some time at York, where he met with such success, that he was encouraged to think of visiting the metropolis, where he established himself in 1762. The following year he gained the second premium of fifty guineas, offered by the Society of Artists, by a picture of the Death of General Wolfe. In 1765 he again obtained the second premium offered by the Society for an historic painting. He was, however, more employed in painting portraits than historical subjects, and his pictures were esteemed inferior to those of few artists of his time. He soon afterwards travelled to Italy, in company with Ozias Humphrey, the celebrated miniature painter. His studies at Rome were pursued with the most persevering assiduity, and the great productions of art with which he was surrounded, were so much the objects of his delight and admiration, that it was for some time his intention to devote himself entirely to historical painting. He returned to England in 1775, and established himself in Cavendish Square, where the taste of the public, the persuasion of friends, and the resistless enticement of emolument, effectually effaced the impression stamped on his mind by the beauties of Michael Angelo and Raffaele. He now became one of the most popular and most employed portrait painters in London, and enjoyed a liberal portion of the public favour with Sir Joshua Reynolds and Gainsborough. After his return from the continent, Romney never exhibited, and consequently could not solicit the honours of the Royal Academy. He rather shunned than courted the intimacy of the artists of his time, though he peevishly complained of their neglect, which was more justly to be attributed to the singularity of his own temper and manners, which were unusually distant and reserved. As a portrait painter, he possessed great merit, to which the public were by no means insensible; and if his talents did not place him at the head of his profession, they enabled him to sus-

tain an honourable contest with the most distinguished of his contemporaries. Of his historical or fancy subjects, perhaps the most admired was his picture of the infant Shakspeare, painted for Mr. Boydell's Gallery. After an uninterrupted success in his profession for more than twenty years, he retired from the metropolis to his native country, where he died in November, 1802.

[It has been said that Romney was fortunate in his biographers, but how far has his good fortune extended? He was praised and flattered, in prose and rhyme, by Cumberland and Hayley, but did either of them show sufficient knowledge, judgment, and impartiality to stamp value on their panegyrics? Gross as were their flatteries and encomiums, they were not sufficiently fulsome to satisfy his cravings, nor to gratify the exalted idea that his son had formed of his father's excellences and superiority. Unfortunately truth compelled them to the utterance of some unpalatable remarks; and any qualification of praise is resented as conveying a censure. The biography of the son has not given greater worth to the father's memory, though it may have exhibited an uncommon degree of filial affection towards a father whose selfish considerations had induced him to subdue all connubial and parental feeling, and to treat as nought those duties and ties of affection that are usually considered the proofs of a well-organized mind; those springs that stimulate genius, which if the painter or poet check in their action, all his attempts at pathos or sentiment become factitious, or mere dramatic embodiments. That Romney had from nature a feeling for the tender, the pathetic, and the sublime, might be supposed from the subjects he attempted to represent; but, whatever was the cause, he never could satisfactorily complete the conception under which his mind was labouring. He required a stimulus to proceed; and even the suggestions and the flatteries of Hayley were insufficient; he needed the stronger incitements of a Circe, and found them only in the meretricious blandishments of the *fair Emma*. This lady, Emma Lyon, more notorious under that of Lady Hamilton, a name which, while it goes down to posterity with that of Nelson, will continue to blight the hero's laurels; this lady served him as a model for his most successful poetic efforts. In her form and attitudes he represented Circe, Cassandra, Iphigenia, Calypso, Joan of Arc, Bacchantes, and Magdalenes. She was his "fancy's midwife," and the progeny was beautiful and alluring, but too often beauty debased by impurity of gesture, and alluring to the voluptuary only by salacious expression. His commencements of historical and poetic subjects were numerous, but the completions few. His selections were worthy of his pencil, but he wanted perseverance; his imagination was too volatile; he wandered in the fields of classic story; he ranged in the wide domains of Shakspeare; he found in each suitable objects for his purpose, seized them for a moment, felt paralyzed at his own temerity, and dropped them to follow some other equally vain pursuit. Twice, however, he succeeded, inspired by the name of Shakspeare and the form of the fair Emma; the infancy of the immortal bard, and the vaticination of Cassandra; a third subject, Ophelia with the flowers she had gathered in her hand, sitting on the branch of a tree, which was breaking under her, and insensible of her danger, the most pathetic of his pieces, he never finished. In works of fancy he was superior to Reynolds in every thing but colour; in portraiture, he more than equalled him for

actual truth, but fell far below him in blandness of style, in the skilful modification of the fashion of the day to the purpose of picturesque effect, in seizing the predominating character, in the representation of intellectual qualities, and in blending, softening, and harmoniously arranging all the parts of the composition in complete unity. Setting aside the sycophantic flatteries of Cumberland and Hayley, and to give Romney the benefit of the opinion of a friendly and competent judge in the highest walks of art, of one who was as wise, good, and conscientious as a man as he was skilful as an artist, in his particular department, it will suffice to quote what has been said by *Flaxman*.—"When Romney first began to paint he had seen no gallery of pictures, nor the fine productions of ancient sculpture, but then women and children were his statues, and all objects under the cope of heaven formed his school of painting. The rainbow, the purple distance, or the silver lake, taught him colouring; the various actions and passions of the human figure, with the forms of clouds, woods, and mountains, or valleys, afforded him studies of composition. Indeed, his genius bore a strong resemblance to the scenes he was born in; like them, it partook of the grand and beautiful; and like them, also, the bright sunshine and enchanting prospects of his fancy were occasionally overspread with mist and gloom. On his arrival in Italy he was witness to new scenes of art and sources of study, of which he could only have supposed previously that something of the kind might exist; for he there contemplated the purity and perfection of ancient sculpture, the sublimity of Michael Angelo's Sistine Chapel, and the simplicity of Cimabue and Giotto's schools. He perceived those qualities distinctly, and judiciously used them in viewing and imitating nature; and thus his quick perception and unwearied application enabled him, by a two years' residence abroad, to acquire as great a proficiency in art as is usually attained by foreign studies of a much longer duration. After his return the novelty and sentiment of his original subjects were universally admired. Most of these were of the delicate class; and each had its peculiar character. Titania, with her Indian votaress, was arch and sprightly; Milton dictating to his daughters, solemn and interesting. Several pictures of wood-nymphs and bacchants charmed by their rural beauty, innocence, and simplicity. The most pathetic—Ophelia, with the flowers she had gathered in her hand, sitting on the branch of a tree, which was breaking under her, whilst the melancholy distraction visible in her lovely countenance accounts for the insensibility to her danger. Few painters have left so many examples in their works of the tender and delicate affections; and several of his pictures breathe a kindred spirit with the Sigismunda of Correggio. His Cartoons, some of which have unfortunately perished, were examples of the sublime and terrible; at that time perfectly new in English art. As Romney was gifted with peculiar powers for historical and ideal painting, so his heart and soul were engaged in the pursuit of it, whenever he could extricate himself from the importunate business of portrait painting. It was his delight by day, and his study by night; and for this his food and rest were often neglected. His compositions, like those of the ancient pictures and basso-relievos, told their story by a single group of figures in the front; while the back-ground is made the simplest possible, rejecting all unnecessary epi-

sode and trivial ornament, either of secondary groups, or architectural subdivision. In his compositions the beholder was forcibly struck by the sentiment at the first glance; the gradations and varieties of which he traced through several characters, all conceived in an elevated spirit of dignity and beauty, with a lively expression of nature in all the parts. His heads were various—the male were decided and grand; the female lovely: his figures resembled the antique—the limbs were elegant and finely formed; his drapery was well understood; either forming the figure into a mass with one or two deep folds only, or, by its adhesion and transparency, discovering the form of the figure, the lines of which were finely varied with the union or expansion of spiral or cascade folds, composing with or contrasting the outline and chiaro-scuro. Few artists, since the fifteenth century, have been able to do so much in so many different branches; for, besides his beautiful compositions and pictures, which have added to the knowledge and celebrity of the English school, he modelled like a sculptor, carved ornaments in wood with great delicacy, and could make an architectural design in a fine taste, as well as construct every part of the building."

In this high eulogium of Flaxman may be perceived the warmth of friendship, and the fine feeling of a critical knowledge of what constitutes excellence in the highest department of painting; but which of the artist's finished works, known at the present time, will justify the panegyric? It is to be apprehended that Flaxman was rather laying down the rules that a painter of historical subjects should observe, than describing what actually existed in his friend's productions. It is true, as a less partial but more strictly just critic, Allan Cunningham, has remarked, in his well-written account of Romney, that "his ideal and historical pieces are numerous; and it may be safely said that some of them are equal, in loftiness of thought, and in simplicity of conception, to any productions of that class in the British school. But it must not be concealed that his *finished works* of that order are few. For one finely finished there are five half done; and for five half done, there are at least a dozen merely commenced on the canvass. More seems to have been wanting than patronage; it may be suspected that the painter was deficient in that creative power which enables men of the highest rank of genius to body forth their groups in imagination, and *completely fix* them before the mind's eye, even as a living person sits for a portrait. He seems, at least, to have yielded too much to the impulse of the moment; he was ever ready to begin a new subject, but exceeding loth to finish an old one; and we have to lament that so many conceptions of a high order are left in the crude elements of the art." Much of this "still beginning, never ending," may be attributed to the frequent suggesting of subjects from the classics by Hayley, and others of his flatterers: Hayley was not a Count Castiglione, nor Romney a Raphael. Raphael knew what his subject required; but, in the modest estimate of his powers, would sometimes consult his accomplished friend as to the carrying out his first conception; Castiglione, on the other hand, knew Raphael's capability, and never volunteered advice until it was requested by the ingenuous artist. Romney was more likely to be embarrassed than benefited by having suggested to him such elevated themes as the Cumean Sibyl foretelling the destiny of Eneas; Electra and Orestes at the tomb of Agamemnon; Thetis supplicat-

ing Jupiter; the Ghost of Clytemnestra; Eurydice vanishing from Orpheus; Antigone with the dead body of Polynices; the Weird Sisters; and others of a like kind. It was, however, gratifying to both parties for the moment; the one showed his reading; the other inhaled the fumes of the incense that conveyed an intimation that his powers were suited to such high poetic subjects. But when it came to execution, not being the emanation of his own mind, not the offspring of artistic meditation, it became wearisome, and the painter was happy to escape from one task, to commence another, presented through the same sweet medium by his industrious purveyors, and which he presumed would be still more congenial to his sympathies, as being still more grandly daring. But, as Allan Cunningham observes, "it is not always from the finest passages in poetry, or the noblest in history, that artists form the best and most striking pictures; they are often found, on trial by the pencil, to owe their chief charm to what art can find neither form nor colour to express. Fortunately for himself and the world, Romney, in the absence of his officious poet, became sensible that he had attempted subjects beyond the reach of his department; and, laying such wild dreams aside, singled out occasionally homelier subjects, which, having affected his own fancy, and being embodied under the influence of genuine feeling, have secured a lasting and an honourable place to his name."

ROMSTEDT, CHRISTIAN, an obscure German engraver, who resided at Leipsic about the year 1670. He engraved a few portraits, which are very indifferently executed. His plates are marked with a cipher composed of a C. and an R. [It would seem that there were two engravers of this name, probably father and son, and that they operated from 1630 to 1720; the younger died in 1725. They not only engraved portraits, but some of the subjects in the Farnese Palace, after A. Caracci.]

RONCALLI, CAVALIERE CRISTOFORO, called **DELLE POMARANCE**. This painter was born at Pomarance, in the diocese of Volterra, in 1552, and studied at Rome under Niccolo Ciriagnani, called *delle Pomarance*, by whose instruction, and by studying the works of the best masters, he became an eminent painter of history. He was employed by Paul V. in the embellishment of the Capella Clementina, where he represented the Death of Ananias and Sapphira; and in the Basilica of S. John of Lateran, he painted a large picture of the Baptism of Constantine. These works were so much to the satisfaction of the Pope, that he conferred on him the order of Christ. He executed several other important works in the public edifices at Rome. In the church of S. Giovanni Decollato, is a fine picture by him representing the Visitation of the Virgin to St. Elisabeth; and in S. Andrea della Valle, an altar-piece, representing St. Michael discomfiting the Evil Spirits. One of his most distinguished works is the Cupola of La Santa Casa di Loreto, in which he was employed by the protection of Cardinal Crescenzi. His works are not confined to Rome; he painted several pictures for the principal cities in Italy. At Naples, in the church of S. Filippo di Neri, is one of his admired productions, representing the Nativity. The pictures of Roncalli exhibit a mixture of the Roman with the Tuscan style of design. In his fresco works, his colouring is cheerful and brilliant; in his oil pictures, on the contrary, his tints are more serious and moderate, and are harmonized by a general tone of

quiet placidity. He was fond of introducing landscape into his back-grounds, which he treated with great beauty and effect. He died at Rome in 1626.

RONDANI, FRANCESCO MARIA, was born at Parma about the year 1505, and, according to Affo, was brought up in the school of Coreggio, whom he assisted in his great work of the Dome of S. Giovanni. In the church of St. Mary Magdalene, at Parma, is a fine picture of the Virgin and infant Jesus, which has been sometimes mistaken for a work of Coreggio. His talents were, however, confined to compositions of a few figures, and he was incapable of emulating the daring strides of his illustrious instructor. One of his most considerable works is a picture representing St. Augustine and St. Jerome, in the church of the Eremitani. He died at Parma about the year 1548. [Perhaps Rondani was the only one that can in reality be called the pupil of Correggio. It was in that capacity that he assisted in painting the Dome of S. Giovanni. Pungileone makes mention of him on several occasions, as being connected with Antonio Allegri; and at the death of the latter, Rondani possessed the drawings and many of the Cartoons from which he had worked in the Cupola at Parma. Lanzi says that he had seen one of his Madonnas, with a Child, in the possession of the Marquis Scaranani, at Bologna, the figure bearing a swallow in her hand, in allusion to the painter's name; besides the portrait of a man, draped and designed in the Giorgione taste, at the house of Signior Bettinelli, in Mantua. His known works are of rare occurrence.]

RONDINELLO, NICOLÒ. This painter was born at Ravenna about the year 1460. He was a disciple and coadjutor of Giovanni Bellini, whose style he followed with success, and may be considered as the first artist of his native city who attempted to reform the stiff and Gothic style which had preceded him. He never, however, equalled the pictures painted by his instructor in his best time. His works are chiefly confined to the churches at Ravenna, in which his design, without being incorrect, is dry and formal, his heads are less expressive, and his colouring less vigorous, than in the works of his master. He died at Ravenna at the age of 60.

RONDOLINO. See **TERENZIO**.

RONSERAY, MARGARET LOUISA AMELIA DU. This lady was born at Paris in 1730. We have some neat and spirited etchings by her, *after Bouchardon*, and other French painters; among which are the following:

Venus rising from the Sea; *after Bouchardon*; finished with the graver by *St. Aubin*.

The Fountain of Grenelle, in six plates; *after the same*. These were afterwards finished with the graver by *Tilbard* and *St. Aubin*.

The Head of St. Paul; *after the Cartoon* painted by *Pierre*, for the church of St. Roch at Paris.

A View of the Tower of Palmerana; *after Cochin*.
A Sultan and Sultana; *after B. Picart*.

[**RONTBOUT, J**———, a Dutch landscape painter, whose pictures at first view have a slight resemblance to those of Hobbema, Ruysdael, and Dekker, and really possess considerable merit. They are generally of a small size, always on panel, and represent wooded scenery. The figures are of the same character as those in Hobbema's pictures, when painted by himself. He signed his landscapes with his name in full, or with his monogram, somewhat in the manner of Jacob Ruysdael, which has deceived many into the belief that they are by that

artist. He must have been a contemporary of the three artists above named. Of the painter mentioned by Pilkington, there is no other account, which is strange if his pictures have all the beauties described by that writer. The characteristics do not agree with those of J. Rontbouts, whose landscapes are by no means uncommon, and have nothing of the air of Italy in the scenery.]

RONTBOUT, N. This artist is not mentioned by any of the Dutch or Flemish biographers, and appears to have found a place in Mr. Pilkington's Dictionary, from that author's having seen a landscape signed with his name in the possession of Thomas Cobbe, Esq. From the scenery of the picture, he is supposed to have visited Italy, and it is said to be painted with a firm and free pencil, and well coloured. [The picture mentioned by Mr. Pilkington represents a "View of a Bridge between two high Hills; and in perspective, under the grand arch, is an agreeable prospect of a river, a distant range of hills, and an antique tower on the border of the stream."]

ROODTSEUS, JOHN. This painter was the son of Albert Roodtseus, an obscure artist, and, according to Mr. Descamps, was born at Hoorn in 1615. He was a disciple of Peter Lastman, and by the instruction of that master became one of the most eminent portrait painters of his time. Some of his best pictures have been said not to be inferior to the admirable productions of Bartholomew Vander Helst. Without equalling that celebrated artist, some of his pictures in the hall of the Society of Archers, in his native town, prove him to have been an artist of great ability. They consist of three large pictures, representing the portraits of several of the members, which are painted with surprising truth and effect. He died in 1674. [Immerzeel calls him John Albert, and agrees in the foregoing account; but Balkema confounds him with his father, who was born in 1590, and died in 1648. He had a younger brother, born in 1619, and died in 1669; his name was Jacob, and he was a scholar of J. D. de Heem, and painted in his manner; and, it is said, approached him closely in excellence.]

ROOKER, EDWARD, an English designer and engraver, born in London about the year 1712. He possessed an admirable talent for engraving architectural views, of which he has given an extraordinary example in his large plate of the Section of St. Paul's Cathedral, from a drawing by *Wale*. We have also several other views by him, among which are the following :

- Four Views in Italy; after *Wilson*.
- Six Views in London; after *P. Sandby*.
- Twelve Views in England; after the same.

ROOKER, MICHAEL [ANGELO], was the son of the preceding artist, born in London about the year 1743, and was first instructed by his father in engraving, but was after placed under the tuition of Mr. Paul Sandby, to be instructed in drawing and landscape painting. In 1772 he painted and exhibited a view of Temple Bar, which possessed considerable merit, and was much admired. For several years he was the principal scene painter to the theatre in the Haymarket. As an engraver, he acquired considerable celebrity, and for many years engraved the head-pieces to the Oxford Almanacks. They were executed from his own drawings, and exhibit some of the best views which have been taken of that interesting city. Mr. Rooker was one

of the first associates of the Royal Academy. He died in 1801.

ROORE, JAMES [OR JACOB] DE. This painter was born at Antwerp in 1686. He was the son of a goldsmith, who intended to bring him up to his own profession, but he died when our artist was very young, and his mother permitted him to indulge the inclination he had shown for the art. He was first placed under the care of Louis Vander Bosch, under whom he studied two years, and afterwards entered the school of Gaspard Jacques van Opstal. His progress under this master was uncommon, and he soon found himself in a situation to dispense with further instruction. He painted historical subjects and conversations; in the former, he adopted the style of Richard van Orlay, and in the latter imitated the pleasing style of the younger Teniers. His works were held in the highest estimation, and he was loaded with commissions, not only for the collections of Brabant and Flanders, but for those of Holland; and he found it difficult, with all his assiduity, to satisfy the extensive demand for his pictures. When he was not more than twenty years of age he was received into the Academy at Antwerp, and was considered one of the ablest artists of his time. He was much employed in embellishing the saloons of the principal mansions, and in painting the ceilings of the public edifices, in which he displayed a ready invention, and his extensive practice had given him an extraordinary facility of hand. One of his most admired performances was a saloon and ceiling, representing the History of Pandora, painted for the family of Hasselaer, in 1740. He died at Antwerp in 1747.

ROOS, JOHN HENRY. This eminent artist was born at Otterberg, in the palatinate of the Rhine, in 1631. He was the son of a poor weaver, who was unable to procure him the necessary instruction, or to support him during his studies; he was therefore apprenticed to a painter of little note of Amsterdam, named Julian du Jardin, for the term of seven years. Under this master he made little progress, as he was employed in a branch of the art uncongenial with the bent of his disposition. On the expiration of his indenture, he studied for some time under Adrian de Bie, an able designer of landscapes and animals; and it was not long before he discovered an extraordinary talent for painting horses, cows, sheep, goats, &c., in which he not only surpassed his instructor, but became one of the most celebrated painters of animals of his time. He frequently designed them in the most singular and difficult attitudes, but always with a correctness of design and character for which he is remarkable. He was invited to the court of the Elector of Mentz, where he did not confine his talents to landscapes and cattle. He painted the portrait of that prince, and those of his principal courtiers, for which he was munificently rewarded. By the recommendation of his patron, he was employed in portrait painting at several of the courts of Germany; and if he had been solely intent on the aggrandizement of his fortune, he would have entirely confined himself to so lucrative a pursuit. But his predilection for his favourite department was not to be subdued by this seductive allurements. The love of gain yielded to the pleasure of following the path to which nature had directed him. He established himself at Frankfurt, where he painted his favourite subjects with the most encouraging success. His works were purchased with avidity, and he received commissions from almost every court in Europe. A me-

lancholy catastrophe interrupted this flattering career, and deprived the world of the exercise of his estimable abilities.

In 1685, a dreadful fire broke out in the night in the city of Frankfort, and the house of Roos was situated in that quarter in which the flames raged with the greatest violence. Anxious to save some valuable objects, he entered the house, and fell a victim to the flames, in the fifty-fourth year of his life. The landscapes of J. H. Roos present us with very picturesque scenery; his colouring is fresh and vigorous; his pencil is firm and decided, and the design of his animals is marked by precision and character. We have several admirable etchings by this able artist, in which we admire the spirited exertion of his point, and his excellent conduct of the *chiaroscuro*. The following are his principal plates:

- A set of eight Plates of Animals; dated 1665.
- A set of twelve Plates of domestic Animals.
- Two large Landscapes, with Ruins and Animals.
- A Shepherd sleeping at the foot of a Monument, near his Flock.

[Bartsch, who speaks of him in the highest terms of commendation, describes, in tom. i. of *Le Peintre Graveur*, thirty-nine of his etchings, to which Weigel, in his supplement to Bartsch, has added five, and has given an account of the variations to be found in different impressions.]

ROOS, THEODORE, was the younger brother of John Henry Roos, born at Wezel in 1638. He was first a scholar of Adrian de Bie, but afterwards was instructed by his brother. In 1659 he was invited to the court of Mannheim, where he was taken into the service of the Elector. His first performance was a large picture representing the portraits of the principal magistrates, still preserved in the council chamber. He afterwards visited several other courts of Germany, where he met with equal encouragement, particularly at Baden and Hanau. The Duke of Wurtemberg employed him in several historical works, and appointed him his principal painter. The pictures of this artist are chiefly confined to Germany, where they are justly esteemed, especially his portraits, which are said to have the merit of a perfect resemblance. His touch is firm and facile, and his colouring vigorous and clear. It is to be regretted that he had not paid more attention to the correctness of design, in which respect his best productions are frequently deficient. He died in 1698. By this artist we have a set of six etchings, of small upright landscapes, with ruins, dated 1667. They are charmingly executed, and are extremely scarce. [In addition to these six landscapes, described by Bartsch, P. G., tom. iv., Weigel describes a Holy Family with the date 1671, which is in the royal collection at Dresden.]

ROOS, PHILIP, called ROSA DA TIVOLI. This painter was the son of John Henry Roos, born at Frankfort in 1655. Endowed by nature with the genius of a painter, and assisted by the excellent lessons of his father, he gave early proofs of extraordinary capacity, and was particularly noticed by the Landgrave of Hesse, in whose service his father was at that time engaged, who took him under his protection, and to promote his improvement sent him to Italy, with a pension sufficient to support him during his travels. On his arrival at Rome, his application to his studies was assiduous and exemplary, and he was regarded as the most laborious young artist of his time. By his unremitting attention to his art, he had acquired a facility which is almost incredible. Of his extraordinary readi-

ness of hand, a remarkable instance is recorded by C. le Blond, who was at that time a student at Rome. "It happened one day," says he, "that a few young artists and myself were occupied in designing from the bassi-rilievi of the arch of Titus, when Roos, passing by, was particularly struck with some picturesque object which had caught his attention, and requested one of the students to accommodate him with a crayon and paper. What was our surprise when, in less than half an hour, he produced an admirable drawing, finished with accuracy and *finesse*." He designed every object in his pictures from nature, and to facilitate his studies, he established himself at Tivoli, where he kept a kind of *menagerie* of animals, for the purpose of drawing them with the greater correctness. It is to be lamented, that, with possession of such powers, this able artist should have degraded his talents by indulging in all the excesses of intemperance and dissipation. His pictures, however, though painted with surprising promptitude and despatch, have no appearance of negligence or inattention. They usually represent pastoral subjects, herdsmen with cattle, &c., which he frequently painted nearly as large as life. His groups are composed with judgment and taste, and the landscapes in his backgrounds, his skies, and distances, are treated in a very masterly style. His cattle, in particular, are designed with unusual truth and spirit, and each animal is marked with the genuine character of its species. He died at Rome in 1705. Rosa da Tivoli is said, by Huber, to have etched a few plates of pastoral subjects, which are very scarce. [If the preceding character of his works be just, the pictures ascribed to him in England are libels.]

ROOS, JOHN MELCHIOR. This artist was the younger son of John Henry Roos, born at Frankfort in 1659. After being instructed some time by his father, he travelled to Italy, where he studied a few years, and on his return to Germany settled at Nuremberg, where he met with considerable encouragement as a painter of history and portraits, but his inclination leading him to paint landscapes and animals in the style of his brother, in the latter part of his life he devoted himself entirely to that branch, in which, although he never reached the excellence of Rosa di Tivoli, his pictures possessed sufficient merit to procure him the patronage of the Landgrave of Hesse Cassel, in whose service he was employed several years, and for whom he painted many of his most esteemed works. He died in 1731. There is only one etching known by this artist, it represents a Bull standing, seen in front; it is inscribed *J. M. Roos, fec. 1685*, [and is very rare.]

ROOS, JOSEPH, a German painter and engraver, born at Vienna in 1728. He painted landscapes and cattle with considerable reputation, and was much employed by the Elector of Saxony. He was a member of the Academy of Dresden, and was afterwards made keeper of the Imperial Gallery at Vienna. His principal works are in the apartments of the castle of Schoenbrun. We have a few etchings by this artist, which are executed in a neat and spirited style, among which are the following:

- A set of six Plates of various Animals; inscribed *Joseph Roos, inv. et fecit, aqua forti. 1754*.
- Ten Plates of Sheep and Goats.

ROPER, ———. This artist is mentioned by Edwards as a painter of sporting pieces, race-horses, dogs, and dead game. Some of his pictures were in the exhibitions in Spring Garden, in 1761 and 1762, which period he did not long survive.

[ROSA, ANNA DI, also called BELTRANO-ROSA, and ANNELLA DI MASSIMO, was born at Naples in 1613. She studied first under her uncle Francesco di Rosa, and afterwards under Massimo Stanzioni. She obtained great reputation as an historical painter, though it may be difficult at this time to distinguish her works, as most of them were painted conjointly with her husband, Agostino Beltrano, and finished by Stanzioni, who sold them as his own. Some, however, pass under her name, and are highly extolled; among these are the Birth and Death of the Virgin at the Pietá, but not without a suspicion that she was assisted by Massimo. She has been compared with Elizabeth Sirani for her beauty, talents, and tragical death; the latter being poisoned by her servant at the instigation of some envious artists, and Annella murdered by a jealous husband, in 1649, but whether from a suspicion of infidelity, or from envy of her superior skill and reputation, is uncertain.]

ROSA, CRISTOFORO. This painter was born at Brescia about the year 1520. He excelled in painting perspective views, and lived in habits of intimacy with Titian, by whom he was occasionally employed to paint the architecture in some of his pictures. There are several of his works at Brescia and at Venice, particularly in the antechamber in the library of St. Mark, in the latter city. He died of the plague in 1576.

ROSA, PIETRO, was the son of the foregoing artist, and from the friendship that existed between his father and Titian, he was received into the school of that great painter, of whom he became one of the most favoured disciples, and few of his numerous pupils have approached so near to his admirable principles of colouring. Of this he has given proof in the pictures he painted for the cathedral at Brescia, and for the churches of S. Francesco and le Grazie. This promising young artist fell a premature victim to the plague, in the same year with his father.

ROSA, FRANCESCO DI, called PACICCO. This painter was born at Naples about the year 1600, and was brought up in the school of Massimo Stanzioni. His style is commended by Lanzi for the correctness of his design, and the expressive beauty of his heads. His colouring is tender and harmonious, with a fine *impasto*, by which its freshness and vigour is preserved. His easel pictures are frequently found in the private collections at Naples, and he painted some altar-pieces for the churches, of which the most deserving notice are his pictures of S. Tommaso d'Aquino, in the church of la Sanitá; and the Baptism of S. Candida, in S. Pietro d'Aram. He died at Naples in 1654.

ROSA, SALVATOR. This distinguished artist was born near Naples in 1615. He was the son of a land surveyor, who bestowed on him a liberal education, and having shown a decided partiality for the art of painting, he was placed under the care of Francesco Francazano, an artist of some reputation, who had married his sister. By the death of his father, he was reduced to such a state of indigence, that he was under the necessity of maintaining himself by the fortuitous produce of his juvenile performances, which he exposed for sale in the public market-place. He had languished for some time in this obscurity, when some of his sketches attracted the notice of Giovanni Lanfranco, who, regarding them as the productions of uncommon genius, inquired after the young artist, and with a liberality we have too seldom an opportunity

of recording, relieved his wants, and encouraged him in the pursuit of his studies. He received some instruction from Aniello Falcone, an eminent painter of battles, and afterwards became a disciple of Giuseppe Ribera, called Il Spagnoletto, under whom he studied until he was twenty years of age, when he accompanied that master to Rome. The Cardinal Brancacci, who had become acquainted with his merit at Naples, took him under his protection, and conducted him to his bishopric of Viterbo, where he painted an altar-piece, representing the Incredulity of St. Thomas, for the cathedral; and other historical works. On his return to Rome he met with more powerful patronage from Prince Giovanni Carlo de' Medici, who employed him in several important works, and invited him to return with him to Florence, where, during a residence of nine years, he distinguished himself not less by his abilities as a satirical and dramatic poet, and his extraordinary talents of performing the principal parts in his own comedies, than by his powers as a painter. On his return to Rome he painted some altar-pieces for the churches, among which are four pictures in S. Maria di Monte Santo, representing Daniel in the Lions' Den, Tobit and the Angel, the Resurrection of Christ, and the Raising of Lazarus; and in the church of S. Giovanni de Fiorentini, the Martyrdom of St. Como and St. Damian.

Although Salvator possessed an inventive genius, and a commanding facility of execution, his powers were better adapted to the scale of easel pictures, than to figures of larger dimensions. Of this he has given evident proof in his admirable picture of Attilius Regulus, formerly in the Palazzo Colonna, at Rome, now in the possession of the Earl of Darnley. In his pictures of that description, we equally admire the boldness of his scenery, and the correct and spirited design of his figures. His landscapes are featured by an eccentric austerity, which is peculiarly his own. Instead of selecting the cultured amenity which captivates us in the views of Claude or Poussin, he made choice of the lonely haunts of wolves and robbers; for the delightful vistas of Tivoli, or the Campagna, he substituted hollow glens, or rocky precipices; in lieu of the rich foliage, and luxuriant verdure, of their trees and plains, we are presented with dreary wastes, or the trunk of a storm-struck oak, spreading its shattered branches through the troubled air. The inhabitants of these gloomy regions are admirably suited to their savage solitude. They are peopled by assassins, outlaws, and ferocious banditti. His marines represent the desolate and shelvy shores of Calabria, whose terrific aspect is sometimes rendered doubly disastrous by the fearful terrors of shipwreck. He frequently represented battles and attacks of cavalry, in which the fury of the combatants, and the fiery animation of the horses, are perfectly delineated. Notwithstanding the singularity and fierceness of his style, he fascinates us by the unbounded wildness of his fancy, and the picturesque solemnity of his scenes. "He gives us," says Sir Joshua Reynolds, "a peculiar cast of nature, which, though void of grace, elegance, and simplicity, though it has nothing of that elevation and dignity which belongs to the grand style, yet has that sort of dignity which belongs to savage and uncultivated nature; but what is most to be admired in him is, the perfect correspondence which he observed between the subjects he chose and his manner of treating them. Every thing is of a piece; his rocks, trees, skies, even to his handling, have the same rude and wild

character which animates his figures." He died at Rome in 1673. This ingenious artist has left us about ninety etchings, executed in a spirited and masterly style. They are distinguished by an intelligent management of the chiaro-scuro, and there is an uncommon vivacity and expression in the heads. He marked his plates with a monogram composed of an S. and an R. thus, **R**. The following are his principal plates :

A set of sixty-two Prints of banditti, soldiers, and other figures; single and in groups.
 The Fall of the Giants.
 The Death of Attilius Regulus.
 The finding of Œdipus.
 Democritus meditating.
 The Execution of Polycrates.
 Glaucus and Sylla.
 Jason charming the Dragon.
 Alexander with Apelles.
 Alexander and Diogenes.
 Diogenes throwing away his Bowl.
 Plato discoursing with his Disciples.
 Apollo and a Nymph.
 An Allegorical subject; called *The Genius of Salvator*.
 A set of six Plates, in the form of frieses, representing Tritons, Sea Nymphs, &c.

[Salvator Rosa was also excellent as a portrait painter. Much that is related of his private life, and some part of his artistic, is mere romance; Lady Morgan's account is not less true, and is more entertaining than most. The name, however, has a charm, and people admire his pictures, whether they understand them or not. There are many good pictures by him in England, both of sea-pieces and savage scenery; and some fine historical subjects, which are of a melancholy cast. In the National Gallery there is a quiet, sombre landscape, with figures intended for Mercury and the woodman, which cost a great deal of money, (1800 guineas,) but does not impress the spectator with any particular admiration of the powers of the painter.]

ROSA, SISTO. See BADALOCCHIO.

ROSALBA, CARRIERA. This ingenious lady was born at Chiozza, in the Venetian states, in 1675. She was instructed in the art by Giovanni Diamantini, and for some time applied herself to oil painting, which she afterwards abandoned for miniature and crayons. She carried these branches of the art, particularly the latter, to so unusual a pitch of perfection, that few artists can be said to have equalled her. She visited Paris, in company with Pellegrini, her brother-in-law, where she painted the Royal Family, the princes of the blood, and most of the nobility, and was received into the Academy, presenting at her reception a picture of one of the Muses. The portraits of Rosalba are gracefully designed and charmingly coloured. Her tints are blended with uncommon tenderness and delicacy, and her heads exhibit a lovely expression of truth and nature. She was constantly employed at most of the courts of Europe, and every where left proofs of her extraordinary ability. A constant application to her art, during a long life, deprived her of her sight when she was upwards of seventy, though she lived several years afterwards, and died in 1757.

[ROSASPINA, FRANCESCO, a very distinguished Italian engraver, was born at Bologna in 1760. It is not stated under whom he studied, but Joubert ranks him with Bartolozzi, Morghen, and Volpato. He is allowed to be the best imitator of the first, but it requires some qualification in ranking him

with the second, notwithstanding his great excellence. He was equally skilful in the management of the burin, in the crayon manner, and in that of aquatint. Among his most esteemed prints are, *The Dance of Cupids, after Albano*; *Cupid bending his Bow, after Franceschini*; *St. Francis, after Domenichino*; *the Dead Christ, after Correggio*; and several portraits among those of the *Illustri Italiani*; particularly that of Marcantonio Raimondi. He also engraved some of the battles of Napoleon, in the style of bassi-rilievi, *after the designs of Appiani*. The series of twenty-five prints, in the crayon and tinted manner, *after Parmigiano*, are engraved by him in the finest taste, and with great intelligence, and in execution nothing can be more beautiful. He is also entitled to great praise for his superintendence of the engraving and publication of the work entitled *La Pinacoteca*, consisting of about seventy-two of the best paintings in the Academy of the Fine Arts at Bologna, of which Academy he was the professor. In these the drawing and character of the respective pictures are preserved with the nicest exactness possible. Whether this excellent artist has paid the debt of nature is not ascertained, but, at all events, that career is terminated which entitles him to notice, and a place among the best of his time.

ROSE, NICHOLAS. See LIEMACKER.

ROSE, SUSAN PENELOPE. According to Lord Orford, This lady was the daughter of Richard Gibson, the Dwarf, by whom she was probably instructed in the rudiments of the art. She was the wife of a jeweller, and painted portraits in water-colours with great freedom. Her miniatures were of a larger size than usual, and possessed considerable merit. She died in 1700, aged 48.

ROSEL, AUGUSTUS JOHN. This artist resided at Nuremberg about the year 1750. He distinguished himself as a painter of insects in miniature, which are said to have been designed with accuracy, and very highly finished. [He is also called *Roesel von Rosenhof*. He was born at Arnstadt in 1705, and died at Nuremberg in 1759. He studied and wrote on Entomology, and in 1746 published his celebrated work on the subject, illustrated with plates: it is entitled *Insekten-Behustigungen*, in 4 vols. 4to.]

ROSELLI, NICOLÒ. According to Baruffaldi, this painter was of Ferrara, and flourished about the year 1568. He is supposed to have been brought up in the school of the Dossi; though in some of his works, in the Certosa at Ferrara, he appears to have imitated the style of Benvenuto Garofolo. He painted several pictures for the churches in his native city, among which are an altar-piece in the cathedral, representing the Virgin and Infant in the clouds, beneath St. John the Evangelist and St. Anthony; and a picture of the Purification, in the church of S. Maria Bianca.

ROSETTI, DOMENICO. This artist was born at Venice about the year 1690. He painted architectural views and perspective with some success, but is chiefly known as an engraver. He was invited to Dusseldorp by the Elector Palatine, where he engraved twelve large plates of the history of Alexander, from Gerard Lairese, which are now become very scarce, as few impressions of them were taken. He executed several of the plates for the collection of prints after some of the most celebrated pictures at Venice, published by Domenico Louisa, in that city, in 1720. [He engraved the prints for a History of the Bible, printed at Venice in 1696; and several

others of a miscellaneous character, *after Palma Vecchio, Bassano, Tintoretto, P. Liberi, &c.*; some of which are of a still earlier date: Zani says he operated in 1675. The year of his decease is not clearly ascertained.]

ROSI, ALESSANDRO. In the *Abecedario*, by Orlandi, this artist is said to have been born at Florence in 1627. He was a scholar of Cesare Dandini, under whose tuition he became a reputable painter of history. There are many of his pictures in the churches and private collections at Florence, and in the state. In the cathedral at Prato is an admired picture by him of S. Francesco di Paolo; and in the collection of the Grand Duke, two Bacchanalian subjects, which are highly esteemed. He died at Florence in 1697.

ROSLER, MICHAEL, an obscure German engraver, who resided at Nuremberg about the year 1626. He engraved several portraits for a folio volume, published in that city, entitled *Icones Bibliopolarum et Typographorum*. [There is nothing stated that is satisfactory respecting this engraver. Zani mentions Michael Roster, a German engraver, who flourished about 1728, and Nagler calls him *Rössler*, of Nuremberg, who lived in the first half of the 18th century.]

ROSSMAESSLER, JOHN AUGUSTUS. This artist was born at Leipsic in 1752, and was instructed in design by Frederick Oeser. He has engraved a great variety of book-plates and vignettes, which are admired for the spirit and neatness of the execution. We have also by him a few plates of views in the environs of Leipsic. This ingenious artist died at Leipsic, much regretted, in 1783.

ROSS, JAMES, an English engraver, who flourished about the year 1778. We have by this artist several views of the city of Hereford, very neatly engraved; they are small plates, and are taken from drawings by *G. Poulle*.

ROSSELLI, COSIMO. This painter was born at Florence in 1416. It is not known under whom he studied, but he had already acquired some reputation in his native city, by the works he had executed for the churches, particularly a picture representing the Miracle of the Sacrament, in S. Ambrogio, when he was invited to Rome by Sixtus IV. to assist in the ornaments of his chapel, in conjunction with Domenico Ghirlandajo, Pietro Perugino, Sandro Boticelli, and others. The best picture he painted in the chapel was Christ preaching, in which he is said to have been assisted by his disciple Pietro di Cosimo, who painted the landscape. He died in 1484. [There is considerable uncertainty respecting the dates of his birth and decease. Lanzi says he was living in 1496, and Zani that he died in 1506. Being unable to rival his competitors in design, he loaded his pictures with brilliant colours and gilded ornaments, to please the Pope, who commended and rewarded him above all the others. The best that can be said of him is, that he was the master of Bartolomeo del Porta. Pier di Cosimo was born in 1441, and died in 1521. Though the preceding remark belongs to Cosimo Rosselli, it has been repeatedly applied to Pier di Cosimo, and has caused some confusion respecting them. It is true that the latter was more remarkable for his colouring than for his design, but that is observable in works posterior to those painted by Cosimo in the Sistine chapel. Pier di Cosimo was the master of Andrea del Sarto.]

ROSSELLI, MATTEO. This painter was born at Florence in 1578, and was first a scholar of Gre-

gorio Pagani. He afterwards became a disciple of Passignano, with whom he visited Rome, and improved his style by studying the works of Raffaele and Polidoro da Caravaggio. On finishing his studies at Rome he returned to Florence, where he resided the remainder of his life, and his works are little known out of that city. He was much employed by the Grand Duke Cosimo II., and embellished the Villa di Coggio with several frescoes, representing the history of the family of Medici. He sometimes emulated the style of Lodovico Cardi, called Cigoli, as particularly appears in his picture of the Nativity, in the church of S. Gaetano, which is considered his finest work, and in the Martyrdom of S. Andrea, at the Ognissanti. Although the works of Roselli are not distinguished by the masculine and vigorous design, and animated expression, which are found in some of the painters of his country, they are estimable for a correct and simple imitation of nature, a certain quiet accord and solemnity of effect, on which the eye dwells with more complacency than on the vivid productions of the most florid colourist. He particularly excelled in fresco painting, in which his works still retain their pristine purity and freshness. Such are his paintings in the cloister of the Nunziata, particularly that representing Pope Alexander IV. approving the institution of the order of the Serviti, which Pietro da Cortona regarded as an admirable work of art. He died in 1650.

ROSSETTI, GIOVANNI PAOLO. According to Vasari, this painter was a native of Volterra, and flourished about the year 1568. He was a nephew of Daniele Ricciarelli, called di Volterra, under whom he studied at Rome, and is said to have painted history with considerable reputation. After the death of his uncle he left Rome, and returned to Volterra, where he executed some altar-pieces for the churches, of which one of the most esteemed was a picture of the taking down from the Cross, in the church of S. Dalmazio. [Zani says he operated as late as the year 1600.]

ROSSI, ANDREA, an Italian engraver, who resided at Rome about the year 1770. We have, among others, the following prints by him:

The Portraits of Joseph II. and the Archduke Leopold; *after Pompeo Battoni.*

A Bust of the Virgin; *after Carlo Dolei.*

St. Margaret of Cortona kneeling before a Crucifix; *after Pietro da Cortona.*

[He was born about 1726, and died in 1790. There are several heads of popes engraved by him, and subjects after Caracci, Novelli, and Frezza.]

ROSSI, ANTONIO, was born at Bologna in 1700, and was educated in the school of Cavaliere Marc Antonio Franceschini, of whom he was a favourite disciple, and who recommended him, in preference to his other pupils, to execute the commissions which, from his extensive occupation, he was incapable of undertaking. Of the numerous pictures he painted for the public edifices at Bologna, his Martyrdom of S. Andrea, in the church of S. Domenico, is the most creditable to his talents. He was much employed in decorating, with his figures, the architectural and perspective views of Orlandi and F. Brizzio. [He died in 1753, according to Lanzi, but others place his birth in 1697, and his death in 1750.]

ROSSI, FRANCESCO. See SALVIATI.

ROSSI, GIOVANNI BATISTA. This artist is mentioned by Florent le Comte as an engraver, who at-

tributes to him a set of perspective views of Rome, published in 1640.

ROSSI, GIROLAMO, called DE RUBEIS the ELDER. This artist was born at Rome about the year 1630, but was brought up at Bologna, under Simone Cantarini. His genius led him more to engraving than painting, and we have several plates by him, after the Bolognese painters, which possess considerable merit; among others are the following:

The Portrait of Pope Pius V.; *after Scipione Gaetano*.
Two Cupids playing; *after Guercino*.
The Virgin and Infant, with St. Jerome and St. Francis; *after Lodovico Caracci*, inscribed, *Hieronymus de Rubéis pictor, delineavit incidit*.
St. Charles Boromeus kneeling before a Crucifix; *after An. Caracci*.

[Bartsch asserts that his etchings only amount to six; the Two Cupids playing, *after Guercino*; the Virgin and Infant, *after L. Caracci*; a half-figure of the Virgin; St. John the Baptist, *after Guido*; Two Infants, *after Guido*; and Cupid, *after Guercino*. He flourished about 1670.]

ROSSI, GIROLAMO, called DE RUBEIS the YOUNGER, was the son of the preceding artist, born at Rome about the year 1680. He chiefly resided in his native city, where he engraved a variety of plates, after the Italian painters. He also executed several of the portraits of the cardinals of his time, for a set, which was afterwards continued by Pazzi and others. They are feebly engraved. We have also by him the following prints:

The Virgin and infant Jesus; *after Coreggio*.
The Martyrdom of St. Agapita; *after Gio. Odazzi*.

[Nagler gives a list of twenty-one prints by the younger Rossi, among which he enumerates those of Pope Pius V., and of St. Charles Boromeus kneeling, attributed above to his father. According to Zani, he operated as late as 1749, but none of the dates quoted by Nagler come near to that period.]

ROSSI, MUZIO. According to Crespi, this painter was born at Naples in 1626, and was for some time a disciple of Massimo Stanzioni. From the school of that master he went to Bologna, where he frequented the academy of Guido, and at the age of eighteen was sufficiently advanced in the art to compete with the ablest artists of the time; when he painted an altar-piece for the Certosa, representing the Nativity, which was considered a prodigy of juvenile ability. On his return to Naples, he was engaged to paint the tribune in S. Pietro in Majella, which he had not entirely finished when his country was deprived of his extraordinary talent, in the bloom of life. He died in 1651.

ROSSI, PASQUALE, called PASQUALINO. This artist was born at Vicenza in 1641. Without the instruction of a master, he is said by Orlandi to have reached a respectable rank as a painter of history, by studying and copying the best works of the Venetian and Roman schools. Of his pictures in the churches at Rome, the most deserving attention are, Christ praying in the Garden, in S. Carlo al Corso; and the Baptism of Christ by St. John, in S. Maria del Popolo. In the church of the Silvestrini, at Fabriano, is a picture by him of the Madonna and Bambino; but perhaps his most estimable production is his celebrated altar-piece in the cathedral at Matelica, representing St. Gregory interceding for the Souls in Purgatory, painted in the finest style of Guercino. He also painted gallant assemblies and musical parties, which are esteemed in the choicest collections. He died in


1700. [Lanzi, as well as several other writers of credit, says he was living in 1718; Zani says he died in 1725.]

ROSSO, IL, called by the French MAÎTRE ROUX. This eminent artist was born at Florence in 1496. Although he was not a disciple of Andrea del Sarto, he was at first an admirer of his manner, and afterwards improved his powers by studying the works of Michael Angelo and Parmigiano. Endowed with a ready and inventive genius, he scorned to be the servile imitator even of Buonaroti, and at an early age he ventured to compete with the ablest of his contemporaries in the cloister of La Nunziata, where he painted a large picture of the Assumption of the Virgin, which was distinguished by a novel and intrepid style, in which he displayed both originality and taste. After painting several other pictures for the churches at Florence, particularly the Marriage of the Virgin, in S. Lorenzo, he went to Rome, where his talents were already known. He painted an altar-piece for S. Maria della Pace; and the Decollation of St. John, for the church of St. Salviati. Il Rosso had acquired considerable celebrity when that city was taken and plundered, in 1527; and with many other artists, was obliged to fly from Rome. He took refuge at Volterra, where he painted a fine picture of the Deposition from the Cross, for the Oratorio di S. Carlo. He afterwards went to Venice, where he painted for Aretin his celebrated picture of Mars and Venus, which has been engraved by his disciple Domenico Barbieri. Not meeting with the success he expected in Italy, he resolved on visiting the court of Francis I. of France, who was at that time the great encourager of art. He was very favourably received by that monarch, who immediately engaged him in his service, and appointed him superintendent of the great works which he was then engaged in at the Chateau of Fontainebleau. As Il Rosso was not less eminent as an architect than a painter, he undertook the building of the great gallery in that palace, which was executed from his plan, and which he decorated with several paintings and ornaments in stucco, many of which were afterwards destroyed by his rival and competitor, Francesco Primaticcio, to make way for his own works. Of twenty-four pictures, emblematical of the principal actions of Francis I., thirteen still remain, of which a particular description has been given by the Abbé Guget.

The style of Il Rosso, though singular, is grand. He displayed a dignity of character, a lively expression in his heads, a tasteful arrangement of his habiliments, an effective management of his light and shadow, and a daring execution; though these excellencies were accompanied by a wildness and extravagance, too frequently attached to a fertile and exuberant imagination. This able artist was well versed in literature, and had a taste for poetry and music. His conversation was agreeable, and his manners polished. The possession of such accomplishments secured him the regard and good graces of Francis I. He was in the full possession of royal favour, and of the public estimation, when he sacrificed these enjoyments to a mean and unfounded suspicion. He had contracted a friendship with Francesco Pellegrini, a Florentine painter, who was in the habit of visiting him frequently, when his house was robbed of a considerable sum. He rashly suspected Pellegrini to be the robber, against whom he brought a formal accusation; he was in consequence of the charge put to the torture,

and after suffering the most horrible torments was declared innocent. The remorse of having so unjustly exposed an innocent person to so dreadful a trial, preyed upon his mind, and he put an end to his existence by poison, in 1541.

[ROSWORM, ———, a painter, of whom there is no account. He was in England about the year 1665, and copied some of Sir Peter Lely's pictures in small.]

ROTA, MARTINO. This eminent engraver was born at Sebenico, in Dalmatia, about the year 1540, but he chiefly resided at Rome and Venice. By whom he was instructed in the art of engraving is not ascertained, but he proved himself an artist of great ability. His design of the figure is unusually correct, and his extremities are marked with precision. His plates are executed entirely with the graver, and though they are not very highly finished, they are wrought in a neat, clear style. His print representing the Last Judgment, *after Michael Angelo Buonaroti*, is justly considered as his masterpiece, whether we consider the neatness of the execution, or the exactness with which he has preserved the correct drawing of the painter, on a scale so different from the original. This fine print, which is inscribed *Martinus Rota, 1569*, has been very closely copied by Leonard Gaultier, though it may easily be distinguished from the original, not only by its inferiority, but by observing that the face of the portrait of M. Angelo, which is represented in a small oval at the top, is in the original turned towards his right shoulder, in the copy it is towards the left shoulder. There is also a copy of it by J. Wierix. He engraved some plates from his own designs, and from the principal Italian painters. He usually signed his plates with his name, but sometimes marked them with a singular monogram, consisting of an M. and a wheel by the side of it, in reference to his name, *Rota*, in Latin, signifying a wheel, M. . The following are his principal plates, which are difficult to meet with in good impressions :

PORTRAITS.

Maximilian II., Rom. Imper. 1575.
The Emperor Rodolphus II. 1592; with the cipher.
Ferdinand I. in the costume of his time. 1575.
Henry IV., King of France.

VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

The Resurrection; dated 1577.
The same subject, differently treated.
The Murder of the Innocents.
The Last Judgment; dedicated to Rodolphus II. 1573.
Another print of the Last Judgment. This plate was left imperfect at his death, and was finished by another hand.
The Scourging of Christ. 1568.

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Peter; *after Titian*.
Mary Magdalene penitent; *after the same*.
Prometheus chained to the Rock; *after the same*.
Christ appearing to St. Peter; *after Raffaele*. 1568.

[Malpe asserts that Martin Rota was born in 1532, but Zani affirms that he operated in 1540. Bartsch describes 114 prints by him, which he believes to be a complete list, and the dates range from 1558 to 1586. He denies that the print of the Resurrection, dated 1577, is by him. It is to be regretted that Zani has not quoted a single print in support of his assertion; but he is positive as to the fact. He says, remarking on the date given by Malpe, *Il Rota operava come ho accennata, e sicuramente nel* 1662

1540. As many of the prints described by Bartsch are without dates, Zani may have had reason to believe some of them to be of the time he mentions. Bartsch does not allude to the assertion. After the print of the Last Judgment, the portraits by Martin Rota are the most admirable, and held in the highest esteem by collectors. Of these his *chefs d'œuvre* are, Albert de Lasco, Baron de Kaizmarck, Rodolph II., and Ferdinand I. The Battle of Lepanto, a large print by him, is of the greatest rarity. It is a *bizarre* composition, the offspring of his imagination without congruity.]

ROTARI, CONTE PIETRO. This painter was of a noble family of Verona, born in 1707, and, among other accomplishments, was instructed in design. For some time he merely practised the art as an amusement, but his progress was so flattering, that he at length resolved to adopt it as a profession, and he became a scholar of Antonio Balestra, under whom he studied until he was eighteen years of age. He afterwards visited Venice, where he passed two years in contemplating the works of the best masters of that distinguished school of colouring. In 1727 he went to Rome, where he entered the school of Francesco Trevisani, and was occupied four years in studying the great works of art in that metropolis. By the advantages of travel, and an assiduous application to his pursuit, he became a correct and graceful designer, and joined to the expressive airs of his heads, an elegance of contour, and a tasteful disposition of his draperies, in which he was not surpassed by any artist of his time. His principal works in Italy are his picture of the Annunciation, at Guastalla; and the Birth of the Virgin, in the church of S. Giovanni, at Padua. He afterwards visited the courts of Vienna and Dresden, where he met with the most flattering encouragement; and in 1756 was invited to St. Petersburg by the Empress of Russia, who appointed him her principal painter, in which capacity he died, in 1762. We have several slight but spirited etchings by this artist, some of which are from his own compositions, and others after the works of Balestra; among others are the following :

The Portrait of Filippo Baldinucci. 1726.
St. Francis kneeling before a Crucifix; *from his own design*.
The Education of the Virgin; *the same*.

SUBJECTS AFTER ANTONIO BALESTRA.

Abraham and the Angels.
David with the Head of Goliath.
St. Jerome; half-length.
Venus and Æneas.

ROTTENHAMER, JOHN, was born at Munich in 1564, and was instructed in the rudiments of design by an obscure artist, named Donnaver. At an early period of his life he went to Rome, where it was not long before he distinguished himself by painting small pictures of historical subjects, which, though they retained somewhat of the German taste, were ingeniously composed, and touched with great neatness and spirit. He had acquired some reputation by his easel pictures, when he was commissioned to paint an altar-piece for one of the churches at Rome, representing several Saints, with a glory of angels. The ability which he discovered on this occasion excited universal surprise at the extent and versatility of his talents. A desire of improving himself in colouring, prompted him to visit Venice, where he particularly attached himself to studying the works of Il Tintoretto, in the Scuola di S. Marco; and he appears to have imitated the

style of that master with uncommon success. During his stay at Venice, he painted some pictures for the public edifices, of which the most admired were, the Annunciation, in the church of S. Bartolomeo; and a picture of S. Cristina, at the Incurabili. Ferdinand, Duke of Mantua, employed him in several considerable works, for whom he painted one of his most admired pictures, representing Nymphs dancing. After a residence of many years in Italy he returned to his native country, and established himself at Augsburg, where he met with great encouragement. He painted a picture for the great altar of the Holy Cross, representing all the saints, which is considered one of his most capital performances, and was much employed for the private collections. He was patronized by the Emperor Rodolphus II., for whom he painted a capital picture of the Feast of the Gods, a composition of many figures, gracefully designed, and coloured with all the splendour of the Venetian school. His cabinet pictures are by no means uncommon, and they are found in the choicest collections. The back-grounds are frequently painted by John Breughel, and sometimes by Paul Brill. He was fond of decorating his compositions with rich and splendid accessories, and was particularly desirous of introducing naked figures into his pictures, which he piqued himself on designing with taste, and colouring with delicacy. He usually made choice of gay and agreeable subjects, and the airs of his heads are expressive, though not sufficiently varied. Though Rottenhamer resided great part of his life in Italy, he never entirely lost sight of the taste of his country. His design, though not very incorrect, is formal and mannered. He died at Augsburg in 1606. [1604 is the date given by several writers.]

ROVERE, GIOVANNI MAURO, called FIAMMINGHINO. This painter was born at Milan in 1570, of parents originally of Flanders. According to Orlandi, he was brought up under the Procaccini, whose style he followed, particularly that of Giulio Cesare. He painted history with some reputation, and when he did not suffer himself to be led away by a dangerous impetuosity, produced some pictures worthy of the school in which he was educated. Such is his altar-piece of the Last Supper, in the church of S. Angelo, at Milan, which is admired for the grandeur of the composition, and the expressive character of the heads. There are several of his easel pictures in the private collections at Milan. He died in 1640. [He was also a good painter of battle-pieces, and landscapes with animals; and there are engravings by him of such subjects, after his own designs; they are marked J. M. R. F. He had a brother, who painted architecture and perspective, and showed considerable talent; his name was Giambatista, and he was called *il Genovesino*. Several others of the same family practised painting, but not with much distinction.]

[ROVIRA Y BROCANDEL, HIPOLITO, a Spanish painter and engraver, was born at Valencia in 1693. It is not known under what master he first studied, but it is certain that he assisted in the *atelier* of Evaristo Muñoz, where, solely by application, observation, and study, without other aid, he became an excellent engraver. Though he made great progress at Valencia, he hoped that by a visit to Rome he might arrive at a higher state of perfection; accordingly, in his 30th year he started for that city. On his arrival there he devoted himself to the study of the antique in the palaces, galleries, and churches, with such ardour that he passed

days and nights without any other sustenance than bread and water. He never undressed; and his enthusiasm for these grand works was so great, that his only boast was that he had copied all of them that had given him pleasure. Under this influence also he copied in chiaro-scuro the whole collection in the Farnese palace. He occupied himself at unusual hours, and at great inconvenience, in this arduous undertaking, but with such success as to elicit the admiration and praise of the professors of the capital. Sebastien Conca declared publicly that Annibale Caracci could not have copied better. His enthusiasm supported him during his labours; but his midnight studies, fastings, and other privations, had their effect on his physical and moral faculties, and, instead of improving, his talents seemed to diminish; and on his return from Rome the works he executed were not equal to those he had performed before his departure thither. He had, however, when at Rome, and in full possession of his faculties, painted the portrait of the general of the Dominicans; and on Rovira's return to Madrid the reverend father was at the court. The queen, Elisabeth Farnese, was desirous of having an exact portrait of Lodovico I., and the general spoke so highly of the talent of Rovira, at the same time presenting his own portrait and that of Cardinal Cienfuegos, as proofs of his ability, that the artist was sent for to execute that of Lodovico. He attended at the time appointed, coolly prepared his palette, with infinite grace posed his model, traced the contours, and sketched the whole with a facility that gave the queen and all present the utmost satisfaction. But after these happy preliminaries his mental disorder returned, and he began daubing the sketch, and covered it so with colour that not a trace was discernible. Recovering his senses, he rushed from the palace, quitted Madrid, and a few days afterwards was found at Valencia in the utmost destitution. Here the Marques de Dos Aguas took him under his protection, and received him into his house. After awhile he was commissioned to paint in fresco the vault of the sanctuary of S. Luis, and, what was remarkable, finished it without exhibiting the least aberration of mind. About this time, hearing that Corrado Guaiacinto, with whom he had formed a friendship at Rome, had arrived at Madrid, as painter to Ferdinand VI., he set out, as though it were only a visit to the next street, and walked, without any provision, to the court at Madrid, saluted his friend, and, without bidding adieu, returned on foot to Valencia. It was at last found necessary to place him, for his own safety and comfort, in the hospital de Misericordia, where he died in 1765. In the first volume of the *Museo Pictórico* of Palomino, there are several prints by him, which show his talent as an engraver.]

ROULLET, JOHN LOUIS, an eminent French engraver, born at Arles, in Provence, in 1645. He was first instructed in the art of engraving by John Lenfant, but he afterwards became a pupil of Francis de Poilly, and was the ablest of his scholars. On leaving that master he went to Italy, where he passed ten years, and acquired a purity and correctness of drawing which enabled him to engrave with success after the great masters of the Italian school. His print of the Marys with the dead Christ, after the celebrated picture by Annibale Caracci, formerly in the Orleans collection, now in the possession of the Earl of Carlisle, is one of the most admirable productions of the art, for the firm and correct

drawing, the beauty of the graver, and the fidelity with which he has preserved the fine expression of the original picture. The following are his principal works :

PORTRAITS.

Louis XIV. ; a half-length.

Francis de Poilly, Engraver to the King, *ad vivum*. 1680. John Baptist Lully, Musician to the King ; *after Mignard*.

Ascanius Philamarinus, Cardinal Archbishop of Naples.

SUBJECTS AFTER VARIOUS MASTERS.

The three Marys, with the dead Christ ; *after An. Caracci*.

The Virgin and infant Jesus ; *after the same*.

Two of the angles of the dome of the church of the Jesuits at Naples, representing St. Matthew and St. Luke ; *after Lanfranco*. The two other angles, representing St. Mark and St. John, are engraved by *F. Louvemont*.

The Visitation of the Virgin to St. Elisabeth ; *after Mignard*.

The Virgin, with the infant Jesus in her arms, who is holding a Bunch of Grapes ; *after the same*, and inscribed to Madame de Maintenon.

[He died at Paris in 1669.]

ROULLIERE, LA. This artist is mentioned by Papillon as an engraver on wood of some merit, who flourished about the year 1700, but he has not specified any of his works.

ROUSSEAU, JAMES. This artist was born at Paris in 1626. After being instructed in the elements of design in his native city he went to Rome, where he applied himself to the study of perspective and landscape, and designed the most remarkable views in the vicinity of that city. He formed an intimacy with Herman Swanevelt, whose sister he married, and, assisted by the advice and instruction of that able artist, he became an eminent painter of landscapes and architectural views. On his return to Paris he met with the most favourable reception. He was employed by Louis XIV. in ornamenting the chateaux of Marly and St. Germain en Laye, and was made a member of the Academy at Paris. He was in the height of his reputation at the time of the revocation of the Edict of Nantes, when, on account of his being a Protestant, he was obliged to leave France, and his name was erased from the list of the academicians. He retired into Holland, where he was invited to England by the Duke of Montague, and was employed, in conjunction with Charles de la Fosse and John Baptist Monnoyer, in ornamenting his mansion of Montague House. He was afterwards employed in painting several landscapes and perspective views for the palace of Hampton Court. The landscapes of Rousseau generally represent select and classic scenery, embellished with the views of magnificent architecture. He appears to have taken for his model the admirable productions of Nicholas Poussin. We have a few etchings by this artist, which are executed in a spirited style ; among which are,

A set of six Landscapes, with architecture and figures.

The Repose in Egypt ; *after An. Caracci*.

St. John Baptizing the People of Israel ; *after the same*.

[He was born at Paris in 1630, and died at London in 1693. His easel pictures resemble more the manner of Gaspar than of Nicholas Poussin. Of his etchings Dumesnil, tom. iv., has given descriptions of eight after his own designs, and of eleven from pictures in the cabinet of Jabach. The former are finished with the graver in a bold style, and show the good taste and ability of the master.]

ROUSSEAU, JOHN FRANCIS, a French engraver, who resided at Paris about the year 1760. He has engraved a great number of vignettes and other

book-plates, *after Gravelot, Cochin*, and others. We have also the following prints by him :

The Virgin and infant Christ ; *after Vander Werf*.
St. Jerome ; *after Mola*.

ROUSSELLET, GILES. This artist was born at Paris in 1614. It is not known under whom he learned the art of engraving, but his style resembles that of Bloemaert. His drawing is correct, and his prints possess considerable merit, though in some of them the lights are more covered than is necessary, which gives a heaviness to their effect. The number of his plates is considerable, of which the following are the most esteemed :

PORTRAITS.

Charles de Valois, Duke d'Angouleme.

Peter Seguier, Chancellor of France ; *after Le Brun*.

Richard de Belleval, Chancellor of the University ; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Frontispiece to the Polyglot Bible ; *after S. Bourdon*.

The Holy Family ; with St. Elisabeth and St. John representing the infant Jesus with a Bird ; *after Raffaele*.

The Holy Family ; *after the same* ; called *La Belle Jardiniere*.

The Holy Family, with St. Elisabeth, St. John, and two Angels ; *after the same*. G. Edelinck has engraved the same subject.

St. Michael discomfiting the Evil Spirit ; *after the same*.
The Annunciation ; *after Guido*.

Four plates representing three of the Labours of Hercules and his Death ; *after the same*.

David playing on the Harp ; *after Domenichino*.

The Entombing of Christ ; *after Titian*.

Four plates of the Four Evangelists ; *after Valentin*.

The Servant of Abraham meeting Rebecca ; *after N. Poussin*.

Moses saved from the Nile by Pharaoh's Daughter ; *after the same*.

The Holy Family ; *after S. Bourdon*.

St. John the Evangelist ; *after the same*.

The Crucifixion ; *after Le Brun*.

The Dead Christ in the lap of the Virgin ; *after the same*.

The Dead Christ supported by an angel ; *after the same*.

The Holy Family ; *after the same*.

Mary Magdalene penitent ; *after the same*.

St. Bernard kneeling before the Virgin ; *after the same*.

St. Theresa in contemplation ; *after the same*.

[He died in 1686. His prints amount to about 74, of which Nagler has given a list.]

ROUSSELET, MARY ANN. This lady was the wife of Peter Tardieu, the engraver, and was probably a relative of the preceding artist. She engraved several plates for Buffon's Natural History ; and among other prints we have by her,

St. John in the Desert ; *after Charles Vanloo*.

[She also engraved some sea-peeces *after Bachhuysen, William Vander Velde*, and *J. Vernet*. She flourished from about 1760 to 1770.]

ROUSIERE, [FRANÇOIS DE LA.] This artist is noticed by Mr. Strutt as the engraver of a portrait of Michael de Castelnau, Ambassador from France. [He lived about the middle of the 17th century ; very little of him is known.]

ROUX, MAITRE. See Rosso.

[ROWLANDSON, THOMAS, a celebrated designer and etcher of caricatures and humorous subjects, was born at London in 1756, and died there in 1827. At a very early period he gave presage of his innate talent for caricature, by sketching humorous representations of his schoolmaster and fellow scholars : the margins of his books were covered with these handy-works. In his sixteenth year he was sent to Paris, and entered as a student in one of the drawing academies there, where he made rapid advances in the study of the human figure ;

and during his residence, which was nearly two years, he occasionally indulged his satirical talent in portraying the characteristics of the people, whose fantastic costume and manners, at that time, scarcely required the exaggerations of caricature. On his return to London he resumed his studies at the Royal Academy, where he had been admitted a student before his visit to Paris. His father, who was a city tradesman, became embarrassed from injudicious speculation, and young Rowlandson would have been without support but for the liberality of his aunt, a French lady, who had married his uncle Thomas. This lady, whose maiden name was Chatelier, amply supplied him with money; and to this indulgence, perhaps, may be traced those careless habits which attended his early career, and for which he was remarkable through life. At her decease she left him seven thousand pounds, besides other valuable property. He then indulged his predilection for a joyous life, and mixed with the gayest of the gay. Whilst at Paris he imbibed a love for gaming; and now frequented the most fashionable houses for play in London, where he alternately won and lost without emotion, till he was at length *minus* several thousand pounds. In this manner he dissipated more than one valuable legacy. He has been known, after having lost all he possessed, to return to his professional studies, sit down coolly to fabricate a series of new designs, and to exclaim, with stoical philosophy, "I've played the fool, but (holding up his pencils) here is my resource." However coarse and slight may be the generality of his humorous and political etchings, many of which were the effusions of a few hours, his early works were wrought with care; and his studies of the human figure at the Academy were scarcely inferior to those of Mortimer. From the versatility of his talent, the fecundity of his imagination, the grace and elegance with which he could design his groups, added to the almost miraculous despatch with which he supplied compositions on every subject, he might, had he been careful of his reputation, have become one of the best historical painters of his time. Sir Joshua Reynolds and Benjamin West each declared that some of his drawings would have done honour to Rubens, or any of the greatest masters of design of the old schools. His style, which was purely his own, was quite original. He drew a bold outline with the reed pen, in a tint composed of vermilion and Indian ink, washed in the general effect in chiaro-scuro, and tinted the whole with the proper colours. This manner, though slight, was most effective. For many years he was too idle to seek new employment, and his kind friend and best adviser, Mr. Ackermann, the well-known publisher in the Strand, supplied him with ample subjects for the exercise of his talent. At that gentleman's suggestion he executed the illustrative designs for those popular volumes, "The Travels of Dr. Syntax," "The Dance of Death," "The Dance of Life," and other well-known productions of the versatile pen of Mr. Coombe. The writer of his memoir in the Gentleman's Magazine, from which this is abridged, says, that no artist of the past or present school, perhaps, ever expressed so much as Rowlandson with so little effort, or with so evident an appearance of the absence of labour. His works are very numerous; many hundreds of his drawings have passed through the hands of the editor, some of them forming a consecutive series as rich and racy as *Drunken Barnaby's Journal*, and only requiring the "versification descriptive" by a Braith-

waite or a Coombe, to make them as popular as Old Barnaby or Doctor Syntax were in their days.]

ROY, C. LE. This name is affixed to the portrait of And. Hercules Card. Fleury, engraved *after Autreau*. [Claude Leroy flourished at Paris about 1709. He engraved the portraits of Fleury, Boileau, Bossuet, and Cardinal W. Dubois, all *after H. Rigaud*.]

ROY, HENRY LE, an obscure engraver, by whom we have a set of six plates of Butterflies, Beetles, and other insects, etched in a style resembling that of Hollar, and retouched with the graver. They are inscribed *Henry le Roy, fecit Æ. 72, 1651*.

[ROY, JEAN BAPTISTE DE, commonly called *De Roy of Brussels*, a landscape and cattle painter, was born at Brussels in 1759. From his earliest infancy he showed a great disposition for drawing, and his father, to encourage his predilection, took him to Holland that he might have the opportunity of studying the works of the celebrated masters of that country. These and nature were his only teachers; but by assiduous attention to both he soon attained to considerable eminence as a painter. The pictures of Paul Potter, Cuyp, and Berchem, decided his choice of the department to which he would devote his talents; but the style he adopted differs from theirs, and is more analogous to that of Ommeganck than to any of the cattle painters of the Dutch school. His subjects are generally horned cattle standing in groups, grazing in meadows, or ruminating during meridian heat. His pictures seldom exhibit, like those of Cuyp, the warmth of sunshine tempered by rising clouds producing shade, and promising a refreshing shower; on the contrary, they glow with a full unmitigated blaze, and no sign to excite hope of melioration: this is their general character. Still they possess great beauties; they are attractive by their brightness of colour; the cattle are accurately designed, skilfully grouped and contrasted, and very carefully finished. In the Museum at Brussels there is a picture by him less liable to the censure of excessive heat. It represents a group of four cows and a bull, with a herdsman, issuing from a wood and passing through a pool to an adjacent meadow. Most of the best modern collections in Belgium possess specimens of his works. He had many scholars, some of them distinguished painters at the present time, in whose productions his style may be recognised. He died in 1839, and left numerous studies and sketches from nature, which are deservedly held in great estimation.]

[ROYER, JEAN LE, and AUBIN-OLIVIER, brothers-in-law, who lived in the middle of the 16th century, and were both in the service of Henry II. of France, the one as a medallist, the other as a printer. Both were skilful engravers on wood, and jointly executed the figures necessary for the understanding the "Book of Perspective," by Jean Cousin, printed and published by Jean Le Royer, in 1560. These geometrical figures are very beautiful, and consist of about sixty illustrations. Jean availed himself of his knowledge of design to embellish the works that he printed; so that the greater part of the fleurettes, vignettes, and the ornamental letters, whether in metal or in wood, employed in his editions, are his own work. In 1553 he obtained letters patent, in which he is designated "Printer in ordinary to the King, and especially in mathematics." Dumesnil has given an interesting account of the geometrical figures in Cousin's book, in tom. vii. of "Le Peintre Graveur Français," but was unable to

furnish a catalogue of the other ornamental works of this learned and artistic printer.]

RUBEIS. See ROSSI.

RUBENS, PETER PAUL. In presenting the memoirs of the illustrious head of the Flemish school, we have to speak of the consummate painter, the enlightened scholar, the skilful diplomatist, and the accomplished man of the world. Peter Paul Rubens was the son of John Rubens and Mary Pipelings, both descended from distinguished families of the city of Antwerp, where his father filled the situation of one of the principal magistrates. The calamities of civil war, which desolated the Low Countries about the year 1570, obliged him to abandon his charge, and to take refuge at Cologne, where our artist was born, in 1577, on the feast of St. Peter and St. Paul, on which account he received at the baptismal font the names of those apostles. In his early years, his mind was cultivated with the most attentive care, and in the progress of a classical education, he discovered uncommon vivacity of genius, and unusual docility of disposition. The city of Antwerp having again been placed under the dominion of Spain, the father of Rubens returned to his native city, and re-entered on the administration of his office.

On finishing his studies the young Rubens was placed as a page to the Countess of Lalain, in which capacity he remained a short time, in a situation by no means agreeable to his wishes. His father dying soon afterwards, he obtained his mother's permission to pursue the bent of an inclination he had discovered for painting, and he was placed under the tuition of Tobias Verhaecht, a landscape painter of some respectability; but his genius leading him more immediately to historic painting, he became a disciple of Adam van Oort, whose works were then in high reputation. The depravity and extravagance of that artist could not fail of disgusting a student whose elevated mind, and urbanity of manners, were as remarkable as the brutal outrages of his instructor, and he soon quitted that master to enter the school of Otho Venius, who was at that time considered one of the most distinguished masters of the Flemish school. To his talents as a painter, Otho Venius united the most polished manners, and an extensive acquaintance with literature. The possession of qualities so congenial with his pursuits, rendered the tuition of Otho Venius particularly agreeable to our student, who conceived the strongest attachment and the most profound veneration for his instructor.

Rubens had reached his twenty-third year, when his preceptor assured him, that his lessons could be of no further advantage to him, and recommended a journey to Italy, as the surest means of leading to perfection those talents which had already displayed themselves with such extraordinary promise. In following the advice of his master, Rubens gratified his own particular inclination, which had been long bent on such a project. He had for some time been favoured with the patronage of the Archduke Albert, then governor of the Netherlands, who, on this occasion, forwarded his views, by giving him a particular recommendation to Vincenzo Gonzaga, Duke of Mantua, and in 1600 he set out on his travels to Italy.

On his arrival at Venice, he passed some time in examining the most celebrated works of the Venetian masters, and pursued his journey to Mantua, where he was received by the Duke with the most marked distinction. To fix him near his person, he

appointed him one of the gentlemen of his chamber, and this honour was the more acceptable to Rubens, as it gave him the opportunity of a more intimate acquaintance with the great works of Giulio Romano, in the Palazzo del T., which were the objects of his particular admiration. The contemplation of the poetry of Homer, personified by the graphic powers of Giulio, excited his emulation to the highest pitch; and it is reported, that whilst he was occupied in painting a picture of the history of Turnus and Æneas, intending to warm his imagination by the rapture of poetry, he repeated, with energy, the lines of Virgil, commencing,

Ille etiam patris agmen ciet, &c.

The Duke, who overheard him, entered the apartment, and was not a little surprised to find his painter's mind stored with all the graces of literature. Rubens had been two years in the service of the Duke of Mantua, when he requested and received the permission of his protector to revisit Venice, for the purpose of studying the works of Titian and Paolo Veronese, which had made so deep an impression on him in his passage through that city. It was by studying the best principles of colouring at the fountain-head, that he acquired that splendid style which is so much admired in his works; and on his return to Mantua, he evinced how much he had profited by his studies at Venice, in the three magnificent pictures he painted for the church of the Jesuits, which may be regarded as some of his finest works. The Duke of Mantua being desirous of possessing the best copies he could procure of some of the most celebrated pictures at Rome, cast his eye on Rubens as the most capable of executing such a commission, and was at the same time influenced by the obliging intention of affording his favourite an opportunity of visiting the great emporium of taste and *virtu*. He received this flattering mark of his patron's distinction with gratitude and delight; and during his residence in the metropolis of art, he sent his employer transcripts of several of the most distinguished paintings, which were executed with no common ability, and were esteemed by his patron little inferior to the originals. He was employed by the Archduke Albert to paint three pictures for the church of S. Croce in Gerusalemme, representing the finding of the Cross by St. Helena, Christ bearing his Cross, and the Crucifixion. The two last are considered amongst his most admirable productions.

In 1605, the Duke of Mantua having occasion to send an envoy to the court of Spain, selected Rubens for the purpose, and directed him to return to Mantua from Rome, to enter on his embassy. He set out for Madrid, carrying with him magnificent presents for the Duke of Lerma, the favourite minister of Philip III. He exerted at that court his political and pictorial talents, with a dignity and propriety that raised the latter, without debasing the former, and accomplished the object of his mission entirely to the satisfaction of his employer and the King of Spain, whose portrait he painted, and received from that monarch the most flattering marks of esteem and approbation. Soon after his return from his embassy, the Duke of Mantua permitted him to revisit Rome, having been engaged to ornament the tribune of S. Maria in Vallicella, where he painted three admirable pictures, in which he appears to have imitated the style of Paolo Veronese. On leaving Rome, Rubens visited Genoa,

where the distinguished reputation he had acquired in the other parts of Italy excited the public curiosity, and he was employed in several considerable works, which increased his celebrity. He painted two pictures for the church of the Jesuits, representing the Circumcision, and St. Ignatius working a Miracle, which were highly applauded.

Rubens had now been absent eight years from his native country, when he received the intelligence, that his mother was dangerously ill, and though he returned to Antwerp with all possible speed, he did not arrive until after her death. The loss of a parent, to whom he was tenderly attached, was a severe affliction to Rubens, and he had formed the project of returning to Italy, when the Archduke Albert and the Infanta Isabella employed every inducement to retain him in their service. He consequently abandoned his intention, and established himself at Antwerp, where he built a magnificent house, with a saloon in the form of a rotunda, which he enriched with antique statues, busts, vases, and pictures, by the most celebrated painters. It was in the midst of these select productions of art, that he conceived and executed the greater part of the *chefs d'œuvre* which have immortalized his name. He now passed several years in the tranquil and successful exercise of his great abilities, during which time he embellished the public edifices of the Low Countries with an almost incredible number of his admirable paintings.

To accomplish the extensive undertakings in which he was engaged, and at the same time to keep alive his intercourse with the Muses, whose society he always courted with avidity, the occupation of his time was regulated with a precision which nothing was permitted to derange. He never painted without having read to him some passage of history or poetry, and the works of ancient or modern writers were equally familiar to him, as he perfectly understood and spoke with fluency seven different languages. This constant accumulation of knowledge had enriched the mind of this great painter with inexhaustible resources.

The extraordinary and well-merited fame acquired by this admirable artist, could hardly fail of exciting the envy, and consequently the injustice, of his contemporaries. Rubens, generous and affable, the liberal and beneficent encourager of art, found himself assailed by the calumnies of those who were most indebted to him for assistance. With the most audacious effrontery, they attempted to insinuate that he owed the best part of his reputation, in the great variety of works for which he was celebrated, to the talents of his disciples Snyder and Wildens, who he occasionally employed in forwarding the animals and landscapes in some of his pictures. Cornelius Schut, who was in want of employment, accused him of poverty of invention; Abraham Janssens had the hardihood to defy him to a trial of strength; and even Theodore Rombouts ventured to vilify his works. The exalted mind of Rubens treated these atrocities in a manner becoming the elevation of his feelings and the philanthropy of his heart. He relieved the necessities of the first, by procuring him employment; he answered the challenge of the second, by a dignified neglect; and replied to the sarcasms of Rombouts, by an exposure of his famous Descent from the Cross. The more effectually to establish his claim to the title of the universal painter, he finished with his own hand some of his most admirable landscapes, his lion-huntings, and other miscellaneous subjects, which

covered his calumniators with shame and confusion.

The fame of Rubens had long been established at the court of France, when he was commissioned by Mary of Medicis, in 1620, to ornament the gallery of the palace of the Luxembourg. He accomplished this great work in twenty-four compartments, representing, in very ingenious allegorical and emblematical subjects, the principal events of the life of that princess. The series was painted at Antwerp, except two pictures, which he finished at Paris, in 1623, when he arranged the whole in the gallery. If the surprising number of large pictures painted by Rubens were not sufficient testimonies of the abundance and facility of his genius, this immense gallery, completed in three years, would amply demonstrate it. It was at this period that he became acquainted with the Duke of Buckingham, who accompanied Prince Charles through France, in his way to Madrid, and who afterwards became the purchaser of his rich museum of works of art. On his return to the Netherlands he was honoured with several conferences with the Infanta Isabella, on the then critical state of the government of the Low Countries, who was so satisfied with his political intelligence and capacity, that she sent him to Madrid for instructions, preparatory to a negotiation for peace between Spain and England. In 1628 he arrived in the Spanish capital, where he was received in the most gracious manner by Philip IV. and the Duke de Olivares, and acquitted himself in his diplomatic capacity entirely to the satisfaction of the king and his minister. During his residence at the court of Spain, his powers as a painter were not neglected. Philip was in possession of taste, and Olivares had splendour. Rubens was alternately caressed by both. The royal collections of the Escorial, Pardo, and Madrid, an inexhaustible mine of art, were thrown open to his view.

The Duke de Olivares had just completed his foundation of a convent of Carmelites, at the small town of Loeches near Madrid, and the King, as a mark of favour to his minister, commissioned Rubens to paint four pictures for their church, which he executed in his grandest style, and the richest glow of his colouring. They are of large dimensions, and in composition and execution are not excelled by any of his works. The first is an allegorical subject of the Triumph of the New Law, which he has personified in the most beautiful and graceful manner. The figure of Religion, seated on a superb triumphal car, drawn by four angels, with others bearing the cross, with characteristic symbols; four figures expressive of the various characters of Infidelity or Ignorance, over which Religion is supposed to triumph, follow the car, like slaves or captives bound with chains. The group is crowned with beautiful cherubim that hover in the air, with chaplets in their hands, disposed with singular art and the most charming effect. The companion picture represents the Interview of Abraham with Melchizedek, who offers him bread, and the tenth of his spoils. In the drapery of the priests and the armour of the soldiers, Rubens has exhausted every resource that his rich fund of colouring could supply. The other two pictures, of equal size and excellence with the above, represent the Four Doctors of the Church and the Four Evangelists, with their distinctive emblems: compositions of undescribable majesty and expression. He also painted eight grand pictures for the great saloon of the palace at Madrid, which

are regarded as matchless specimens of his colouring; they represented the Rape of the Sabines; the Battle between the Romans and Sabines; the Bath of Diana; Perseus and Andromeda; the Rape of Helen; the Judgment of Paris; Juno, Minerva, and Venus; and the Triumph of Bacchus. For those extraordinary productions he was magnificently rewarded, received the honour of knighthood, and was presented with the golden key, as gentleman of the chamber to the king. In 1627 he returned to Flanders, and had no sooner rendered an account of his mission to the Infanta, than he was sent to England, for the purpose of sounding the disposition of the government on the subject of a peace, the principal obstacle to which had been removed by the death of the Duke of Buckingham. Though he was not at first presented to the king in the quality of an envoy, Charles was too zealous a lover of the art not to receive this illustrious painter with every mark of distinction. He engaged him to paint the ceiling of the Banqueting House, where he represented the Apotheosis of James I.

In the frequent visits with which the king honoured our painter whilst he was engaged in this considerable work, Rubens, with infinite delicacy and address, took a favourable opportunity of touching on the subject of a peace with Spain, and finding that monarch no way averse to such a measure, at length produced his credentials, and the king appointed some members of his council to negotiate with him on the subject of a pacification, which was soon after effected. Charles was so much pleased with the conduct of Rubens on this trying occasion, and so satisfied with the exertions of his pencil, that he munificently rewarded him for his labour; and on the 21st of February, 1630, conferred on him the honour of knighthood. The important object of his mission being thus happily accomplished, he returned to the Netherlands, where he was received with all the honours and distinction due to his exalted merit.

Rubens had now reached his fifty-eighth year, was in full possession of the plenitude of his fame, loaded with wealth and honours deservedly acquired, when he experienced some attacks of gout of a more violent nature than those to which he had previously been subject, and they were succeeded by an infirmity and trembling of his hand, which obliged him to renounce all works of large dimensions, and to confine himself to easel pictures. He also found it necessary to abandon all public business, except the instruction of his disciples, and limit his epistolary correspondence to a few distinguished artists, with whom he delighted to hold an intercourse as long as he lived, on which occasion he expressed himself with a warmth of feeling bordering on enthusiasm. We are indebted to the Chevalier Mehel for the preservation of one of his letters, and of some fragments of his advice to his pupils, which are sufficiently interesting to warrant their insertion. A short time before his death, he wrote a letter to Francis du Quesnoy, called Il Fiammingho, the celebrated sculptor, in acknowledgment of the receipt of some casts of the marbles he had executed at Rome, in which he wrote to him in the following terms: "I cannot express to you the obligations I feel for the models you have sent me, particularly for the casts of those admirable children with which you have decorated the tomb of M. in the Chiesa del Anima. It is not art, but nature, that we admire in forms so tender and full of life. In what terms shall I address you,

on the universal and well-merited applauses you have acquired by the admirable statue of St. Andrew, which you have lately finished. Your fame and celebrity reflects honour on our country. Did not the infirmity of age, and a fatal gout, which devours me, confine me to my chair, I would fly to Rome, to indulge myself with the sight of objects so deserving of admiration. But as I cannot look for that pleasure, I must satisfy myself with the hope of seeing you soon among us; and I doubt not that our country will be proud of the works with which you will enrich it. May it please Heaven that this may happen before death, which soon will close my eyes for ever, deprives me of the inexpressible satisfaction of contemplating the wonderful productions of that able hand which I kiss with the most profound sentiments of my heart." Of the process of his colouring we have some intimation in the following extract from his lessons. "Begin," says he, "by painting in your shadows lightly, taking particular care that no white is suffered to glide into them, it is the poison of a picture, except in the lights; if once your shadows are corrupted by the introduction of this baneful colour, your tones will no longer be warm and transparent, but heavy and leady. It is not the same," continues he, "in the lights, they may be loaded with colour as much as you may think proper, provided the tones are kept pure; you are sure to succeed in placing each tint in its place, and afterwards, by a light blending with the brush or pencil, melting them into each other, without tormenting them, and on this preparation may be given those decided touches, which are always the distinguishing marks of the great master."

Rubens continued to exercise his art until the year 1640, when he died, at the age of 63. He was buried with extraordinary pomp in the church of St. James, under the altar of his private chapel, which he had previously decorated with one of his finest pictures. His widow and children erected a monument to his memory, with an epitaph, which, as it is particularly explanatory of his varied faculties, and of the honours which were conferred on him, is here inserted.

D. O. M.
 PETRUS PAULUS RUBENIUS, Eques,
 Joannis hujus Urbis Senatoris Filius,
 Steni Toparcha.
 H. S. E.
 Qui inter cæteras, quibus ad miraculum,
 Excelluit Doctrinæ, Historiæ præcæ,
 Omniumque bonarum artium, et elegantiarum dotes,
 Non suum tantum sæculi,
 Sed et omnium ævi,
 Apelles dici meruit,
 Atque ad Regum Principumque Virorum amicitias,
 Gradum sibi fecit.
 A Philippo IV. Hispaniarum Indiarumque Rege
 Inter Sanctioris Consilii Scribas adscitus;
 Et ad Carolum Magnæ Britannia Regem
 Anno M.DC.XXXIX. delegatus,
 Pacis inter eosdem Principes mox initiæ
 Fundamenta feliciter posuit.
 Obiit anno sal. M.DC.XL. Ætatis LXIII.
 Domina Helena Formentia Vidua ac Liberi
 Sæculli hoc Aramque, ac Tabulam, Deiparæ
 Cultui consecratam, memoria Rubeniana
 L. M. poni dedicarique curarunt.
 R. J. P.

Perhaps no painter has left behind him so many and so considerable proofs of the excellence and variety of his powers. He painted history, portraits, landscapes, animals, fruit, and flowers; and it would be difficult to decide in which he most excelled.

Flanders, France, Italy, and England, abound with the admirable productions of his pencil; and it will be easily conceived that a particular detail of them is beyond the compass to which a work of this nature is necessarily limited. From his birth he had evinced a lively, elevated, and universal genius, and had enriched his mind with an extensive and intimate acquaintance with history, poetry, and the belles lettres. With the possession of such resources, he invented with facility; and his incessant practice gave him an unexampled dexterity of execution. Of the fertile powers of his imagination, regulated by learning and taste, he has given abundant demonstration, in his admirable series of allegories, in the gallery of the Luxembourg. His genius was adapted to the grandest compositions; and his powers appear to have expanded themselves in proportion to the scale on which they were called upon to act. He did not, like Raffaëlle, possess that mild inspiration of sentiment which manifests itself in the graceful and beautiful, but he was animated with that poetic fire, that displays itself in effects which astonish and surprise. His most abundant compositions seem to have been produced without effort, and creation appears to have been an operation of his will.

Rubens has been unjustly refused the merit of an able designer. His drawing is, however, generally grand and facile, his outline free and flowing, and he had a competent acquaintance with anatomy; though it cannot be denied that correctness occasionally yielded to the impetuosity of his conceptions and the vivacity of his execution, yet, in his great works, we meet with naked figures as admirable for their drawing as for their inimitable colouring. Such is his stupendous picture of the Fallen Angels, in the Dusseldorf Gallery. Of this astonishing production Sir Joshua Reynolds has favoured us with the following description: "If we consider the fruitfulness of invention which is discovered in this work, or the skill which is shown in composing such an infinite number of figures, or the art of the distribution of the light and shadow, the freedom of hand, the facility with which it is performed, and what is still more extraordinary, *the correctness and admirable taste of drawing of figures foreshortened*, in attitudes the most difficult to execute, we must pronounce this picture to be one of the greatest efforts of genius that the art has produced." It will not be attempted to be denied, that he preferred the brilliancy of effect to the beauty of form, and too frequently sacrificed the correctness of design to the magic of his colouring. His works exhibit those qualities which evince a daring and enthusiastic conception, rather than the characteristics of a refined meditation or profound thought. He had studied the antique, Michael Angelo, and Raffaëlle; but, far from his studies having elevated his mind to a feeling of the beautiful ideal, or an elegant selection of nature, he continued to attach himself to an unembellished imitation of the models of his country. This defect is particularly discernible in his female forms, which have seldom any pretensions to elegance or grace.

Although Rubens was not incapable of expression, yet we must not look to his pictures for the graceful and dignified airs which captivate us in the works of Raffaëlle or Domenichino; and he was more capable of expressing the violent affections of the mind, than the placid and the bland. As a colourist, Rubens deservedly holds a distinguished rank. If he is less chaste than Titian, he is more

brilliant. Rubens claims our applause by the lustrous splendour of his tints; Titian secures our approbation by the purity of his tones and harmony of his effect. As an executive painter, Rubens may with truth be said to have surpassed every artist that has hitherto appeared; and the unexampled promptitude of his handling has given rise to an opinion, however erroneous, that the greater part of his large pictures were chiefly painted by his disciples, and ultimately retouched by himself. By this commanding power, which he possessed in the highest degree, Rubens was enabled to represent every object he undertook with the most characteristic propriety. His animals, especially those of a ferocious kind, are painted with a spirit and energy that is unequalled; his lions and tigers are touched with a fierceness peculiarly adapted to their character; and his horses, always of the noblest race, are designed with a fire and animation that is inimitable. In his landscapes he reminds us of the grandeur of Titian, and they are no way inferior to those of that illustrious painter. The picturesque forms of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, the dewy verdure, the airiness and facility of his touch, exhibit a charm, and show a variety of invention, which form a striking contrast with the mild amenity and uniform glow we admire in the fascinating productions of Claude Lorraine. "The pictures of Rubens have this effect on the spectator, that he feels himself in no wise disposed to pick out and dwell on his defects. The criticisms which are made on him are indeed often unreasonable. His style ought no more to be blamed for not having the sublimity of Michael Angelo, than Ovid should be censured for not resembling Virgil."

[The pictures ascribed to Rubens in Smith's Catalogue raisonné, vols. ii. and ix., amount to about eighteen hundred; of these, no doubt, a great number were executed by his pupils and assistants, under his direction, and from sketches or designs furnished by himself. The names of these scholars and coadjutors were Anthony Van Dyck, Justus Van Egmont, Theodore Van Thulden, Abraham Diepenbeck, Jacques Jordaens, Peter Van Mol, Cornelius Schut, Jan Van Hoeck, Simon de Vos, Peter Soutman, Deodati Delmont, Erasmus Quellinus, Francis Wouters, Francis Snyders, John Wildens, Lucas Van Uden, Jodocus Mompers: of these, the greater number assisted in the figures; Snyders, in the animals and fruit; Wildens, Van Uden, and Mompers, in the landscapes. Several other distinguished Flemish painters of the period, who were not his disciples, adopted his style; among these, the most eminent were Martin Pepin, Gerard Seghers, and Gaspar de Crayer. There are upwards of twelve hundred engravings of pictures attributed to Rubens; but reliance must not be placed on many of them as being taken from his genuine works. Those by the Bolswerts, Paul Pontius, De Jode, and other contemporary engravers who worked under the master's supervision, may be considered genuine; for even if the executive part of the picture was not entirely by his hand, he designed and finished it, and it became his child by adoption. Monsieur Burtin, in his *Treatise on the Knowledge necessary to Amateurs of Pictures*, says, that "M. Van Parys, of Antwerp, one of Rubens's descendants by the female side, assured him that it was known by a continued tradition in the family, that there scarcely exist two hundred pictures or sketches painted entirely by Rubens

himself after his return from Italy, and that among these there were not above twenty large ones, the rest having been all easel pictures, generally painted on panel, the size of which was not more than a foot for sketches, and scarcely ever beyond five feet for his finished pictures." "Having asked M. Van Parys," continues M. Burtin, "if the tradition conveyed information which were the twenty great pictures, he acknowledged that he knew only of three, namely, St. Ildefonso, St. Ambrose repelling Theodosius, and St. Ignatius exorcising the Demoniacs; three marvels of art which the gallery at Vienna has the happiness to possess." Let others, who, like M. Van Parys, have implicit faith in tradition, believe this report; records, on which greater reliance may be placed, affirm the contrary. However, there is a qualifying word in M. Van Parys's reply; *he* only knew of three large pictures. Monsieur Burtin, the connoisseur, and instructor of amateurs, could have supplied further information; perhaps he had not, at that time, a large picture by the master in his collection. The inscription for the monument to the memory of Rubens was written by his friend Gevartius; but the monument was not erected until about a century after his death. This pious act was performed by Jean Baptiste Van Parys, a descendant of the family, and a canon of the church in which Rubens was buried. It may be noted, that his *second* wife, (for he had only *two*), Helena Forment, afterwards married Baron J. B. Broecheven, a Flemish nobleman in the Spanish service in the Netherlands. There are nine pictures by Rubens in the English National Gallery; namely, The Abduction of the Sabine Women; An Allegory of Peace and War, or Peace and Plenty, presented by the late Marquis of Stafford; The Conversion of St. Bavon, probably a study for the large picture in the church of St. Bavon in Ghent, bequeathed by Holwell Carr; The Elevation of the Brazen Serpent, obtained by purchase; A Landscape, with a view of the Château de Stein, presented by Sir George Beaumont; A Holy Family, with St. George, and other Saints, said to be portraits of Rubens and his family, as may be said of many other Holy Families by him; A Landscape, Sunset, bequeathed by the late Lord Farnborough; The Apotheosis of James I., a sketch; and, The Judgment of Paris, for which the nation paid 4000 guineas, but for what good purpose it is difficult to say. In the Appendix to *Pictorial Notices of Anthony Van Dyck, &c.*, by Mr. W. H. Carpenter, (a work containing an account of many curious and interesting facts relating to artists of the time, extracted from authentic documents,) will be found several letters which passed between Rubens and Sir Dudley Carleton, which throw great light on Rubens's artistic life, and the nobleness of his character in his mode of dealing with those who were desirous to possess his works. He candidly avows that such and such were not wholly executed by him, but being from his designs, and having received the last touches from his hand, he considers them as entirely his own. These letters are transcribed from the originals in the State Paper Office, and are given (those by Rubens) in the original Italian, with a correct literal translation. Every person who feels interested in the matter should read them; they are the cream of his artistic history. There are, also, in Mr. Carpenter's work, copies of warrants, orders for payment, receipts for money, and other documents from the same authentic source, relating to this great man, which will

give great pleasure to his admirers, and for which Mr. Carpenter is entitled to their thanks.]

Rubens occasionally amused himself with the point, and we have a few etchings by him, which are executed in a bold and masterly style, though slight. They are as follow :

St. Francis receiving the Stigmata.

Mary Magdalene Penitent.

St. Catherine; a design for a ceiling.

An old Woman holding a lighted Candle, with a Boy lighting another by it. When Rubens had etched the plate, a few impressions only were taken off, which are now become extremely scarce. It was afterwards finished by another hand. There is a copy of this print by *Cornelius Visscher*.

The Portrait of an English Minister; signed *P. P. Rubens, fecit.*

RUBENSTEIN, or RIEBENSTEIN. This artist was a native of Germany, but resided in England several years. He painted dead game and still-life, and sometimes portraits. He was a member of the Society of Painters, in St. Martin's Lane, and died in London about the year 1763.

RUBIALES, PEDRO DE. This Spanish painter was a native of Estremadura, and flourished about the year 1545. Little is known of his works in Spain, as he resided the greater part of his life at Rome and Florence, where he studied under Francesco Salviati, whom he assisted in many of his works. One of his best productions was his picture of the Conversion of St. Paul, in the church of Spirito Santo in Sassia, at Rome. He was also a co-adjutor of Giorgio Vasari, in some of his works. [Dr. Juan de Valverde, in his work on anatomy, speaks highly of the knowledge of Rubiales in that science, and couples his name with that of Michael Angelo. Rubiales painted as late as 1560; the time of his decease is not ascertained.]

[RUBIRA, DON ANDRES DE, a Spanish painter, was born at Escacena del Campo, and was a scholar of Domingo Martinez at Seville. His application and activity were very useful to his master in the different works which he was commissioned to paint; for, it is said, he sketched the greater part of the pictures in the ancient chapel of the Cathedral, and they were terminated by Martinez. When Francisco Vieira, painter to the King of Portugal, returned from Rome by way of Seville, he prevailed on Rubira to accompany him to Lisbon, and the latter profited much by the instructions of this excellent master. On his return to Seville he exhibited such increased talent in his art, that he was soon employed on works of great importance, such as the pictures in the chapel of the Holy Sacrament, in the collegiate of San Salvador, a great part of those of the college of S. Alberto, and most of those that decorate the cloister del Carmen calzado. He also occasionally painted conversation pieces, interiors, and what are called Bambocciati. There is a picture by him of a blind man, of tall stature, singing and playing on the guitar, which is painted so naturally, and with such power, that at first view it appears to be the work of Velasquez. Rubira died at Seville in 1760.]

[RUBIRA, JOSEF DE, son of the preceding, was born at Seville in 1747. Though only thirteen at his father's death, he would not submit to be instructed by another master, but with the little he had learnt from his father, and by copying the works of Murillo, he arrived at considerable proficiency in the mechanism of the art. He was an excellent copier of the works of Murillo, and, among

others, copied a magnificent picture of a Holy Family by that master, for Don Francisco de Bruno, which has deceived many an amateur. He died in 1787.]

RUCHOLLE, PETER, an indifferent French engraver, who flourished about the year 1690. He engraved a few portraits, among which we have that of

Charles Emanuel, Duke of Savoy; *after Vandyck*; with the address of J. Meyssens.

And Louis XIV.; *after H. Rigaud*.

[RUEDA, GABRIEL DE, a Spanish historical painter, resided at Granada at the commencement of the seventeenth century: there are several pictures by him in that city, which are held in great estimation. He was appointed painter to the holy church of Toledo in 1733. He died on Christmas Eve, in 1641.]

[RUFO, JOSEF MARTIN, an historical and portrait painter, was born at the Escorial, and was educated at the academy of S. Fernando. He was a successful competitor for the prizes given by that establishment, and regularly obtained the first or second, during the time he was studying there; and these competition pictures by him are still preserved in the academy. He afterwards painted many public works, among which are particularized those that represent the Life of S. Juan de la Cruz, in the cloister of the Carmelitas descalzos; and the portrait of Ferdinand VI., which was in the monastery del Paular, in the collection of the kings of Spain. He flourished in the second half of the eighteenth century.]

RUGENDAS, GEORGE PHILIP, was born at Augsburg in 1666, and was first instructed in design by Isaac Fishes, a painter of history; but his genius leading him to paint battles and skirmishes of cavalry, he formed his style by studying the works of Borgognone, and the prints of Tempesta. He had acquired considerable reputation by his pictures of that description, when he resolved to visit Italy, and, 1692, went to Venice, where he passed some time, and was assisted in his studies by Giovanni Batista Molinari. From Venice he went to Rome, where it was not long before his talents became known, and he met with such flattering encouragement in that metropolis, that he had thoughts of establishing himself there; but the death of his father obliged him to return to Augsburg, and he quitted Italy with regret in 1695. In a few years after his return to Augsburg, the war of the Succession broke out, when Rugendas had a melancholy opportunity of personally witnessing those scenes of slaughter and desolation, which his imagination had so frequently traced with his pencil. During the siege, bombardment, and pillage of Augsburg, by the French and Bavarians, in 1703, when all the citizens were overwhelmed with alarm, confusion, and despair, when himself and his property were at the mercy of the furious assailants, he exposed himself to the most imminent danger, to contemplate, with the eye of a painter, the attacks of the besiegers, which he designed with *sang-froid*, surrounded on all sides with carnage and destruction. He afterwards published a set of etchings from the drawings he had made under such extraordinary circumstances.

Rugendas merits a distinguished place among the painters of battles. Though he possessed an abundant and fertile imagination, his compositions are the result of judgment and reflection; his design is correct, and he consulted nature in every object he drew. Many of the most illustrious personages of

Germany employed his pencil, and his works are found in the choicest collections of his country; they are very numerous, as he possessed a surprising facility of execution. His works exhibit three different styles, according to the various periods of his life. In the first he appears to have been less attentive to the correctness of design than the charm of colouring; in the second, his colouring is less attractive, but his drawing is decided and correct, and his touch more animated; in his last and best manner, he successfully combined an harmonious colouring with accuracy of design, and uncommon freedom of pencil. This ingenious artist died at Augsburg in 1742. Independent of his extensive occupation as a painter, Rugendas devoted a considerable portion of his time to engraving, and has executed a great number of plates, both etchings and in mezzotinto; among which are the following:

ETCHINGS.

A set of six Plates; entitled, *Capricci di Giorgio Filippo Rugendas*. 1698.

Eight Plates; entitled, *Diversi Pensieri fatto per Giorgio Filippo Rugendas, Pittore*. 1699.

A set of eight Plates, representing horsemen.

Six Plates of Cavalry marching.

The military operations of the French and Bavarian armies at the siege of Augsburg; in six Plates. 1704.

MEZZOTINTO.

Four Plates of Skirmishes between the Prussian and Hungarian Hussars.

Four Plates of Huntings of the Lion, Tiger, &c.

[Besides battles, he painted horse markets and horse exercises, and his pictures are filled with objects. In design he is generally vigorous and bold, but frequently unequal in his colouring; and many of his works have become black and obscure. There is a picture of the battle of Blenheim by him, and also of that of Narva, in which 8000 Swedes under Charles XII. defeated 80,000 Russians. He was the ancestor of numerous painters and engravers of the same name, some of whom are living at the present time.]

RUGENDAS, CHRISTIAN. According to Huber, he was the son of the preceding artist, by whom we have a great number of prints in mezzotint, after the designs of his father, representing marches, halts, battles, &c. [He engraved about sixty of his father's designs; and there are by him about thirty etchings from his own, which are much esteemed. He died at Augsburg in 1781, at the age of 73.]

RUGGERI, GUIDO. This artist was a native of Bologna, and flourished about the year 1550. He was a disciple of Francesco Raibolini, called Il Francia, and accompanied Primaticcio to France, where he assisted that master in his great work at Fontainebleau. He is, however, more known as an engraver than a painter. He engraved several plates from the designs of Primaticcio, which are executed in a style resembling that of Marco da Ravenna; and it is not improbable that he learned engraving in the school of Marc Antonio Raimondi. His plates were usually marked with a monogram composed of a G. and an R. joined together, with

an F. for fecit, **RF**. [The etchings attributed to this master partake of the manners of Giulio Bonasone, Caraglio, and Giorgio Ghisi; but there is great uncertainty respecting them. Bartsch classes twenty-two under the monogram F. G., (N^o. 86, tom. ix.) and mentions others in iv. and xv. with different signatures; all which Nagler places to the

account of Guido Ruggieri. The inquirer will do well to consult both those authorities on the subject.]

RUGGIERI, GIOVANNI BATISTA, called **DEL GESSI**. This painter was a native of Bologna, and was for some time a disciple of Domenichino, but he afterwards became a scholar of Francesco Gessi, whom he accompanied to Naples, and assisted him in some of his principal works in that city, and at Bologna. He visited Rome in the pontificate of Urban VIII., where he was patronized by the Marchese Giustiniana, and painted some pictures for the churches and palaces. In S. Maria della Minerva is a fine picture by him of the Nativity; and in S. Caterina a Monte Magnanapoli, he painted in fresco Mary Magdalene and St. Catherine, with St. John the Baptist, St. Dominic, and St. Philip Neri. His principal works at Bologna are, the Assumption of the Virgin, the Adoration of the Magi, and the Descent of the Holy Ghost, in the church of S. Barbaziano, which have sometimes been mistaken for the works of Guido. This promising artist died at Rome, at the premature age of 32, much regretted by the admirers and professors of the art. [Zani says he was born in 1606, and died in 1640.]

RUGGIERI, ERCOLE, called **DEL GESSI**. According to Malvasia, he was the brother of the preceding artist, and was also educated in the school of Francesco Gessi, whose style he followed with so much success, that his works are with difficulty distinguished from those of his master. Such are his picture of the Death of St. Joseph, in the church of S. Cristina di Pietralata, at Bologna; and the Virgin and infant Jesus, with St. Catherine, and other saints, at the Servi.

RUIDIMAN, or REUTTIMAN, JOHN CONRAD. This artist is mentioned by Mr. Strutt as the engraver of some plates of foliage, and other ornamental designs, published at Augsburg. [His name was Reutlimann; he was a goldsmith, and lived in the first half of the seventeenth century.]

RUINA, GASPARO, an indifferent engraver on wood, by whom we have a cut representing the Creation of Adam, which is evidently taken from the painting by Michael Angelo, in the Vatican, though it is inscribed, *Hieronymo de Grandi, pinxit. Gaspar Ruina, fecit.* [Zani and Brulliot say he was the engraver who marked his prints with *three darts crossed*, and sometimes accompanied with the letter G. There are several historical, mythological, and allegorical prints by him, signed *Gasparo, f.* or *Gasparo Ruina, f.* His manner is peculiar; his shadows are produced by numerous fine hatchings, which make them, in many places, appear black. He lived about the end of the sixteenth century.]

RUISCH, or RUYSCH, RACHEL. This celebrated paintress of flowers and fruit was born at Amsterdam in 1664. She was the daughter of Frederick Ruisch, the celebrated professor of anatomy. At a very early age, without the instruction of a master, or any other assistance than that of copying the prints that accidentally fell in her way, she had given such convincing proofs of an extraordinary disposition for the art, that her father procured her the lessons of William van Aelst, an eminent flower painter. She not only surpassed her instructor, but it may be very reasonably questioned whether she has not excelled every other artist, in the department which she adopted, not excepting even the admirable productions of John van Huysum. Without partaking of the enthusiasm of Descamps, who unequivocally asserts, that "in her pictures of

flowers and fruit she surpassed nature herself;" it may be very justly said that she has represented those subjects in so admirable a manner, as to produce perfect illusion, which is rendered more exquisite by the selection of her objects, and her tasteful and picturesque manner of grouping them. The extraordinary talents of this lady recommended her to the particular patronage of the Elector Palatine, who, in 1708, appointed her his paintress. That prince was so great an admirer of her pictures, that he possessed a considerable portion of her finest works, for which she was munificently rewarded. Rachel Ruisch continued the exercise of her extraordinary talents with undiminished excellence, until she had reached a very advanced age, and died at Amsterdam in 1750. [She married, when young, a portrait painter, Jurian Pool, and is frequently called by that name. They lived together about fifty years, and had ten children, yet she always signed her pictures with her maiden name. She was more successful in painting flowers than fruit, and she chose exotics in preference to those that were indigenous to her country. She is admirable in her manner of grouping as well as in pencilling; and each flower is relieved by its neighbour, and all kept in perfect harmony. With great taste and judgment she introduced among her flowers the insects peculiar to the country whence they were derived; and these she depicted with microscopic accuracy. The labour she bestowed on her works prevented their being numerous; two, a flower and a fruit piece, are said to have occupied her for seven years; and these she bestowed on one of her daughters as a marriage portion. It must, however, be confessed that some of her pictures have lost their pristine lustre, and become dark; and others are attributed to her in which she had no hand. In Smith's Catalogue raisonné, vols. vi. and ix., are descriptions of about thirty only, a proof of their great rarity. They continue to command large prices when brought to public competition.]

RUIZ DE LA IGLESIA, FRANCISCO IGNACIO, was born at Madrid about the middle of the 17th century, and was a disciple of Francisco Camillo; but he perfected himself in the knowledge of colouring in the school of Juan Carreño. He was appointed painter to Philip V. in 1689, and had other services in the palace. He painted several portraits of that monarch, habited in the short black cloak and ruff; a dress which he adopted on his arrival in Spain. He was employed, with Antonio Palomino, in ornamenting several of the public buildings and churches at Madrid, both in fresco and in oil; and others were the work of his own hand. He died in 1704, and was buried at Saint Felipe Neri, where he had painted an episode in the History of the Life of Saint Joseph.]

RUIZ GIXÓN, JUAN CARLOS, lived at Seville, about the year 1677. It would seem that he had practised under Herrera the younger, as his style entirely resembles that master's. This is particularly observable in a picture of the Immaculate Conception, surrounded by numerous angels, in the cathedral at Seville, in which the grand taste, fine colouring, and bold execution would make it pass for a work of that master, but that Ruiz has signed it with his name, as he did all his productions.]

RUIZ GONZALEZ, DON PEDRO, a painter of history and other subjects, was born at Madrid in 1633, and at the age of thirty commenced the study of painting under Juan Antonio Escalante. After the death of that master he placed himself in the

school of Juan Carreño, under whose instructions he made such progress that in a short time he was patronized by many persons of rank. He painted for the church of S. Millan three pictures, which were destroyed by the fire that occurred in 1720. He particularly excelled in small pieces, which he sketched with so much grace, and coloured so beautifully, that they passed for the works of some of the great masters of the Venetian school. He had the same facility in the use of the crayon; and the drawings he made in this manner he washed, and always signed with his name, averring that he did the latter that his *faults* might not be attributed to others. Although he commenced the study of the art late in life, he succeeded so well as to die rich at Madrid in 1709. His public works were in the churches of S. Isidoro el Real, La Merced Calzada, Enfermería de la Tercera orden de S. Francisco, S. Justo, S. Gines, S. Luis, and Monjas de Santa Ana, at Madrid.]

RUNCIMAN, ALEXANDER. This painter was a native of Scotland. He is said to have served his apprenticeship to a coach-painter, and by dint of practice to have acquired a facility of hand, and a considerable intelligence in colouring, though he was still un instructed in the design of the figure. He travelled to Italy, and on his return exhibited some pictures in 1772. The next year he settled at Edinburgh, where he conducted the Academy of Arts recently established in that city, where he painted some historical pictures, among which was the Ascension, in the episcopal church. He was patronized by Sir James Clerk, who employed him to decorate his mansion at Pennycook with some subjects from Ossian. He died about the year 1780. There are a few etchings by this artist from his own designs, among which are the following :

Sigismunda weeping over the Heart of Tancred.
A View in Edinburgh, called the Netherbow Port.

[Runciman died in 1785, in his 49th year. His best works are his sketches; his faults of extravagance are only multiplied by his pictures, in which he aimed at the manner of Fuseli.]

RUOPPOLI, GIUSEPPE, a painter of flowers and fruit, and particularly excellent in the representation of grapes, was born at Naples in 1600, and died there in 1659.]

RUPERT, PRINCE PALATINE OF THE RHINE. The invention of engraving in mezzotint was for some time ascribed to this illustrious personage, from a tradition received by Vertue from Mr. Killebrew, of Somerset House, to whom it had been communicated by Evelyn, the author of *Sculptura*. The circumstance which led to the discovery is thus related: The Prince, going out early one morning, observed a soldier employed in cleaning his musket from the rust, which the night dew had occasioned, and on examining it perceived something like a figure corroded upon the barrel, with innumerable small holes, close together, like friezed work on gold or silver, part of which the soldier had scraped away. He conceived an idea that some contrivance might be found to cover a copper-plate with such a grained ground of fine pressed holes, which would give an impression all black, and that by scraping away those parts which required to be white, the effect of the drawing might be produced. He communicated this idea to Wallerant Vaillant, a painter in his service; they made several experiments, and at last invented a steel roller, cut with tools, to make teeth like a rasp or file, which pro-

duced the black ground, which in some measure answered the purpose intended.

The authenticity of this account is rendered extremely questionable by the authority of Baron Heineken, whose general accuracy entitles him to considerable credit, and who decidedly asserts, that the Prince was not the inventor of it. In his book entitled *Idee Generale d'une Collection complete d'Estampes*, he affirms, that "it was not Prince Rupert who invented the art of engraving in mezzotint, as Vertue and several other authors pretend to say. But it was the Lieutenant-Colonel de Siegen, an officer in the service of the Landgrave of Hesse, who first engraved in this manner; and the print, which he produced, was a portrait of Amelia Elizabeth, Princess of Hesse, engraved as early as 1643. Prince Rupert learned the secret from this gentleman, and brought it into England, when he came over the second time with Charles II. [See also Laborde, *Histoire de la Gravure en maniere Noire*, Paris, 1839, and the article SIEGEN.]

The following are the prints in mezzotint engraved by Prince Rupert, some of which he marked with the initials R. P. F., the first letter surmounted

with a crown, 

A Magdalene in contemplation; after M. Merian.

An Executioner holding a Sword in one hand and a Head in the other, probably intended for that of John the Baptist, after Spagnoletto. On the sword is his monogram, and the date 1658. He engraved the head of the executioner a second time, on a smaller scale, for Mr. Evelyn's *Sculptura*, who informs us that it was presented to him by the Prince himself, as a specimen of the new-invented art.

[Nagler describes 16 prints by him; one has the date 1636, but this is an etching, and not a mezzotint. The British Museum contains the largest collection of his known works, among which are several of the Executioner, one of which is an extraordinary brilliant proof.]

[RUPPRECHT, FRIEDRICH CARL, landscape painter, etcher, engraver on wood, and architect, was born at Oberzenn, near Anspach, in 1779, and died at Bamberg in 1831. After receiving some preliminary instruction at Nuremberg, he went to Dresden and improved himself by studying and copying the pictures of Claude, Titian, Paul Potter, and other of the old masters, in the gallery of that city; and also turned his attention to architecture and perspective, and acquired considerable knowledge of both. In 1802 he made a tour through the south of Germany to study landscape after nature; but it being a time of war, he encountered much interruption in his progress, and, to support himself, was compelled to have recourse to portrait painting. He became acquainted with General Drouet, whose portrait he painted, and those of several of his officers, and for some time accompanied the former through Germany as his interpreter. Portrait painting was his resource, but landscape painting was his delight; he practised it both in oil and water-colours, but chiefly in the latter. These are drawn with great minuteness, and finished like miniatures, at the same time not mannered, but have an air of freedom and originality. He is, however, better known to foreigners by his etchings, which are prized by intelligent collectors, as he never left any imperfect, but would destroy the plate if it exhibited the smallest defect. His countrymen compare his etchings to those of Boissieux, perhaps for the spirit of the execution rather than the subjects. The num-

ber is not great, there being only about twenty-four, of which there are many impressions, and a few proofs of destroyed plates; to which may be added a few wood-cuts after the manner of Count Zanetti, and a lithograph. As an architect, he was employed to restore the old cathedral of Bamberg to its primitive state, and he prepared the plans, models, and drawings, for that purpose, and for some years superintended the work, but did not live to witness the completion. The cathedral possesses about a hundred and thirty of his drawings, some of which are interesting to the antiquary, as representing curious objects of ancient date discovered during the progress of the restorations. In other respects, Rupprecht possessed much knowledge, particularly of history, and showed much critical sagacity in matters connected with the fine arts. An enlarged account of his life and works was published at Bamberg in 1843, by J. Heller, and there is a portrait of him *after Klein*.

ETCHINGS BY F. C. RUPPRECHT.

1. Portrait of E. T. A. Hoffmann, for that writer's Phantasiestücken, published in 1819; there are four variations; the *first*, before the writing, is very rare. There is also a copy *reversed*.
2. Cover for "Germany's Celebration of the Battle of Leipsic," by K. W. Fässer, dated 1815, of which there are two variations.
3. A Peasant counting Money; two variations, and a reversed copy. Signed and dated 1814.
4. The Chapel in the Wunderburg, near Bamberg; the artist is seated under a tree, drawing; signed and dated 1815. *Of this there were only a few proofs taken, and, as faults were discovered, the plate was destroyed.*
5. The same Chapel, but, instead of the artist, on the right a female with a basket, and a man. This is inscribed *Maria's Hülf Kirche in der Wunderburg bei Bamberg*, with signature, and date 1815. *The first impression, without the signature, is very rare.*
6. Mary with the Child, with two Angels, under a canopy, half-length figures; beneath is inscribed *Maria Hülf, 1738*. On the right a view of the chapel of Wunderburg, in which is the picture. Signed and dated 1815. There are three variations; the last with a prayer.
7. The Chapel of St. Elizabeth, at Bamberg; two impressions; the second has the signature, and date 1815.
8. The Altenburg; on the left, near the rocks, a group of trees; from an old painting. *R. f.* 1816.
9. The Monument of Count Adelbert von Babenberg; three variations, the last dated 1816.
10. View of the Ruins of the Castle of Babenberg.
11. Monument of Adelbert in the wood near Altenburg, of which there are three variations.
12. Engraved Title to B. v. Hornthal's German Frühlingskränzen, 1816. *Rupprecht fe.*
13. Bamberg, from the north side, on the left a willow; *F. C. Rupprecht, fec.* 1817. There are four variations; the two first without signature, but with the rainbow; the *third* has also the rainbow and the signature; the *fourth* is the finished plate, of great force, but without the rainbow.
14. View of the Church of the Capuchins at Bamberg, with a single bird flying over the roof; *F. C. Rupprecht, fec.* 1817. There are but few impressions, as the etching was erased.
15. The same, with a flight of twenty birds; signature at bottom. There are two variations; the *first* is without inscription, the *second* has *Kapuziner und Kloster-Kirche St. Heinrich und Künigunde in Bamberg*.
16. Church of the Carmelites, and Convent of St. Theodore, in Bamberg, with Russian carriages, and Cossacks on horseback; signed *F. C. Rupprecht, fecit*, 1818. There are five variations; the *first* faintly drawn sky, and a white spot at convent window; *second*, spot worked on, but corner still light; *third*, the gable darker; *fourth*, group of three Russians taken out, and three other soldiers introduced, one of whom leads a dog; *fifth*, with the inscription *Karmeliter-Kirche und Kloster St. Theodor in Bamberg*.
17. View of the town of Höchstädt on the Aisch; signed *F. C. Rupprecht, fec.* 1819. There are only a few impressions of the variations of this, as the plate was destroyed. The *first*, clouds do not touch mountains on the left; *second*, the clouds touch mountains; *third*, the sky deepened on the right.
18. The same subject etched for Haas's History of Slavonia; signed, and dated 1819. Two variations; *first*, clear etching without writing; *second*, with *Höchstädt an der Aisch*.
19. First and second View of the Town-hall of Bamberg, with the lower bridge and several ships, and many figures in foreground. Rupprecht etched this piece in 1815, but too faintly, and he also discovered some faults in the perspective, he therefore erased it. He made a second attempt in 1819, but with no better success, for the aquafortis sunk too deeply. There are, however, several impressions of this latter plate existing, which differ from the first in being darker, and having the monogram *C. R. f.* At the bottom is inscribed *Het Stadhuys to Bamberg*.
20. First and second Views of the Cathedral of Bamberg; signed, and dated 1821. Rupprecht etched this view twice, the first being too faint. The second was perfectly successful, and gives the best view of this venerable cathedral. The *first* without clouds about the church, on the left the mark and 1821, and on the right in the margin *F. C. Rupprecht, f.* 1821. *Second*, perfect in the sky, and signed *Domkirche zu Bamberg*.
21. Visiting Card of the Count von Lamberg, with his name, crest, and various appropriate ornaments. There are impressions where the table is quite light.
22. The Artist's Card; a portfolio and palette on the wall.

ENGRAVINGS ON WOOD.

23. The Virgin, with the Child on her lap, *after Parmigiano*. At the top *F. C. R.*, and dedication.
24. Christ in the Grave; three holy persons near him. Vignette to the work on the subterranean chapel near Bamberg.
25. An Apostle standing with folded hands, *after Parmigiano* and *Zanetti*; dated 1819.
26. St. John in a niche, with his left foot on the Dragon, &c. *R. Langer, del.*, and Rupprecht's monogram, dated 1824.
27. Religion in the Clouds, with a cross and chalice; vignette to Benkert's Religionsfreund für Katholiken, 1820. There are two variations, the latter with the rays at the upper part continued throughout.
28. The Insignia of Priesthood; a Vignette.
29. A lithograph View of the subterranean Chapel at Bamberg, which was discovered in 1819, at the foot of the Altenburg. *R. f.* on the right.

N^{os}. 23, 25, and 26, are chiaro-scuros printed with two blocks.]

[RUSCHEWEYH, FERDINAND, a designer, engraver, and lithographer, who has distinguished himself by his masterly engravings after Cornelius, Overbeck, Steinle, and other great artists of the present German school; and also after Angelico da Fiesole, Raphael, Giulio Romano, Michael Angelo, Thorwaldsen, and antique bassi rilievi, was a native of Mecklenburg. He commenced his studies at Berlin about 1803, passed some time at Vienna, and in 1808 went to Rome, and associated with his highly talented countrymen studying there, and whose tastes were congenial with his own. His enthusiasm for the works of the oldest Italian masters, and his desire, in his department, to emulate the style of Marc Antonio, qualified him to be the proper exponent of those painters who were desirous of restoring the ancient simplicity and deep religious feeling of the art. Hence his name is indissolubly connected with those above named, who were determined to imbibe inspiration at the fountain-head, and by example to stimulate their countrymen not only to rival the geniuses of former times, but in purity of sentiment, truth of expression, and high poetic feeling, to surpass them. The engravings of Ruscheweyh, and others of the band, have diffused the knowledge of the works of these great artists

through Europe; and historical art is resuming that dignified character that she maintained among the ancients. It would be inconvenient to enumerate the many subjects engraved by this artist, while at Rome, consisting of the beautiful illustrations of Goethe's *Faust*, after the compositions of Cornelius, the sacred classical subjects by Overbeck, Schiller's Eleusinian Festivals, as depicted by Wagner, in addition to a long list after the old Italians. On his return to his native country in 1832, he engraved the well-known admirable picture, by Bendemann, of the Jews in Exile, and Christ in the Temple, and Ruth and Boaz, *after Overbeck*: the last was published in 1834, since when there is no further record of his ability. Nagler has given a good list of his works.]

[RUSSELL, JOHN, an English portrait painter, chiefly in crayons, was born at Guildford in 1744. He was a pupil of Francis Cotes, whose manner he followed, and his portraits are not inferior to those by Cotes, though somewhat florid in colour. Time and dust have destroyed a great many. He published a work on the elements of painting in crayons, which was considered valuable at the time, and went through two editions. He was also fond of astronomy, and constructed a model showing the appearance of the moon, for which he obtained a patent: he called it the Selenographia, and published a description with plates engraved by himself. In 1788 he was elected an R. A., and died in 1806.]

RUSTICI, FRANCESCO. This painter was born at Siena about the year 1595, and was a disciple of Francesco Vanni. He for some time imitated the style of Michael Angelo Caravaggio, and his pictures, representing subjects by torch-light, resemble those of Gerard Honthorst, called Gherard dalle Notti, though more select in his forms, and more correct in his design. He studied at Rome the works of Annibale Caracci and Guido, and painted some pictures for the public edifices and private collections, which, however, evince an originality of style which may be said to be entirely his own. His most esteemed production was his picture of the Annunciation, in one of the churches at Siena. "If he pleases in his other performances," says Lanzi, "in this he enchants." In the collection of the Grand Duke of Tuscany is a fine picture by Rustici, of an expiring Magdalene; and in the Palazzo Borghese at Rome, a St. Sebastian, which is much admired. He died in the prime of life, in 1625.

[RUTGERS, ———, called THE OLD, was an excellent designer of landscapes with the pen and in water colours, but of whom there is no account. His manner is broad and vigorous, and his figures well grouped. One of his drawings represents fishermen, at break of day, dragging their nets in a river, with others on the opposite bank similarly employed.]

RUVIALE, FRANCESCO, called IL POLIDORINO. According to Dominici, this painter was a native of Spain, though he was brought up at Naples, where he flourished about the year 1540. Having seen some of the works of Polidoro da Caravaggio at Naples, whither he had fled from the sacking of Rome, he became his disciple, and followed the style of that great artist with so much success, that he acquired the name of Il Polidorino. His principal works at Naples are, his picture of the dead Christ, with the Virgin Mary and St. John, in the chapel of the Royal Tribunal; and the Descent from the Cross, in that of the Vicaria Criminale.

RUYSDAEL, [or RUISDAEL,] JACOB. This

admired landscape painter was born at Haerlem in 1636. It is not known under whom he studied, but Houbraken informs us, that, although he had given proof of extraordinary ability at the early age of fourteen, he did not at first follow painting as a profession, but for some years applied himself to the study and practice of surgery. He afterwards lived in habits of intimacy with Nicholas Berghem, and he is said to have been advised by that artist to devote his attention entirely to painting. His success warranted the recommendation of his friend; his pictures were purchased with avidity, and he soon became one of the most popular painters of his time. It has been erroneously stated, that this artist travelled to Italy, where he formed the taste of his scenery by his studies in the vicinity of Rome. It would be difficult to form a conjecture more improbable and unfounded. The landscapes of Ruysdael represent the most interesting views in the neighbourhood of Haerlem, where he almost constantly resided; or occasionally the rocky borders of the Rhine, with cascades and waterfalls, which he treated in a style so admirably picturesque, that in those subjects he may be said to be unrivalled.

In the pictures of Ruysdael, it is evident that he designed every thing from nature, and he is unusually happy in his selection of it. His trees and broken grounds are of the most pleasing forms, his skies are light and floating, and there is an agreeable freshness in his verdure, which is almost peculiar to himself. His touch is remarkably free and spirited, his colouring is chaste and clear, and his masses of light and shadow are conducted with a masterly intelligence. The talents of Ruysdael were not confined to landscapes, he painted sea-pieces with equal success, and his pictures of fresh breezes and gales of wind are equal to the productions of any artist who has treated those subjects. The pictures of this captivating painter are now justly held in the highest estimation, and are found in the choicest collections. They are sometimes decorated with figures by Adrian Vander Velde, or Philip Wouwerman, by which their value is considerably increased. He died at Haerlem in 1681. We have a few spirited etchings by the hand of this eminent painter, which, though slightly executed, produce a very natural and masterly effect. Some of them are now become extremely scarce. Mr. Strutt asserts, that "they bear some resemblance to the etchings of Waterloo." The collector will search in vain for this resemblance, as nothing can be more decidedly distinct than the prints of these artists.

[The date of Jacob Ruisdaël's birth is uncertain; it must have been before 1636, as there are pictures by him signed, and dated 1645. Balkema places it in 1640; a glaring inaccuracy. The probability is that he was born at Haerlem in 1630, as it is known that he was but a few years younger than his friend Nicolas Berchem. The pictures of Ruisdaël are so numerous and so well known in England, that it is quite unnecessary to dissertate on their style and excellences, whether in his landscapes, waterfalls, or sea-pieces; in each and all he is pre-eminently the poet as well as the painter. As every subject depicted by him is evidently from nature, it is clear that he did not find the romantic scenery of his grand landscapes in his own country. It is said that he visited Italy, but this does not rest on any sure foundation; there is more probability that he resided for some time on the borders of Germany, and there took his celebrated picturesque views of valleys between ranges of mountains, with the re-

mains of ancient châteaux, the solemnity of woods and groves, or impetuous waterfalls. Those who wish to increase the wealth of Ruysdaël by robbing Everdingen, have made him a student of the wild scenery of Norway; but where is the authority? They find it in the frowning rocks, Norwegian pines piercing the clouds, and foaming cascades tumbling precipitously over the *débris* caused by many a furious northern tempest. But it is known that Aldert van Everdingen spent much of his life in depicting that scenery, and it would be difficult to point out a picture by him of an entirely placid character. A large landscape, of this class, which is in the magnificent collection at Luton, and was recently exhibited, as by Jacob Ruysdaël, at the British Gallery, bears the impress of Aldert van Everdingen's mind and pencil in every part; and there are many others by him in this country, that are equally misappropriated by the cupidity of dealers, and the credulity of collectors. Ruysdaël does not need these additions to his wealth; he is a sovereign both by land and sea, and the number of his productions in both departments, and in all their varied aspects, must continue his supremacy against every competitor. Smith's "Catalogue raisonné of the Dutch and Flemish Masters," vols. vi. and ix., contains a descriptive account of four hundred and forty-eight pictures by him, (*minus* those that properly belong to Everdingen, some doubtful, and a few duplicates,) and no doubt there are many more that have not come under that writer's notice. There is one picture in the Earl of Bute's collection at Luton, that deserves particular notice, as differing from all the other known productions of the artist. It represents the interior of the new church at Amsterdam, and is enriched with figures by Wouwerman. Waagen remarks, that as this great master in his few sea-pieces rivals the best pictures of the greatest marine painters, so in this he equals the most celebrated painters of architecture.]

RUYSDAEL, SOLOMON. This artist was the elder brother of Jacob Ruysdael, born at Haerlem in 1616. He painted landscapes and views of rivers in Holland, in which he imitated the style of John van Goyen, and was very probably his scholar. The pictures of Solomon Ruysdaël are poorly painted, and produce a slight and feeble effect. He died at Haerlem in 1670. [Most of the Dutch writers agree that Solomon Ruysdaël was about 20 years older than Jacob, but they are not agreed about the year in which he was born. Solomon's pictures have very little resemblance to those of Van Goyen. They are, in general, very poor affairs, and appear to be the work of one who scarcely understood the elements of the art, and careless whether he imitated nature or not. Van Goyen was a great master, and would have been ashamed of such a scholar, especially if he were called his imitator. He must have been alive in 1673, as that date appears on some of his pictures.]

RUYTER, N. DE, a Flemish engraver, who flourished about the year 1688. He appears to have imitated the style of Paul Pontius, but without much success. Among others, we have a plate by him representing

Diana reposing after the Chase; after Gerard Valck.

[**RY, PIETER DANKERS VAN,** born at Amsterdam in 1605, was a good painter of portraits. He travelled in Sweden, and was painter to Ladislans IV. He died in 1659.]

RYCK, PETER CORNELIUS DE. According to

Descamps, this painter was born at Delft in 1566. He was first placed under the tuition of James Willem, but he afterwards became a scholar of Hubert Jacobs. On leaving that master he went to Italy, and passed some years at Venice, where he formed his style by studying the works of Giacomo Bassano. He painted history and pastoral subjects, which were esteemed in his time. [He died in 1628.]

RYCKAERT, MARTIN. This painter was born at Antwerp in 1591, and was for some time a disciple of Tobias Verhaecht, an artist of considerable celebrity. On leaving that master he went to Italy, where he studied several years, and returned to his native country with a great variety of designs he had made of the most remarkable views in the vicinity of Rome. With these resources, he distinguished himself as one of the ablest landscape painters of his time. He embellished his pictures with the ruins of ancient architecture, rocks, mountains, and waterfalls; and his landscapes exhibit a grander choice of scenery than is usually to be found in the artists of his country. His works are occasionally decorated with figures by John Breughel. It is reported of this artist, that being occupied in designing the fortress of Namur, he was seized by the soldiers, and carried before the governor as a spy, who liberated him, on being convinced of the innocence of his intention. He lived in habits of intimacy with Vandyck, who painted his portrait, among the eminent artists of that time. He died at Antwerp in 1636. [Martin Ryckaert was born with one arm. His manner of painting resembles that of J. Momper. Balkema differs from all writers of credit in stating that he was born in 1570, and that he died in 1626. Füssli says he died at Paris.]

RYCKAERT, DAVID, was the son of the preceding artist, born at Antwerp in 1615, and was first instructed in landscape painting by his father; but the high estimation in which the works of Brower and Teniers were then held, induced him to attempt similar subjects, in which he was eminently successful. The Archduke Leopold, a great encourager of art, favoured him with his particular protection. In 1651, he was appointed director of the Academy at Antwerp, and his pictures were so much admired, that it was with difficulty he could keep pace with the demand for his works. He usually painted assemblies of peasants regaling, musical parties, and the interiors of chemists' laboratories; though he occasionally attempted subjects of a more elevated character. Towards the latter part of his life he frequently represented grotesque and fantastical objects, such as spectres, incantations, the Temptation of St. Anthony, &c. These absurdities appear to have been much in vogue about that time; and even the distinguished talents of Teniers were often employed in similar whimsicalities. He gave a lively and expressive character to his heads, his colouring is clear and transparent, and his pencil is light and spirited. The pictures of David Ryckaert are not often met with in this country, though they are to be found in the most select collections of Flanders and Brabant. [According to Immerzeel, he was born in 1613, and died in 1677, though others agree with the date given in the text. It is said by Füssli and Zani that he was the son of David Ryckaert, whom Balkema calls David Van Arp Ryckaert, born in 1545, and by whom there is a picture in the Museum at Amsterdam. He must have been 68 or 70 years old when the younger David was born. The portrait painted by Van Dyck is not that of the younger

David, as it represents a man advanced in years, and he was only about 26 when Van Dyck died. Zani says the elder David Ryckaert was living in 1640.]

RYCKMAN, NICHOLAS, a Flemish engraver, born at Antwerp about the year 1620. From the appearance of his style, it is probable that he was a pupil of Paul Pontius. His plates are executed with the graver in a neat, formal manner, and his drawing is generally incorrect. We have, among others, the following prints by him :

The Adoration of the Magi; *after Rubens*. The best impressions are before the address of either Gas. Huberti, or Corn. van Merlen.

The Entombing of Christ; *after the same*.

The Holy Family; *after the same*.

Christ and the Twelve Apostles; *after the same*; thirteen plates. The best impressions are before the address of E. Coninck.

Achilles discovered by Ulysses at the court of Lycomedes; *after the same*.

RYDER, THOMAS, an English engraver, who flourished about the year 1790. He executed several plates in the dotted manner, which possess great merit. Among others, are the following :

The Captive; *after J. Wright*.

The Last Supper; *after West*.

The Murder of James I. King of Scotland; *after Opie*.

He also engraved *after Angelica Kauffman, Shelley, &c.*

[Thomas Ryder was born in 1746, and died in 1810. He was one of the artists employed by Boydell to engrave the Shakspeare Gallery, and for which he executed eight of the large plates. They are among the best, and are *after Fuseli, Stothard, Smirke, Northcote, Ramberg, Durno, Hamilton, and J. F. Rigaud.*]

RYLAND, WILLIAM WYNNE, an eminent English engraver, born in London in 1732. He was a pupil of Simon Francis Ravenet, who was at that time established in England. On leaving that master he went to Paris, where he studied design for some time under Francis Boucher, and received the instruction of J. P. le Bas in engraving. After a residence of five years in Paris, where he engraved several plates, he returned to England, and was soon afterwards appointed engraver to the king. He engraved two whole-lengths of his Majesty, *after Ramsay*, and a portrait of the Queen, *after Coates*. In the latter part of his life he applied himself to engraving in the chalk manner, principally from the pictures of Angelica Kauffmann, which style he is said to have first introduced into England, and which he greatly improved. The following are his principal plates :

PORTRAITS.

George III., King of Great Britain, &c.; *after Ramsay*; whole-length.

Charlotte, Queen of Great Britain, &c.; *after Coates*.

John Stuart, Earl of Bute; *after Ramsay*.

SUBJECTS AFTER VARIOUS MASTERS.

Antiochus and Stratonice; *after P. da Cortona*.

Jupiter and Leda; *after F. Boucher*.

The Graces bathing; *after the same*.

Charity; *after Vandych*.

Four plates representing the Muses, Urania, Thalia, Erato, and Clio; *after Cupriani*.

SUBJECTS AFTER ANGELICA KAUFFMAN.

Patience; oval.

Perseverance; the same.

Maria, from Sterne's Sentimental Journey.

Telemachus recognised at the court of Sparta.

Achilles lamenting the Death of Patroclus.

Penelope awakened by Euryclea.

Eleonora sucking the Venom from the Wound of Edward.

Lady Elizabeth Grey imploring Edward IV. for her husband's lands.

The Judgment of Paris.

Venus on her Car.

The Flight of Paris and Helen.

Venus presenting Helen to Paris.

Juno borrowing the Cestus of Venus.

A Sacrifice to Pan.

Cupid bound, with Nymphs breaking his Bow.

Cupid asleep, with Nymphs awaking him.

Cymon and Iphigenia.

The Interview between Edgar and Elfrida after her marriage with Athelwold. This plate was left imperfect, and was finished by Mr. Sharp, after his unfortunate death, for the benefit of his widow.

[Fourteen plates engraved for the edition of Walton's Angler, published by Sir John Hawkins in 1760.]

Ryland introduced chalk engraving (lines composed of dots) into England, and in the latter years of his life devoted himself exclusively to engraving in this style, in which he had no equal, but chiefly, except a few drawings by the old masters, after the works of Angelica Kauffman, a circumstance that is to be regretted, as the works of that lady have very little to recommend them to the lovers of art. He also engraved, in the same manner, the large plate of King John signing Magna Charta, *after Mortimer*; this plate he left unfinished, and it was completed by Bartolozzi for the benefit of his widow. As an etcher, or where the needle and graver are combined, Ryland was also excellent. The prints which he engraved in France were executed in this style, of which Watelet says one would suppose his etchings to be the work of a painter. In the work entitled "A Collection of Prints in Imitation of Drawings," published by Charles Rogers, in 2 vols. folio, there are fifty-seven by Ryland, besides the admirable mezzotint portrait of Mr. Rogers at the commencement. These, with few exceptions, are after the old masters, chiefly the Italian. He held the appointment of Engraver to George III., with a pension of £200 per annum; and he carried on an extensive business as a printseller. Strutt laments "that his mercantile engagements should have occupied so considerable a part of his precious time, and prevented his pursuing the arts with that alacrity his genius required, which seemed formed for great and extensive exertions. The unfinished works which he left behind him abundantly prove that he had sufficient knowledge and judgment to carry them to great perfection." These last words refer to the sad event which abruptly put an end to Ryland's labours and life at once. He was executed on a charge and presumption of forgery, in 1783. Strutt, probably from delicacy towards the widow, has abstained from alluding to the circumstance. Great interest was made to save him, but all was unavailing. Popes, and other monarchs, have pardoned, or commuted the punishment of criminals convicted, on conclusive evidence, of crimes of the deepest dye—of murder—in consideration of their great talents as artists; but Ryland lived in a commercial country, where money is the god of idolatry, and where at that period the suspicion, even, of violating its sanctity, was sufficient to put in force the barbarous laws then existing; it was a time, too, when royalty exercised all its prerogatives but that of mercy. Dr. Dodd had been executed for a like offence about six years previously, notwithstanding the universal prayers of the nation for a commutation of his sentence.]

RYN, REMBRANDT VAN. See **REMBRANDT**.

RYNE, JOHN VAN, a Dutch engraver, who resided in London about the year 1750. He engraved

a variety of plates of views in England, the East Indies, &c., among which are the following :

- A View of Batavia. 1754.
- Fort St. George, on the Coast of Coromandel.
- Fort William, in Bengal.
- A View of Bombay, on the Coast of Malabar.
- The Cape of Good Hope.
- A View of the Island of St. Helena.

[This appears to be all that is known of him, except that he was born in Holland in 1712, and that he died in 1760; yet Zani marks him B. B.]

[RYSBRACK, G——, a painter of flowers, dead animals, and other objects of still-life, who lived in the 17th century, but of whom there is no record. His pictures are well painted, and signed.]

RYSBRAECK, or RYSBRÉCHTS, PETER. This artist was born at Antwerp in 1657, and was a scholar of Francis Milé, whom he accompanied to Paris. Following the example of his instructor, he attached himself to the study of the landscapes of Poussin, whose great style is discernible in all his works. His pictures were much admired in France, and endeavours were made to detain him at Paris, by the most flattering encouragement; but his attachment to his native country prevailed, and he returned to Antwerp, where he exercised his talents with great reputation, and was made director of the Academy there in 1713. The landscapes of Rysbraeck are distinguished by a grandeur of style, which though founded on an imitation of the admirable productions of Nicholas [*Gaspar*] Poussin, possesses sufficient originality to secure him from the imputation of plagiarism. His colouring is harmonious, his touch broad and free, and he possessed great facility of execution. There is, however, a want of variety, and a certain monotony in his pictures, which place them in a very inferior rank to those of his great prototype. An obscure landscape painter of this name resided at Brussels, but his works are too indifferent to be confounded with those of our artist. [Rysbraeck etched six landscapes, which evince his skill in the happy choice of his views, and his noble mode of composition; but it is to be regretted that they are not executed with more freedom, and that he has not given more lightness to the foliage of the trees. At the bottom of each, on the left, is inscribed *P. Rysbraeck pinx. fecit et exaravit*. They are named from the figures in them, Diana at the Bath, The Woman in a Veil, The Fishermen, Sun-rise, Conversation on the Road, The Woman with her back naked. The time of his death is not correctly ascertained, but Pilkington says in 1716. It was the manner of *Gaspar*, and not of *Nicholas* Poussin, that he imitated.]

RYSEN, WARNARD [or WERNER] VAN. This painter was born at Bommel about the year 1600, and was a scholar of Cornelius Poelemburg. He resided some time in Italy, and on his return to Holland painted landscapes, with historical figures, in the style of his instructor, which were held in consideration. According to Descamps, he abandoned painting, and became a dealer in diamonds.

RYTHER, AUGUSTINE, an English engraver and printseller, who resided in London about the year 1590. He engraved some plans of the Spanish invasion, and was principally concerned in engraving the curious Map of Yorkshire, with a view of York in one corner, and Hull in the other; published in Saxton's collection.

[The following extracts from an unpublished work of the late W. Y. Ottley, entitled "Notices of

Engravers, and their Works," show that Rytther was much employed in topographical engraving.

"*Robert Adams*, was surveyor of the buildings, &c. to Queen Elizabeth, and, as Walpole observes, appears to have been a man of ability. He died A. D. 1595, and was buried in Greenwich church, with this inscription: 'Egregio viro, Roberto Adams, operum regiorum supervisor, architecturæ peritissimo. Ob. 1595. Simon Basil, operationum regiarum contrarotulator hoc posuit monumentum 1601.'

"Walpole states that Adams engraved a large Plan or birds'-eye view of Middleburgh, dated 1588; and also, that he drew and engraved a set of Charts, representing the different actions that took place in the Channel between the English fleet and the Spanish Armada, which was published in 1589 by AUGUSTINE RYTHER. This account, which has been adopted by Strutt and others, is very erroneous; I speak not of the plan of Middleburgh, of which I know nothing, but of the charts; for, although the name of Adams appears upon those plates, it is as the designer only, and not as the engraver. I was first assured of this fact by my erudite friend, Francis Douce, Esq., who at the same time informed me of the existence of a copy of the work in the British Museum, which I have since examined.

This work, which appears to be of extreme rarity, consists of twelve plates, including the title. The TITLE has this inscription, within an ornament of scroll-work: 'EXPEDITIO Hispanorum in Angliam vera descriptio. Anno D. M.D.LXXXVIII;' at top are the Arms of England, and at bottom those of the Lord High Admiral; it has no name of designer, engraver, or publisher; it measures, L. 19½, H. 14¾.

Then follow TEN CHARTS, of the same dimensions as the Title. They represent maps of the coast, with the DIFFERENT ENGAGEMENTS BETWEEN THE FLEETS, represented, in small, in those parts of the Channel where they occurred; the names of the different towns, castles, and sea-ports being inserted in their proper places. The sea in all of them is covered with dots, as is the case in some of Saxton's maps, and the plates, like them, have narrow, ornamental borders. They are numbered 1 to 10, at the right-hand bottom corner, and each plate, like the title, has the Arms of England and those of the High Admiral. The Chart, No. 1, represents the first discovery of the Spanish Fleet off the Lizard Point, and the 10th an attack made upon it by some English fire-ships off Calais. But as copies of all these charts are given upon a reduced scale in Pine's work on the Tapestries of the House of Lords, it becomes unnecessary to speak of them separately. Suffice it for me to add, that each plate is inscribed '*Roberto Adamo auctore*;' that the 1st and 4th have the date 1588, and that the 1st, 6th, and 7th have also the name of the engraver: '*Augustinus Rytther Sculptit*.'

The last plate of the work, L. 29½, H. 20½, is not numbered. It represents a general map of Great Britain and Ireland, with parts of the continental coast, and shows the track of the Armada round the two islands, in its way back to Spain. Towards the left, at bottom: '*Ro. Adamo Auctore — Augustinus Rytther Sculptit*.'

"Walpole, as has been said, states that the above plates were published by Rytther in 1589, and perhaps in this he may be correct, although a small

book intended by him to accompany them did not make its appearance till the beginning of 1590. This work, an 8vo, or small 4to, of only 27 pages, is entitled :

‘A DISCOURSE CONCERNINGE THE SPANISHE FLEETE INVADINGE ENGLANDE IN THE YEERE 1588, and overthrowne by her Ma^{ties}. NAVIE under the conduction of the Right-honorable the Lorde Charles Howarde, highe Admirall of Englande; written in Italian by Petruccio Ubaldino citizen of Florence, and translated for A. Ryther, unto the w^{ch} discourse are annexed certain tables expressinge the severall exploits, and conflictes had with the said fleete. These bookes with the tables belonginge to them, are to be solde at the shoppe of A. Ryther being a little from Leadenhall, next to the Signe of the Tower.’

This Title is printed from an engraved plate; and in the Dedication to the Lord High Admiral, which follows, Ryther speaks of the time which he had ‘spent in the gravings of the severall Tables belonging to the booke,’ which he terms ‘a new yeeres gift;’ so that we may conclude that it was published at the beginning of the year 1590, which is the date of the Colophon. In his address ‘to the Reader;’ he says, ‘If in the graven tables there be any thing which doth not please thee in regard of the worke, I crave pardon for it, because I count my selfe as yet but a young beginner, do but yet strive to attaine to that excellencie, which I wish for.’ And yet Ryther had, ten or twelve years before, engraved some of the maps in Saxton’s collection. He adds, and I give it as a specimen of his good taste: ‘In the booke it selfe the truth of every thing is set downe so neare as might be, and therefore it is so much the more to be regarded, being also by my friend translated faithfully, onely the Italian flourishes were here and there omitted, because in our English toong they could not sound well without suspicion of flatterie. Farewell. Thine A. Ryther.’ Then follows the narrative, in which the different plates are all along referred to in the proper places in the margin; thus: ‘As appeareth in the 1. table,’ ‘As appeareth in the 2. table,’ &c.

I have been indebted for the loan of this rare and interesting little volume to the courtesy of Roger Wilbraham, Esq., who is also the possessor of what appear to be the ten original drawings, done by some Dutch artist of moderate ability, with the help of which Robert Adams prepared the more careful designs from which the above plates were engraved.

It is stated by Sandrart, in his ‘Academia Artis Pictoræ,’ p. 274, that the designs for the TAPESTRIES OF THE HOUSE OF LORDS, ten in number, were made by Henry Cornelius Vroom, of Harlem, an eminent painter of sea-pieces and shipping, and that they were wove by one Francis Spiring. Pine, in his work on those tapestries, supposes the charts of Robert Adams to have been done for them to be worked after; and, in fact, although the tapestries represent *views* of the different engagements, whilst the plates of Adams are mere charts, some resemblance between the one and the other is apparent. I incline to the opinion, however, that in the first instance; Vroom made his designs from written descriptions only; that upon their being transmitted, for approval, to England, the different engagements were not thought to be sufficiently

distinguished by him from each other; and that the charts of Adams were therefore sent to him, with directions to introduce into his work a little more of that appearance of order in the disposition of the contending fleets, which he would there find.

I have been led to this opinion by a set of prints of a small quarto size, representing the different engagements between the English Fleet and the Spanish Armada, which bear so complete a resemblance of style to the above tapestries, as to leave little or no doubt that they were engraved at the time from the first designs made by Vroom for that work; for they want that regularity of appearance in the disposition of the two fleets which has been just mentioned. These prints measure, L. 7 $\frac{3}{4}$, H. 5 $\frac{1}{4}$, and are engraved in a firm manner, like that of Phil. Galle; but have no artist’s name, and, in the first impressions, are not numbered. Mr. S. Woodburne possesses nine of these pieces, some of them however of a later edition, with numbers, misplaced; wanting, as I suppose, only one to complete the set; and duplicate impressions of the four following are in my own collection.

One of these represents an ENGAGEMENT near ‘PLIMMOUTH,’ which port is seen, with the name inscribed over it, in the upper part of the print on the right.—A second, an ACTION off ‘POORT-LANT,’ which name is written in the sky, on the right.—The third, an ACTION near ‘DUNNE NOSE,’ which name is also inscribed.—The fourth is not distinguished by any written name, but may be known by five alarm-beacons in a line, all of them on fire, in the extreme distance on the left.

“Enough has been said to show that there exist but very slight grounds for the supposition that the above Robert Adams practised the art of engraving.”

“*Ralph Aggas*, a surveyor in the reign of Elizabeth, supposed to have been a relative of Edward Aggas the printer. There is, I think, no good evidence of his having practised engraving, although from his having been mentioned as an engraver by Walpole, Strutt, and others, it becomes necessary, as in the case of Robert Adams, that I should speak of him here; but he designed, and appears to have been the publisher of the prints which follow:

I. A LARGE PLAN, OR BIRD’S-EYE VIEW OF LONDON AND WESTMINSTER, 6 feet 3 inches long, by 2 feet 4 in height, engraved in wood, according to some accounts, upon six, and according to others, upon eight blocks.

There is so much obscurity, nay, seeming discrepancy of evidence, in what has been written by different persons about this old Plan of London, that, upon a first view of the subject, I had but slender hopes of coming at any thing like the truth concerning it. After some research, however, I have satisfied my own mind as to what appear the most material points; and I shall now, as briefly as I can, lay before the reader the result of my inquiries and deliberations, considering the tedious processes of inquiry and deliberation, themselves, to be but ill adapted to a work like the present.

The antiquaries of the last century—Bagford, Letter to Hearne, Feb. 1, 1714-15—Vertue, in Walpole’s Anecdotes—Gough, British Topogra-

phy, vol. i. pp. 774-5—speak very decidedly of several impressions of this old Plan, extant in their time and examined by them; and it appears clear that they had seen impressions of at least two different editions.

It is, moreover, certain that we possess a faithful copy of the original plan, done from an impression of the first edition, engraved, the size of the original, upon eight plates of pewter, or other soft metal; which copy was I conjecture done in the reign of William III., by some Dutch engraver who accompanied that monarch to England. The great additions which had been made to the metropolis since the early part of Elizabeth's reign, when the first edition of the above old Plan was published, and the circumstance of its having become of extreme rarity, now rendered it a matter of curiosity, and the Dutch artist thought it a good speculation to re-engrave it.

The metal plates themselves, of this copy, afterwards came into the hands of Vertue, who republished them, with the addition of his name, 'Vertue, Soc. Antiq. Lond. excudit 1737,' and they were afterwards bought from him by the Society of Antiquaries, now the possessors of them.

Walpole has carelessly stated that Vertue, himself, re-engraved this copy, in which he has been followed by others. But it is proper to remark, (and I have to thank Mr. Douce for first informing me of this fact,) that both in the library of the Antiquarian Society, and at the British Museum, there exists an impression of these plates, evidently taken off, I should say, long before Vertue was born. Nor are these, strictly speaking, first impressions; as marks of the erasure of an inscription of two short lines, perhaps containing the name of the artist who made the copy, with its date—are, upon a careful examination, to be discovered in that part where Vertue afterwards put his name, especially in that impression which is preserved in the library of the Society of Antiquaries.

I ought not to omit to mention that in this copy, as published in 1737, by Vertue, and as it is now printed, a few small alterations appear from what it was at first; as in the church and palace of Lambeth, the houses built against St. Paul's, and two or three other places: but these, made I suppose by some ignoramus, before Vertue had the plates, are, except the first, very trifling; and I can confidently assure those lovers of topographical antiquities who have not leisure to investigate the subject for themselves, that, with these small exceptions, they have in this print a faithful copy of the first edition of the old Plan in question; a true representation of the metropolis of this now great empire 'A^{no}. Dⁿⁱ. M.D.LXX.:' for this, I doubt not, was the date upon the first edition, as it is the date affixed after the title, 'CIVITAS LONDINUM,' in the copy; the word 'circiter,' inserted in smaller characters, above, having been added by the copyist, I suppose, because, in his time, it was thought by some, as Vertue has hinted—see article, Aggas, in Walpole—that the old Plan represented the city as it was in the time of Henry VIII., or Edward VI.

The genuineness of this copy, and, as a consequence, the antiquity of the original plan of the first edition, from which it was taken, is proved, beyond all controversy, by its exact conformity in every part (even to a small tree noticed and justly insisted upon by Mr. Smith,

the intelligent gentleman who presides in the print-room at the British Museum) with that engraved about 1570, upon a reduced scale, and published two or three years afterwards, in Braun's large work, entitled 'Civitates Orbis Terrarum,' which it is certain was copied from the old wood-print; which small Plan was also copied in 'La Cosmographie Universelle,' &c., printed at Paris Anno 1575, in fol. When I first ascertained this fact, after a long and careful comparison of Braun's Plan with the large one in question, at the British Museum, I prided myself not a little upon having made a new and important discovery; but I now find, though it is not I believe generally known, that Bagford found it out before me, and let him therefore have the credit of it.

I shall only add respecting the large copy, that any person conversant in the characteristics of wood engraving, will, upon examination, be soon convinced that it was made after and in imitation of a wood-print. This appears, throughout, in the absence of cross-hatchings, so difficult of application in wood engraving, but easy in engravings on metal, and most strikingly in the broad black line surrounding the print, done by many strokes of the graver, placed close to each other, so as to imitate the broad black line constantly surrounding old wood engravings.

As far as I can learn, no impression of the FIRST EDITION of the original wood-print in 1560 is now known; nor of a SECOND EDITION which there is good reason to believe was published with the addition of new streets or buildings lately erected, many years later in Queen Elizabeth's reign; for Aggas, in his verses upon the Plan of Oxford, hereafter to be mentioned, published 1588, expresses a strong desire to compliment her Majesty by publishing the Plan of London, with all its improvements, as it then appeared. [In the city of London Library at Guildhall is an impression of the second edition of the Map with the arms of King James, not engraved, but drawn with the pen, pasted over the original arms of Queen Elizabeth.—EDITOR.]

But of a THIRD EDITION, published in the reign of James I., and a FOURTH, dated 1628, two or three impressions, at least, appear to be in existence. Mr. Dodd many years ago possessed one of these, of which he has given a description in the 1st Part of his 'Repertorium.' Instead of the arms of Elizabeth, on the left, over the city of Westminster, as in the large copy and in Braun's print, it had the arms of James I., England, France, and Scotland: but Mr. Dodd observes that part of the block had evidently been taken out in that place, and a new surface supplied, upon which the arms of James had been afterwards engraved; and Bagford formerly remarked the same of the two or three impressions which had come under his notice.

On this print, says Mr. Dodd, are two tablets, one on the left of the observer, the other on the right. The tablet on the left has the title and a long prose inscription, beginning thus:

'CIVITAS LONDINUM.—This ancient and famous city of London was first founded by Brute the Trojan, in the year of the world two thousand eight hundred thirty and two, and before the nativity of our Saviour Christ, One thousand one hundred and 30, so that since the first building it is 2 thousand 7 hundred 30 and 3 Years. And afterwards was repaired and enlarged by King

Lud,' &c. &c., and ending with this pious wish: 'God prosper it at his pleasure. Amen.'

I take it for granted, that, in this inscription, Mr. Dodd has followed the spelling of the original. It is somewhat surprising that he did not remark upon the date contained in it, viz. A. D. 1603, the precise year of James's accession to the throne.

I would further remark that this inscription, which is given entire by Mr. Dodd, was, I think, probably printed from movable type placed within the above-mentioned tablet, (the alteration of the date, in each edition, seeming to render this necessary,) and also that the size of the tablet on the left, in the large copy already spoken of, appears to be of proper dimensions to receive it; whilst the smaller tablet, on the right, seems equally well adapted to the reception, without waste of space, of the verses about to be noticed. For within the tablet on the right, in Mr. Dodd's print, were these lines:

'New Troy my name when first my fame begun
By Trojan Brute, who then me placed here,
On fruitfull soyle, where pleasant Thames doth run.
Sixth Lud my Lord, my king and lover dear,
Encrease my bounds, and London, far that rings
Through regions large, he called then my name.
How famous since, I, stately seat of Kings,
Have flourish'd, aye; let others that proclaim:
And let me joy, thus happy still to see
This vertuous peer my sovereign King to be.'

The last line, which is awkward enough, refers of course to James I., whose arms were at the top of the print, in this edition. I strongly suspect that in the former edition, or editions, printed in the reign of Elizabeth, the line ran thus:

'This vertuous *fair* my sovereign *Quene* to be,'

which, besides the compliment to her Majesty, would have been prettily contrasted to the seventh line, in which the *Kings* of England are spoken of.

Upon the whole it appears certain that an edition of this Plan was published in 1560; and it is probable that a second was published soon after 1588; as we learn from an inscription, already mentioned, in Aggas's Plan of Oxford, printed in that year, that ten years before he had been desirous of publishing it, and we may conclude had been making preparations for it; a third edition, printed in 1603, has been just described; and a fourth with the date of 1618 is spoken of by Vertue and other writers of the last century: so that this old Plan continued to be printed, doubtless with the requisite additions of new buildings, from the early part of Elizabeth's reign till the last-mentioned date; after which it is probable the blocks were thrown aside and lost.

I have nothing to add concerning Aggas's Map of London, save that in the old editions, slips of paper were probably added at bottom, printed with movable type, and explanatory of certain initial letters, which appear, here and there, upon the body of the print.

2. A PLAN, OR BIRD'S-EYE VIEW OF CAMBRIDGE, *four feet long by three feet in height*, engraved, it is said, on a plate, or plates, of metal, and published in 1578.
3. A PLAN, OR BIRD'S-EYE VIEW OF OXFORD, also engraved on metal, and of the same dimensions as that of Cambridge. A description of this print, made from a damaged impression preserved in the Bodleian library, is given in the work of Mr.

Dodd, from which I extract the following particulars:

It is entitled 'Celeberrimæ Oxoniensis Academiæ Aularum et Collegiorum,' &c., 'elegans simul et accurata Descriptio.—*Radulpho Agaso autore. An^o. Doⁿⁱ. 1578.*' In illustration of the meaning of the term '*autore*,' in this place, see our account of Robert Adams. The print, as will be presently shown, was not published till ten years afterwards. Distinct representations of the different Colleges and Halls are added at the sides of the Plan. Upon a large tablet in the body of the print are these verses:

'Near tenne yeares paste the authour made a doubt

Whether to printe or laye this work aside

Untill he firste had London platted out,

Which still he craves, although he be denied,

He thinks the Citie now in hiest pride,

And would make shewe how it was beste besene,

The thirtieth yeare of our moste noble Quene.

The charge not create, the thing a work of praise,

Her present shapp hereafter still to see,

To keepe length, breadth, and coursing of the waies,

Number, height and forme of buildinges as they bee,

Each man to knowe his owne by juste degree,

With all thinges else that maie adorn the same,

And leave her praise unto eternall fame.

Meantime, the measure forme and sight I bringe

Of ancient Oxford, noble nurse of skill,

A Citie seated ritche in everye thinge,

Girt with woode, water, pasture, corn and hill,

He tooke the vewe from north, and so he leaves it still.

For there the buildinges make the bravest shewe,

And from those walkes the Scholers beste it knowe.'

Upon a second tablet is inscribed '*Augustinus Ryther, Anglus, deliniavit, 1588.*' Ryther, we know, practised engraving, and probably assisted in engraving the present work; if it be not entirely by his hand. Perhaps, also, he had been employed to draw the elevations of the principal buildings, above noticed, and the ornamental parts; and therefore used the term '*deliniavit*' upon this occasion, as more honourable than '*sculpsit.*'"]

RYX, NICHOLAS, was born at Bruges in 1637. It is not said by whom he was instructed; but having learned the rudiments of design, he embarked in a vessel bound for the Levant, and travelled through Palestine, where he made designs of the most remarkable views in the vicinity of Jerusalem, and delineated with great precision the various customs and habiliments of the inhabitants of the Oriental countries, their caravans, camels, and modes of travelling. On his return to Flanders he painted pictures of those subjects, which were much esteemed. In 1667 he was received into the Academy at Bruges. [He painted with great facility, and his manner resembles that of Vander Kabel. He died in 1695. The name is sometimes written *Ryckx.*]

S

SAAL, T., an indifferent engraver of vignettes, and other book-plates. They are executed with the graver only, in a stiff, formal style. He lived about the year 1672.

SABBATINI, ANDREA, called DA SALERNO. This eminent painter was born at Salerno about the year 1485. According to Dominici, he was the son of an opulent merchant, who intended him for the same profession; but having shown an early inclination for the art, which his father did not discourage, he conducted him to Naples, and placed

him under the tuition of Raimo Epifanio, a painter of little celebrity, under whom he studied some time. The Cardinal Caraffa having employed Pietro Perugino to paint the great altar-piece of the archiepiscopal church, representing the Assumption of the Virgin, the beauty of the performance had excited universal applause, and it became the object of Sabbatini's particular admiration. He solicited and obtained his father's permission to visit Perugia, to profit by the lessons of a painter whose works he so highly esteemed. On his journey he encountered some artists, who had just left Rome, who were so loud in their praise of the works which Raffaele was then employed on in the Vatican, that he determined to visit that capital, and endeavour to gain admission into his academy. In this attempt he succeeded, and in a short time was found of sufficient ability to be intrusted by Raffaele to execute, from his designs, some of the frescoes in the Vatican, in S. Maria della Pace, and in La Torre di Borgia. Whilst he was prosecuting his studies under Raffaele, he formed an intimate acquaintance with Polidoro da Caravaggio, for whose eminent talents he had a particular respect. He had distinguished himself among the able disciples of his illustrious instructor, when he received intelligence that his father was dangerously ill, and with great regret he found himself under the necessity of returning to Salerno, to pay the last sad duties to an expiring parent, who died soon after his arrival. His first production after his return to Salerno, was an altar-piece for the church of the Benedictines, representing the Virgin and infant Saviour, with two Saints of the order; and he afterwards painted a picture for the Franciscans, of St. Francis kneeling before the Virgin and Infant, with a glory of angels, which is highly commended by Dominici. He afterwards established himself at Naples, where he was soon regarded as the ablest artist of their school. His celebrated fresco works in S. Maria delle Grazie, have been, for the most part, unfortunately destroyed by the alterations which were found necessary to be made in that church; but his oil pictures in that sanctuary, as well as those in the other public edifices at Naples, sufficiently establish his reputation. Of these the most esteemed are the following: The Assumption of the Virgin, in the Capella Brancacci, in the cathedral, the Adoration of the Magi, in S. Spirito di Palazzo; and the Madonna and Bambino, with St. Elisabeth and other Saints, in S. Domenico Maggiore. There are several of his works at Gaeta, and in other cities in the kingdom of Naples, where his easel pictures are frequently found in the private collections.

In comparing Andrea Sabbatini with the other disciples of Raffaele, Lanzi observes, that if he was inferior to Giulio Romano, he however greatly surpassed Raffaele del Colle, and others of that rank. He was a correct and tasteful designer, and his colouring is fresh and harmonious; his attitudes are elegant and select, and his masses of light and shadow are conducted with intelligence. He may be accused of occasionally being too abrupt and harsh in his delineation of the muscles. He died in 1550, aged about 65. [Most of the writers agree that Andrea died at the age of 65, but there is a difference among them as to dates. Lanzi and Zani, who are the most likely to have examined the matter, say he was born about 1480, and died about 1545. Andrea's works are almost unknown out of Naples: the Museo Borbonico, and the churches of that city, contain a great number. His earlier

works are of the old Neapolitan school; in others, the artist strikingly resembles Raphael in his youthful Florentine period. Among these are two extremely beautiful little pictures in the Museum of Naples, from the history of S. Placido. There exist also several highly-finished works, evincing a noble refined feeling, and which are distinguished by their beautiful drawing, and light but warm colouring. The best is an Adoration of the Kings in the Museo Borbonico. His later works are more superficial; but they too are excellent in some portions, particularly in the heads.]

SABBATINI, LORENZO, called LORENZINO DA BOLOGNA, was born at Bologna about the year 1540. We are not acquainted by what master he was instructed in his native city, but after having painted several pictures for the churches at Bologna he visited Rome, during the pontificate of Gregory XIII., where he improved his style, by an attentive study of the works of Raffaele, and imitated the great style of that master with such success, that he has by some been considered as a disciple of that great painter, although he was born twenty years after the death of Raffaele. In his smaller pictures he seems to have been emulous of imitating the graces of Francesco Mazzuoli, called Il Parmigiano, in which he was eminently successful. He was employed by the pope in the Capella Paolina, in the Vatican, where he painted, in conjunction with Frederigo Zuccaro, several subjects from the life of St. Paul. In the Sala Regia he painted an emblematical subject of the Triumph of Faith over Infidelity, personified by a representation of Religion holding in one hand the cross, and in the other the chalice, at her feet several figures descriptive of Heresy. These, and other works, were executed so much to the satisfaction of the pope, that he was appointed superintendent of the decorations then going on in the Vatican. Of his numerous pictures in the public edifices at Bologna, the following are the most deserving of notice: The Crucifixion, in S. Maria delle Grazie; the Assumption, in the church of la Morte; S. Gioachino e S. Anna, in S. Martino Maggiore; and his most celebrated performances in S. Giacomo, representing S. Michele vanquishing the Rebel Angels; the Four Evangelists; and the Four Doctors of the Church. He died at Rome in the prime of life in 1677. [Zani says he operated in 1553; if so, it is probable that he was born earlier than 1540; Ticozzi says about 1530. According to Lanzi, he availed himself of a design by Michael Angelo, in painting a Pietà for the sacristy of the church of St. Peter. No wonder that his pictures exhibit grace and grandeur, as Raphael, Parmigiano, and Michael Angelo were his models. Rosini (Storia della Pittura Italiana, plate 144) has given an outline of the Assumption of the Virgin by him, in the Pinacoteca di Bologna.]

[SABLON, PIERRE, a designer and engraver, was born at Chartres, in the department d'Eure et Loire, in 1584, according to the inscription on the oval border of his portrait: PIERRE SABLON CHARTRAIN. XXIII ANS. 1607. On the margin is inscribed

Me contemplant vn jour en deux diuerses glaces
Je veis le mien Profil despainnet naïvement;
Lors je delibéré en moy soudainement.
De grauer ce Pourtraict dont vo' voyez les traces.

There are only three other prints known by him; Lamech and Cain, copied after that by Lucas van Leyden, (Bartsch, N^o. 14.) but left in an unfinished state; it is the counterpart of the original, and has the date 1524 above on the right, (the 5 reversed.)

and the master's mark; at the bottom *P. Sablon f. 1602*. The good Samaritan, a small square print mentioned in the collection of Paignon Dijonval; and the Portrait of Rabelais, a three-quarter bust turned to the right, but full face. It is a medallion; on the border is inscribed FRANC. RABELESIVS; in the exergue, SUM PETULANTIS PLENE CACHINO. *Pers. P. Sablon f.*]

SACCHI, ANDREA. This celebrated artist was born at Rome in 1594. He was the son of Benedetto Sacchi, a painter of little note, by whom he was instructed in the rudiments of design; but he had afterwards the advantage of studying under Francesco Albano, of whom he was the most distinguished disciple. On leaving the school of that painter he improved his style, by an attentive study of the works of Raffaele, Polidoro da Caravaggio, and the antique marbles, by which means he acquired a correctness and severity of design, for which his works are remarkable. He was favoured with the protection of the Cardinal Barberini, who employed him in ornamenting his palace with several allegorical works, painted in fresco, which were greatly admired. Several of the public edifices at Rome are embellished with his works, some of which have been ranked among the most admired productions of art in that capital. Such are his celebrated picture of the Death of St. Anne, in the church of S. Carlo a Catinari; the Angel appearing to St. Joseph, the principal altar-piece in S. Giuseppe a Capo le Case; and his S. Andrea, in the Quirinal. But his most distinguished performance is his famous picture of S. Romnaldo, formerly in the church dedicated to that saint, now in the gallery of the Louvre. This admirable production was considered one of the four finest pictures at Rome. The composition is extremely simple, it represents the Saint seated in a solitary valley of the Apennines, surrounded by some of his order, explaining to them his reasons for retiring from the world. Every thing in the picture breathes tranquillity and repose. The expression in the head of S. Romualdo is admirable, as is the attention with which the monks are listening to his discourse. The surprising effect that he has given to a group of six figures, all habited in white drapery, without the aid of contrast, and without the appearance of monotony, is the wonder and admiration of the artist.

The admirers of Andrea Sacchi regard him as the greatest colourist the Roman school can boast of, and he is ranked among the most correct of its designers. Though profound in the theory of the art, he was slow and deliberative in his works, and he was accustomed to remark, that the fame of a painter depended more upon the quality than the quantity of his productions. To this we may attribute the paucity of his pictures, which are, notwithstanding, in general but slightly terminated. His compositions are not often abundant in figures, but they are sufficiently numerous to give a just representation of his subjects. Mengs estimates his talents nearly on a level with those of Pietro da Cortona, which, without raising him to the elevation of the great luminaries of the art, assigns him an honourable station among its able professors. He died at Rome in 1661, aged 62. [If Andrea Sacchi was born in 1594, he would have been 67 years old at the time of his death in 1661; but Pascoli says he was born in 1599, which would make him 62. The date of his death, according to the inscription on his monument as given by Pascoli in full, is the 21st of June, 1661, at the age of

62. Lanzi, quoting from "Stato della Ch. Lateran," says, "his epitaph gives his age 63 years 4 months;" Passeri places his birth in 1600: so much for authorities. The proper characteristics of Andrea Sacchi are gravity, majesty, simplicity, sober colouring, and a pleasing harmony of tone. The celebrated picture of St. Romualdo is not in the Louvre, it was restored when the allies had possession of Paris, and is now in the Vatican. Mengs showed the narrowness of his ideas of what constitute greatness in art, when he placed Sacchi on a level with Pietro da Cortona: flutter and gaudiness, and frequent inaccuracy in design, are not to be held up against gravity, majesty, and correctness.]

SACCHI, CARLO. According to Orlandi, this painter was born at Pavia in 1617, and learned the first rudiments of design in his native city from an obscure painter named Rosso. He went to Rome, where he resided some time, and afterwards visited Venice, to study the works of the great masters of colouring. The works of Paolo Veronese were the particular objects of his imitation, in which he was not unsuccessful. One of his most esteemed productions is his picture of St. James raising a person from the dead, in the church of the Osservanti, painted much in the style of Paolo. He died in 1706. [He etched two prints, not remarkable for excellence; an Adoration of the Shepherds, *after Tintoretto*, and an Adoration of the Magi, *after P. Veronese*.]

[SACCHI, FRANCESCO, or PIER FRANCESCO, of Pavia, a painter of history, landscapes, and perspective, highly extolled by Lomazzo, and who, it is said, lived as early as 1460, and operated as late as 1526, in Lombardy and Genoa; but Lanzi suspects that there must be some error in these dates, or that the name belonged to two different artists. The style of P. F. Sacchi, in his historical pictures, resembles that of his countryman, and contemporary, Carlo del Mantegna, the scholar of Andrea Mantegna, from what may be gathered from those in Mantua, there remaining no vestiges of them in Genoa. He was a good perspective painter, delightful in landscape, and a diligent, correct designer. His altar-piece of the Four Doctors of the Church still exists in the oratory of St. Ugo. With respect to Carlo del Mantegna, he was a native of Lombardy, who, having studied under Andrea, and cultivated a complete acquaintance with his style, afterwards introduced it into Genoa. There he not only painted but taught with a degree of success that would seem incredible, were it not that the works of his imitators are still in existence.]

[SACCHI, GASPARE, of Imola, flourished in the early part of the 16th century, and painted many pictures in Ravenna, and other parts of Romagno. In the sacristy of Castel S. Pietro at Imola, there is an altar-piece with his name, and the date 1517; and at Bologna in S. Francesco in Tavola, another dated 1521.]

[SACCHI, N——— IL, a native of Casale, operated in the early part of the 17th century. He painted in S. Francesco, at Casale, a picture representing a drawing of lots for marriage portions, in which is seen a great assemblage of fathers, mothers, and young daughters; in the countenances of the last their different sentiments are vividly expressed. At S. Agostino di Casale is a standard with the Virgin and Saints, containing portraits of several princes of the house of Gonzago, by him, but which has been attributed to Montcalvo.]

[SACCHI, or SACCO, SCIPIONE, is said by Scannelli to have been a scholar of Raphael. He was

of Cesena. He painted a picture, in a grand style, of St. Gregory, for the cathedral of Cesena, which is inscribed *Cesenas*, 1545; and another of the Death of S. Pietro Martire for the church of S. Dominico. Lanzi says, doubtless he was of the school of Raphael, and not remembered out of Romagna.]

[SACCHIATI, PIETRO, a native of Ravenna, and born about 1598, is noticed by Basan, as an engraver in wood, and in chiaro-scuro, after various masters. As Basan's notice is very succinct, and no other account exists, it must be left to time to discover his works, which are possibly attributed to some other artist.]

SADELER, JOHN. This eminent engraver was born at Brussels in 1550. The profession of his father was to engrave ornaments on steel and iron, to be inlaid with gold or silver, and John Sadeler was brought up to the same business. At a very early age, however, he applied himself to the study of the human figure, which he drew correctly, though with the stiffness and formality usual at that period in the artists of his country. He was nearly twenty years of age before he commenced engraving on copper, when he executed some plates from the designs of Crispin Vanden Broeck, which were so favourably received, that he was encouraged to devote his attention entirely to engraving. He travelled through Germany to Italy, where he divested himself, in a great degree, of the dry and hard manner which is discernible in his earliest works. His plates are executed with the graver only, in a neat, clear style, and discover the hand of an able artist. His drawing is generally correct, and there is a fine expression in his heads. John Sadeler engraved with equal success portraits and historical subjects. His prints are very numerous, of which the following list comprises the most deserving of notice:

PORTRAITS.

Clement VIII.; *Pont. Max.*
 Mary of Medicis.
 Charles, Hereditary Prince of Sweden.
 Otho, Henry, Count of Schwarzenberg.
 Sigismund Feyerabend, famous Printer. 1587.
 George Hoefnagel, Painter of Antwerp; (*piece precieuse. Joubert.*)
 Martin Luther; in an arabesque border.

SETS OF PRINTS.

Eight plates of the Creation of the World; *after Crispin Vanden Broeck.*
 Six of the History of Adam and Eve; *after Michael Coxis.*
 Sixteen subjects from the Book of Genesis; *after M. de Vos.*
 A numerous set of plates of the Life of Christ; *after the same.*
 Seven plates of the Passion of our Saviour; *after Christopher Schwarz.*
 A very numerous set, called the Hermits; engraved in conjunction with his brothers; *after the same.* [In great request for their merit, and the variety of the landscapes.]
 The Twelve Months of the Year; *after P. Stephens, or Stephani.*
 The Four Seasons; *after Hans Bol.*
 The Four Times of the Day; *after Theodore Bernard.*

SUBJECTS AFTER VARIOUS MASTERS.

The Rich Man and Lazarus; *after Bassano.*
 Christ entertained by Martha and Mary; *after the same.*

These two prints, with a third, representing Christ with the two Disciples at Emmaüs, engraved by Raphael Sadeler, *after the same painter*, are usually called *Sadeler's Kitchens.*

The Angel appearing to the Shepherds; *after the same;* [fine effect of night.]

The Nativity; *after Polidoro da Caravaggio.*

The Virgin, with the Infant sleeping, and an Angel; *after An. Caracci.*

St. Jerome praying; *after Giles Mostaert;* [finished with great care.]

Mary Magdalene in meditation; *after the same;* [finished with great care.]

St. Roch, with two Pilgrims; *after the same.*

Jesus calling to him the little Children; *after Jodocus de Winghe.*

The Prodigal Son; *after the same.*

The Annunciation; *after Peter de Witt, called Pietro Candido.*

Christ at table with the Disciples at Emmaüs; *after the same.*

The three Marys at the Sepulchre; *after the same.*

The Last Supper; *after the same.*

The Martyrdom of St. Ursula and her Companions; *after the same.*

The Nativity; *after J. van Achen.*

The Holy Family, with Mary Magdalene; *after the same.*

The Crucifixion; *after the same.*

The Last Judgment; *after the same.*

Mary Magdalene penitent; *after Federigo Sustris.*

Christ appearing to Magdalene; *after the same.*

Mankind surprised by the sudden advent of the Deluge; *after Theodore Bernard;* [capital.]

Mankind surprised by the coming of the Last Day; *after the same;* [capital.]

The Trinity; *after Antonio Maria Viani.*

Several Landscapes; *after Paul Brill, and others.*

He died at Venice in 1600. [For a more copious list of his engravings, see Nagler. Some writers say he lived till 1610; but the latest date quoted is *Joa. Sadeler sculptis Venetiis An. D. 1600.*]

SADELER, RAPHAEL, was the younger brother of the foregoing artist, born at Brussels in 1555, and was bred to the same profession, under his father. The success John Sadeler met with as an engraver, induced Raphael to turn his thoughts to the same pursuit, and he became a disciple of his brother. They travelled together through Germany, where Raphael engraved a variety of plates, *after John van Achen, Matthias Kager, and other masters* of that school. They afterwards settled at Venice, where they executed a great number of plates, many of which are deservedly esteemed. Following the example of his brother, Raphael Sadeler worked entirely with the graver, which he handled with boldness and precision. His drawing of the figure is generally correct, and the extremities are carefully marked. His prints are nearly as numerous as those of his brother, and some of them are very fine, particularly those *after Van Achen*, as well as some of his portraits. The following are his principal plates:

PORTRAITS.

Paul V.; *Pont. Max.*
 St. Charles Borromeus, Cardinal.
 Ernest, Archbishop of Cologne.
 Leopold of Austria, Bishop of Salzburg and Passau.
 Ferdinand, Archduke of Austria.
 Charles Emanuel, Duke of Savoy, on horseback.
 John Dietmar, Abbot of Furstenberg.
 Hypolitius Guarinonius, M. D.

SUBJECTS AFTER VARIOUS MASTERS.

A set of four plates of the Life of the Virgin; *from his own designs.*
 Twenty-eight plates of the Life and Passion of Christ; *the same.*
 Mary Magdalene at the Sepulchre, with St. Peter and St. John; *after J. de Winghe.*
 Lot and his Daughters; *after the same.*
 The Holy Family, with St. Elisabeth and St. John; *after John van Achen.*
 The Entombing of Christ; *after the same.*
 The dead Christ in the Sepulchre, with Angels; *after the same.* [This and the two preceding are held in particular estimation.]

Mary Magdalene penitent; *after the same*.
 The Judgment of Paris; *after the same*; [dated 1579.]
 The Virgin and infant Christ; *after Peter de Witt*, called *P. Candido*. 1593.
 The Immaculate Conception; *after the same*.
 The Presentation in the Temple; *after the same*. 1591.
 The Resurrection of Lazarus; *after Rottenhamer*.
 The Marriage of St. Catherine; *after Henry Goltzius*.
 The dead Christ, attended by the Marys, St. John, and Angels; *after J. Stradan*.
 An emblematic subject on the uncertainty of life, represented by Death seizing a Lady at a Feast; *after the same*.
 The Crucifixion; *after Palma*.
 The Virgin suckling the infant Christ; *after An. Carracci*.
 The Holy Family, with St. John presenting a Cross; *after Raffaele*, without the name of the painter or his own; inscribed *Qui non accipit, &c.*
 The Annunciation; *after Federigo Zuccaro*.
 The Adoration of the Magi; *after Bassano*. 1598.
 Christ at table with the Disciples at Emmaus; *after the same*; called one of *Sadeler's Kitchens*.
 The Four Seasons; *after J. Stradan*.
 A set of six Landscapes; *after P. Steevens*, or *Stephani*.
 Two Landscapes with figures; *after Matt. Brill*.
 Four Landscapes, with the history of the Prodigal Son; *after Paul Brill*.
 A numerous set of prints, entitled *Bavaria Sancta*, engraved conjointly with his son Raphael, and published by him at Antwerp in 1624 and 1628.
 Several Emblematic and Allegorical subjects; *after Martin de Vos*.
 The great Battle of Prague, in eight sheets; very scarce; [and is considered to be his finest work.]

According to Huber, Raphael Sadeler died at Venice in 1616. [For a full account of his engravings Nagler should be consulted. Raphael Sadeler was born in 1561, as is clearly proved by the inscription on a print of the Nunziata of Federigo Zuccaro, engraved by him after that by Cornelius Cort, which runs thus: *Joannes Sadeler excud. Coloniae Agripp. (Agrippinae) A. D. 1580—Raphael Sadeler sculpsit aetatis suae 19.*]

SADELER, EGIDIUS, or GILES, was the nephew and the disciple of the two preceding artists, born at Antwerp in 1570. After being well grounded in the principles of design, he took up the graver, and with the assistance of his relatives, in a few years he acquired a perfect use of that instrument, and in taste and freedom of stroke surpassed his instructors. He had passed some time in Italy, where he engraved some plates after the painters of that school, when he was invited to Prague by the Emperor Rodolphus II., who retained him in his service, and assigned him a pension. He enjoyed the favour and protection of the two succeeding emperors, Matthias and Ferdinand II. He used the graver with a commanding facility, sometimes finishing his plates with surprising neatness, when the subject required it; at other times his burin is broad and bold. His plates are very numerous, representing historical subjects, portraits, landscapes, &c., some of them from his own designs, many of which are much esteemed, particularly his portraits, which are executed in an admirable style. The following are considered his best prints:

PORTRAITS.

The Emperor Rodolphus II. on horseback, with a Battle in the back-ground; *after Ad. de Vries*.
 The Emperor Matthias. 1616.
 The Empress Anne, his consort. 1616.
 The Emperor Ferdinand II. on horseback; in two sheets. 1629.
 Burkhard de Berlihing, Privy Counsellor to Rodolphus II.
 Christopher Guarionius Fontanus, Physician to the same.

John George Goedelman, Jurisconsult.
 Joachim Huber, Aulic Counsellor.
 Jacob Chimarræus, Grand Almoner.
 Cardinal de Dietrichstein, Bishop of Olmutz. 1604.
 John Matthew Warentens, Aulic Counsellor. 1614.
 Adam, Baron de Trautmansdorf.
 Siegfried de Kolonitsch.
 Ferdinand de Kolonitsch.
 Torquato Tasso, *Poetarum Princeps*. 1617.
 Octavius Strada, Antiquary.
 Peter Breughel, Painter, of Brussels. 1606.
 Martin de Vos, Painter, of Antwerp.
 Sigismund Bathori, Prince of Transilvania. [Those of *Fontanus*, *Tasso*, the *Bishop of Olmutz*, and *Strada* the antiquary, are rare.]

VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

A set of twelve plates, representing Angels with the Instruments of the Passion.
 A set of fifty-two Views near Rome, entitled *Vestigi delle Antichità di Roma*.
 The Burning of Troy, an etching; *Æg. Sadeler, fecit, aqua forti*.
 Charity, represented by a female figure with three children.
 Narcissus admiring himself in a Fountain.
 Pan and Syrinx.
 St. Sebastian dying, with an Angel drawing out the Arrows from his side.
 St. Dominick receiving the Institution of his Order from St. Peter and St. Paul.
 The Scourging of Christ.
 The Crucifixion.
 The great Saloon at Prague; in two sheets.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant; *after Raffaele*.
 The Angel appearing to the Shepherds; *after Bassano*.
 The Murder of the Innocents; *after Tintoretto*.
 The Last Supper; *after the same*.
 St. Peter called to the Apostleship; *after F. Baroccio*.
 The Entombing of Christ; *after the same*.
 The Scourging of Christ; *after Giuseppe Cesare d'Arpino*.
 The Martyrdom of St. Sebastian; *after the younger Palma*.
 The Rich Man and Lazarus; *after the same*.
 Angelica and Medora; *after Carlo Cagliari*.
 Hercules and Omphale; *after B. Spranger*.
 The Marys at the Tomb of Christ; *after the same*.
 The Annunciation; *after Peter de Witt*, called *Candido*.
 The Virgin and infant Jesus; copied from *Albert Durer*.
 Christ bearing his Cross; *the same*.
 Judith with the Head of Holofernes; *after John van Achen*.
 The Nativity; *after the same*.
 The Virgin and infant Christ, with St. John; *after the same*.
 Several sets of Landscapes; *after Breughel, Paul Brill, Roelant Savery, P. Stevens, &c.*

Giles Sadeler died at Prague in 1629. [Zani designates Giles Sadeler as the *Phœnix* of the art of engraving. He expresses a doubt respecting his degree of relationship to John and Raphael, and supposes that he was rather the brother than the nephew of those engravers. His doubt is founded on the dedication by Crispin de Passe of the *Triumphus Martirum* engraved by him after the designs of Martin de Vos, in 1591, which runs thus: *Ægidius et Joannes fratres, et operis hujus Auctores humilime dedicant*. On another print is inscribed *G. Sadeler Monachij A. 1594*, without any mention of relationship. The inquirer must again be referred to Nagler for a fuller account of his prints, as they are too numerous to insert in this work.]

[SADELER, MARCUS, is supposed to have been the son of John Sadeler, and born at Munich; but there is great uncertainty respecting his paternity, and whether he was really an engraver as well as a publisher of prints. He resided many years at Venice, whither, it is said, he was taken by John

Sadeler, and it is certain that many of the prints by John, Raphael, and Giles were published by him; but only the second impressions have his address. Neither Basan, Lipowsky, nor Füssli mention any of his works; nor can it be averred with certainty that the series of prints of Christ's Passion, after *Albert Durer*, which Heller, in his account of that artist, ascribes to Marcus, are really by him. The series consists of fifteen prints, without signatures or dates (the latter would range from 1507 to 1513); but the second impressions have Marcus Sadeler's address. They may, however, be easily distinguished from the plates by Albert Durer, as they are all reversed. It is probable that being so closely connected with the artists of the same name, (whatever the degree of relationship,) he may have occasionally used the graver; and the ascription of the above prints to him by Heller, rendered it necessary to take notice of him.]

[SADELER, RAPHAEL, THE YOUNGER, was a pupil of his father, Raphael, and operated at Venice subsequent to the year 1596. He afterwards accompanied his father to Munich, and assisted in engraving the illustrations to Rader's "Bavaria Sancta et Pia," and also produced several other plates, which were much admired for their tasteful execution. Neither the year of his birth nor of his death has been satisfactorily ascertained. His works are so blended with those of his father that it is difficult to distinguish them; but the following are particularized:

The Annunciation; after *C. Schwarz*.

The Virgin and St. Anne caressing the infant Jesus; after the same.

The Holy Family, with his name and date 1613.

Venus endeavouring to dissuade Adonis from the Chace; after *Titian*.

Forest Scenery; after *J. Breughel*.]

[SADELER, TOBIAS, supposed to be the son of Giles, was also an engraver, but his works are very little known. He operated at Vienna about the year 1675. The following prints are by him:

Johann Christian Schulz, ambassador of Wurtemberg, dated 1675.

Three pictures of the Virgin in the church of St. Francis, at Bechin in Bohemia.

The picture of the Virgin in the Dominican church at Budweis in Bohemia.

The dancing Peasant and the young Bride; after *S. Beham's drawing*; signed *Tobias Sadeler*, sc. 1670. This is described as a finely engraved and brilliant piece.

The Vignettes to the first part of Priorate's History of Frederick III.

There were several other engravers and publishers of the same name and family, but their works are much mixed up with those of the preceding; nor are they of sufficient importance to entitle them to distinct notices. Those, however, who are curious in the matter, will find as much as is probably known, in Nagler's *Künstler-Lexicon*.]

SAENREDAM, JOHN, a Dutch designer and engraver, born at Leyden about the year 1570. According to Hnber, he was instructed in drawing and the use of the graver by Henry Goltzius and James de Gheyn. We have a great variety of prints by this artist, which are executed in a neat, clear style, and with considerable facility. His design is not very correct, and there is generally a want of effect in the management of the lights and shadows. Several of his plates are from his own compositions, which prove him to have possessed both genius and taste. He worked entirely with the graver, which he handled in a masterly manner. His best prints are the following :

PORTRAITS.

Carl van Mander; after *Goltzius*.

P. H. Hornamus, Poet and Physician; after *Van Mander*.

John Cesaree, Philosopher.

John de la Chambre, Writing-master.

SUBJECTS FROM HIS OWN DESIGNS.

Susanna and the Elders.

Hercules between Minerva and Venus.

Lycurgus giving Laws to the Lacedaemonians.

The Wise and the Foolish Virgins, in five plates. 1606.

[These are capital, and fine proofs are rare.]

An Allegorical Subject relative to the government of the Low Countries of the Infanta Isabella. The portrait of that Princess is seen under a tree on the right of the print. 1602.

The Prosperity of the United Provinces under the House of Orange; an emblematical subject. 1600.

A representation of a large Whale, which was thrown on the Coast of Holland. 1602; [rare.]

SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve in Paradise; after *H. Goltzius*.

Lot and his Daughters; after the same.

Judith with the Head of Holofernes; after the same.

Susanna and the Elders; after the same.

Ceres, Venus, and Bacchus united; after the same; [considered among his finest works.]

The Seven Planets, the Four Seasons, the Five Senses, the Four Ages, the Three Marriages at different times of life; all after the same.

The Bath of Diana; after the same.

A set of six plates of the History of Adam and Eve; after *Ab. Bloemaert*.

Four plates of the History of Elijah and Elisha; after the same.

Elijah and the Widow of Sarepta; after the same. 1604.

The Angel appearing to the Shepherds; after the same. 1599.

The Prodigal Son; after the same. 1618.

Vertumnus and Pomona; after the same. 1605.

Mars and Venus; after *P. Isaacc*.

Judith with the Head of Holofernes; after *Lucas van Leyden*.

David carrying in triumph the Head of Goliath; after the same.

The Nativity; after *C. van Mander*.

Paul and Barnabas; after the same.

Adam and Eve in Paradise; after *Corn. van Haerlem*.

St. John preaching in the Wilderness; after the same.

Angelica and Medora; after the same.

Vertumnus and Pomona; after the same.

The Grot of Plato; inscribed *Lux venit in mundum*, &c.; after the same.

The Death of Epaminondas; after *Polidoro da Caravaggio*.

Camillus breaking the Treaty of Peace between the Romans and the Gauls; after the same.

The History of Niobe and her Children; in eight sheets, forming a frieze; after the same. 1594.

The Entombing of Christ; after *M. Angelo Caravaggio*.

The Repast of our Saviour with Levi; after *P. Veronese*; [in three sheets, and the rarest of his banquetts.]

[According to the best accounts, John Saenredam was born in 1565, and died in 1607. Bartsch has described 123 prints by him, and four by contemporary engravers after his designs. See "Le Peintre Graveur," tom. iii.]

[SAENREDAM, PIETER, son of the preceding, was born at Assendelft about 1597. He was a scholar of Franz Pieter de Grebber, but adopted a different style from that of his master. He painted architecture, particularly the interiors of churches, in a very neat and correct manner. His pictures were highly esteemed in his own time, and are now extremely rare. A view of the Town-house of the city of Haerlem, painted by him, was enlivened with a great number of figures, representing the solemn entry of Prince Maurice. In the Museum at Amsterdam is a view of the interior of the great church at Haerlem, also enriched with figures; the latter, in both pictures, appear to be by his own

band. There are very few particulars respecting him recorded. It is said that he died in 1666. He signed his name *P. Saenredam*, which the editor has seen on two or more of his pictures, but some of his countrymen persist in writing it *Zaanredam*, or *Zaenredam*.]

[SAFTLEVEN. See ZACHTLEVEN.]

[SAGRESTANI, GIOVANNI CAMILLO, a Florentine painter and poet, born in 1660, studied painting in the school of Giusti, and also attended that of Carlo Cignani, whose manner he copied rather than emulated. One of his Holy Families is in the Madonna dei Ricci, the beauty of which has more of the ideal, and the colouring is more florid, than is usual with the contemporaries of this latter school. He died in 1731.]

SAHLER, C., an obscure engraver, whose name is affixed to the portrait of Adrian Stalbert, a painter. [It is difficult to say who this means. There was a German artist of this name, who lived in the 18th century. He was a goldsmith, and engraved in imitation of drawings. His names were *Otho Christien Sahler*. There was also a *Louis Sahler*, or *Sailar*, an engraver, who lived about the same time. He engraved William II. of Nassau, after *G. Honthorst*; Helena Forman, after *Rubens*; George, Prince of Wales, after *John Smart*; and the Virgin with the Infant, after *Domenichino*. The latter was a native of France, born in 1748.]

SAILLIAR, LOUIS. This artist, who was probably a native of France, resided some years in London, where he engraved some plates for Messrs. Boydell, among which are the following:

The Portrait of Helen Forman; after *Vandyck*.
The Prince of Orange; after *Honthorst*.
The Birth of Bacchus; after *Reynolds*.
The Toper; after *G. Douw*.

SAILMAKER, ISAAC, an English painter of marine subjects, who was appointed by Cromwell to take a view of the fleet before Mardyke. Mr. Strutt has erroneously stated "that the Honourable Mr. Walpole informs us, that he etched some plates; but the subjects are not specified." It is said in the Anecdotes, that "a print of the confederate fleet, under Sir George Rooke, engaging the French commanded by the Count de Toulouse, was engraved in 1714, from a design of Sailmaker," who lived to the age of 88, and died in 1721.

SAINT ANDRE. See RENARD.

SAINT AUBIN. See AUBIN.

SAINT NON. See NON.

SAINT MAURICE, P. DE. This amateur engraver was an officer in the French guards, who amused himself with the point. We have by him, among other prints, an old Man playing on the Flute, surrounded by [five] Children; after *Le Nain*.

SAITER, or SEITER, DANIEL. According to Pascoli, this painter was born at Vienna in 1649. He went to Italy when he was very young, and studied for some years at Venice, under Carlo Loth. From Venice he went to Rome, where he gave proof of his ability in an altar-piece, representing St. John preaching in the Wilderness, in S. Maria in Vallicella; and a fine picture of the Death of Lucretia, in the Palazzo Spada. He was invited to the court of Turin, where he resided several years, and painted some of his most esteemed works, among which the Cupola of the Spedal Maggiore is regarded as one of the best frescoes in that capital. In the royal collection there is a Pietà, which is worthy of the school of the Caracci. He died in 1705. [Other writers call him *Seuter*, and say that

he was born in 1642. It is also said that he painted portraits, and engraved.]

SAITER, SEITER, [or SEUTER,] JOHN GOTTFRIED, a German designer and engraver, born at Augsburg in 1718. He was instructed in design by J. E. Ridinger, and learned engraving from G. M. Preissler. He afterwards resided some years in Italy, and, on his return to his native country, he engraved several plates, of which the following are the most worthy of notice:

The Portrait of John Kupetzky, Painter.

George Philip Rugendas, Painter of battles.

Abraham sending away Hagar; after *Celesti*.

The Holy Family; after *Andrea del Sarto*.

Christ with Martha and Mary; after *L. da Vinci*.


The Adulteress before Christ; after *Procaccini*.

The Marriage of Cana; after *P. Veronese*.

The Flight into Egypt; after *Albano*.

[He died in the hospital at Augsburg in 1800. Nagler has given a list of 53 prints by him.]

SALAERT, [or SALLAERTS,] ANTHONY. This painter was born at Brussels about the year 1570. It is not known by whom he was instructed, but he was a reputable painter of history. There were several of his pictures in the churches at Brussels, which are particularly noticed by Descamps in his *Voyage Pittoresque de la Flandres*, one of which possessed sufficient merit to render it an object of plunder to the French, and it is now in the gallery of the Louvre. It represents a Procession of the confraternity of Archers. Papillon mentions this artist as an engraver on wood, and says he executed several cuts in a bold, free style, among which are the heads of the Four Evangelists. He usually

marked his prints with the cipher . [Brulliot denies that he engraved on wood; but there are the Four Evangelists, and an Ecce Homo, prints from wood, with his mark. Why Brulliot should attribute them to *Christopher Jegher* it is difficult to discover. The picture of the Procession of the confraternity of Archers is not now in the Louvre; there is one of the same subject in the gallery at Turin. He died in 1632.]

[SALAINO. See SOLARI.]

[SALAMANCA, ANTONIO, a very celebrated publisher of, and dealer in, prints, whose name is familiar to all collectors of the works of the old masters, flourished about the middle of the 16th century. His name is placed here as the supposed engraver of a Pietà of Michael Angelo, on which is inscribed *Antonius Salamanca Quod Potuit Imitatus Exculpit*. 1.5.4.7. This is the only inscription by which it may be believed that he practised engraving, except as a restorer of plates by the older masters, which he published. Two more have been ascribed to him: a portrait of Baccio Bandinelli, 1545, and the Creation of Animals, after *Raphael*, 1548. All the other prints with his name have *excudebat*, or *excudit*, or *A. S. i. e. Antonius Scudebat*, instead of *Excudebat*. The lovers of the fine arts are under infinite obligations to Antonio Salamanca, Laferri, and the three Rossis of Rome, for the preservation of older works, and for the many engravings each of them had executed, at his own expense, of objects that might otherwise have been lost to posterity.]

SALERNO, ANDREA DA. See SABBATINI.

SALIMBENI, ARCANGIOLO. This painter was a native of Siena, and flourished about the year 1560. Baldinucci ranks him among the disciples of Frederigo Zuccaro, although his style exhibits

principles entirely opposite to those of that master. According to Della Valle, he attached himself rather to the precision and formality which distinguished the works of Pietro Perugino. Such is his picture of the Crucifixion, in the parochial church of Lussignano. His St. Peter Martyr, at the Domenicani, at Siena, is of a more modern character in the design, free from the heaviness and mannered style which too frequently characterize the works of Federigo Zuccaro.

[There are some curious errors of dates and circumstances in the accounts of Arcangiolo Salimbeni, his son Ventura, and Francesco Vanni. Zani says Arcangiolo was born in 1536, and died in 1583; Lanzi quotes a picture which has his name and the date 1579; but his widow married again, and bore Francesco Vanni in 1565. This will clear up what is said in the next article, that Ventura was *very young when his father died*: had the date 1583 been correct, he would have been *twenty-six*, which is not so very young. If we suppose that there is a typographical error, and that the date should be 1563, it is so far clear; but what becomes of the date on the picture? Lanzi at once pronounces it false. Turn to the account of F. Vanni, and there it is stated that he became the pupil of Arcangiolo Salimbeni, who had married his mother! The question arises, did Arcangiolo marry the widow of Vanni, or Vanni marry the widow of Arcangiolo? As F. Vanni is called the half-brother of Ventura, (Zani says "*era fratello uterino del Cav. Francesco Vanni*,") it is some proof that Arcangiolo died before 1565.]

SALIMBENI, CAVALIERE VENTURA, was the son of Arcangiolo Salimbeni, born at Siena in 1557. After being instructed in the incipient rudiments of design by his father, who died when he was very young, he travelled through Lombardy, and studied some time at Parma and Modena the works of Coreggio and Parmigiano. He arrived at Rome in the pontificate of Sixtus V., by whom he was employed in the library of the Vatican, and in the palace of St. John of Lateran. Baglione enumerates several of his works in the churches and public edifices at Rome, of which the most worthy of notice are his pictures of the Baptism of Christ, and Abraham and the Angels, in the church del Gesu; the Circumcision, in S. Simeone de Lancelotti; and the Annunciation, in S. Maria Maggiore. He afterwards visited Florence, where, in competition with Bernardino Barbatelli, called Il Poccetti, he painted, in the cloister de Servi, several pictures of the life of the Virgin. His Marriage of the Virgin, in the cathedral at Foligno; his S. Gregorio, in the church of St. Peter, at Perugia, are further proofs of the eminence of his talents.

Ventura Salimbeni possessed a ready and fertile invention; his design is graceful and elegant, frequently resembling that of Frederigo Baroccio; and his colouring is delicate and harmonious. He sometimes painted in conjunction with his half-brother Francesco Vanni, by whose principles he is said to have profited, though considerably younger than himself. As he lived in habits of intimacy with Agostino Tassi, that artist frequently painted the landscapes in the back-grounds of his pictures. He died at Siena in 1613. We have several masterly etchings by this artist, from his own designs, among which are the following:

The Marriage of the Virgin.
The Salutation.

St. Agnes.

The Baptism of Christ by St. John.

[Ventura Salimbeni was also called *Bevilacqua*, after his patron, Cardinal Bonifazio Bevilacqua of Ferrara. Some place his birth two years earlier than the text, but the better authority is in favour of 1557. Bartsch is persuaded that he etched only *seven* plates; in addition to those above named he describes, S. S. Anne and Joachim, The Destination of the Holy Virgin, The Virgin with the infant Jesus.]

[SALINCORNO, MIRABELLO, called also CAVALLORI, flourished in 1565. He was a scholar of Ridolfo Ghirlandajo, and was one of the artists who assisted in painting the grand Catafalco for the obsequies of Michael Angelo. It is, however, said that he devoted himself to pictures of the cabinet size; and one, an Annunciation, with his name and the date 1565, was in the Baldovinetti family. It is uncertain when he died, but Zani says he operated in 1578.]

SALINI, CAVALIERE TOMMASO. This painter was born at Rome in 1575. He was the son of a Florentine sculptor, who placed him under the tuition of Baccio Pintelli, an artist of little note, and without the advantage of superior instruction he became a respectable painter of history. Baglione mentions several pictures by him in the public edifices at Rome; among others, an altar-piece in the church of S. Agnese, representing the Martyrdom of that Saint; and in S. Agostino, a picture of S. Tommaso da Villanova giving Alms to the Poor. He also painted flowers and fruit with considerable success. He died at Rome in 1625. [Lanzi says he was born about 1570; Zani says he was born in 1581, and died in 1631.]

SALIS, CARLO, was born at Verona in 1680, and first studied at Bologna under Giuseppe delle Sole, but he afterwards became a disciple of Antonio Balestra, at Venice, whose style he imitated with success. There are several pictures by this master in the churches in the Venetian states; one of the most esteemed is an altar-piece at Bergamo, representing S. Vincenzo healing the Sick. He died in 1763.

[SALLIETH, MATHIAS DE, was born at Prague in 1749, and was taught engraving by J. E. Mansfeld of Vienna, and afterwards went to Paris and worked under J. Ph. Le Bas; several prints by him of that period are in Choiseul-Gouffier's *Voyage pittoresque de la Grèce, Voyage pittoresque en France*, and Le Brun's Gallery. Subsequently he resided in Holland, and employed himself in engraving marine subjects after his own designs, and of pictures by Dutch masters. Among the best are, the Battle of Nieuport, and three others, *after D. Langendyck*, in which the Dutch fleet had the advantage of the English; two *after Kobell*, one *after A. Storck*, one *after Vander Capelle*, and some from his own designs. Nagler has attributed four to him, *after W. Vande Velde*, but they are by Canot, and were published by Boydell. The time of his death is uncertain.]

SALM, A. VAN, an obscure Dutch painter of marines and views in Holland, in black and white, in imitation of pen-drawings. They are neatly finished, but have little more effect than a print. [He lived about the middle of the 17th century. The elder Vander Velde designed many marine subjects in a similar manner; merely black and white.]

SALMEGGIA, ENEA, called IL TALPINO. This

painter was born at Bergamo about the year 1556. He received his first instruction in the art at Cremona, in the school of the Campi; he afterwards became a scholar of Procaccini, at Milan, and passed fourteen years at Rome, where he particularly applied himself to the study of the works of Raffaële. Orlandi ranks him amongst the most successful followers of the style of that distinguished painter, and asserts, that his picture of S. Vitore, at the Olivetani, at Milan, has been mistaken for a work of Raffaële; and Lanzi observes, that whoever has seen that estimable performance, will not refuse Salmeggia an honourable rank among his imitators. The purity of his contours, though occasionally approaching to the minute, the beautiful expression of his heads, the delicacy of his pencil, the graceful attitudes of his figures, indicate his attachment to his illustrious model; though he will be allowed to be greatly inferior in the grandeur and elevation of his ideas, in his acquaintance with the antique, and in the felicity of his compositions. Of his numerous works at Bergamo, we have a detailed account in the *Vite de Pittori Bergamaschi*, by Conte Tassi, of which the most esteemed are, the Adoration of the Magi, in S. Maria Maggiore; the great altar-piece in the church of S. Grata; representing the Virgin and Child in the clouds, with a choir of angels, and below, S. Benedetto, S. Grata, and other saints; the Martyrdom of Agata, at the Teatini; and the taking down from the Cross, in S. Leonardo. At Milan, in the church of La Passione, are two of his finest works, representing Christ's Sermon on the Mount, and the Flagellation. This estimable artist died at Bergamo in 1626, aged about 70. [It may be suspected that there is error both in the date of his birth and death. Lanzi says he died *old* in 1626, but Zani places his decease in 1610; he, however, quotes a picture of that date. Dr. Kügler says he deserves notice from his peculiarly simple dignity, and beautiful reminiscences of Correggio and Lionardo da Vinci. Several of his pictures are in the Milan Gallery.]


[SALMEGGIA, FRANCESCO and CLARA, a son and daughter of Enea, who, to a certain extent, imitated their father's manner, but by no means equalled him. As their works are dated 1624 and 1628, this notice is introduced as a caution.]

SALMERON, CRISTOBAL GARCIA, a Spanish painter, born at Cuenca in 1603. He was a disciple of Pedro Orrente, and proved a reputable painter of history and animals. One of his most esteemed works is a picture of the Nativity, in the church of St. Francis, at Cuenca. He was employed by Philip IV. to paint a bull-fight, in honour of the birthday of Charles II. of Spain. He died in 1666.

[SALMERON, FRANCISCO, brother of Cristobal, was born at Cuenca in 1608, and was also a pupil of Pedro Orrente. His desire was to distinguish himself as a great colourist, for which purpose, it is said, he analyzed the works of Titian, P. Veronese, Tintoretto, and the Bassans, and formed for himself a style of colouring so brilliant, that no other palette was ever equal to it; it was in effect dazzling. Being thus devoted to colour alone, he had no time for the other essentials of the art, and consequently his pictures exhibit great defects. One unfinished work by him is quoted as a specimen of what he might have produced had he lived longer, and studied drawing and composition; but he was devoured by the fire of genius, says his biographer, and died at the early age of 24. It is, however, said that he left some large pictures; but his reputation rests on

those of the cabinet size, which by their brilliancy overpower all those that have the misfortune to be placed near them. It does not appear that his subjects were of a religious kind, but rather of gay assemblies; the one above referred to being an *Arboleda*, composed of a warrior holding his horse, and five other persons, under a tuft of trees.]

[SALOMON, JEAN, called by Italian writers *Giovanni Gallo*, *Johannes Gallus*, *l'Infante Gallo*, and by other appellations indicative of his country, and of his being the son of the engraver known as *the little Bernard*, whose real name was *Bernard Salomon*, though he has been generally designated Salomon Bernard. [See the article in this Dictionary.] Some confusion seems to have taken place in consequence of Jean practising the art in the same manner as his father, and perhaps in conjunction with him, on little subjects for book embellishments. This accounts for Brulliot supposing that *Bernard Salomon* operated so late as 1598. Zani, who was very inquisitive in such matters, says that the *elder Salomon* operated from 1547 to 1580, and the *younger* from 1550 to 1590. He denies that *Bernard* ever engraved in wood, but he calls *Jean*, or the *Infant Gallo*, the prince of the little masters in wood, or the *Callot* of the engravers in wood. It was said by Viroy that he was called the *Infant Gallo* because he stammered; but says Zani, "Io dirò che si può giustamente chiamare il Principe de' piccoli maestri in legno, o il Callot degli incisori in legno." Brulliot, who does not even allude to the younger Salomon, gives two specimens of initials (see Dictionnaire des Monogrammes, partie seconde, N^{os}. 936 and 2464^a.) which had been communicated to him as signifying *Bernard Gallo*, but he adds, "On doit trouver ces lettres sur des gravures en bois, mais nous n'avons pas encore eu occasion de les voir." The first of these marks might as readily be taken for S. B. as for G. B., but it would prove nothing as regards these engravers, as it is not found on any engraving in wood. The matter after all is but of little importance to the general, and the particular *Virtuosi*, having got the hint, will best know how to unravel the intricacy which involves the works of the two masters, or dissipate the obscurity by which they have, till recently, been only considered as one.]

SALMINCIO, ANDREA. This artist was a native of Bologna, and a scholar of Giovanni Luigi Valesio. He engraved several prints, both on wood and on copper, which he marked with a cipher composed of an A. and S. joined . [He was a bookseller at Bologna; the prints he engraved show very little talent.]

SALTARELLO, LUCA. This painter was born at Genoa in 1610, and was a disciple of Domenico Fiasella. At an early age he gave proofs of extraordinary ability, and on leaving the school of that master painted an altar-piece for the church of S. Stefano, representing S. Benedetto resuscitating a dead person, which Lanzi describes as a picture full of expression, and of a sober and harmonious colouring, developing powers which promised to reach an exalted rank in the art, if he had been permitted a longer career. He went to Rome, in search of improvement, where he fell a victim to his unremitting assiduity in the flower of his age.

SALTZBURGER, P., a German engraver on wood, who flourished about the year 1580. He may be placed among what are called the little masters; most of his cuts are from the designs of Jost Amman.

They are usually marked with the cipher **S**, and in a few instances with the P. and S. separate. SALVATOR, ROSA. See ROSA.

SALVI, GIOVANNI BATISTA, called IL SASSOFERRATO. According to Lanzi, this painter was born at the castle of Sassoferrato, near Urbino, in 1605. He was the son of Tarquinio Salvi, a painter of little celebrity, who instructed him in the rudiments of design, and when he was very young he was sent to Rome, where he passed some years. He afterwards visited Naples, where he is supposed to have studied under Domenichino, during his residence in that city. Sassoferrato did not confine his studies to the works of any particular master, but occasionally imitated the style of Guido, Albano, Barocci, and even Raffaele. His pictures generally represent the Virgin and infant Christ, and he seldom ventured on more complicate subjects. His most considerable work is a small altar-piece in the church of S. Sabina, at Rome, representing the Virgin and Child, with St. Catherine and St. Dominic. He died at Rome in 1685.

[Lanzi remarks that memoirs of this painter have been long a *desideratum*; without being liable to the charge of great incredulity, it may be said that they are still so. Many of the pictures attributed to Sassoferrato must have been painted long before Giovanni Batista, according to the date above given, could have been in practice. A picture by his father, Tarquinio, has the name and date 1573; and as it is a large composition painted for the church of the Eremitani, he may be supposed to have been an artist of some standing at the time. This date is thirty-two years anterior to the birth of Giovanbatista; it is not therefore very presumptuous to suppose that the son of Tarquinio (who was also called Sassoferrato) was born before 1605. Several writers have stated that he lived in the 16th century. It is said that he studied in his native place under his father, then in Rome, and afterwards in Naples, but it is not known precisely under what masters, except that in his Manuscript Memoirs we read of one Domenico; this is concluded to mean Domenichino, who was employed at Naples at the time G. B. Salvi was there, and his manner of painting shows that he adopted the style of that master, though not exclusively. In which of the works of Sassoferrato is this similarity of style to be found? Were there two artists of the name who followed different courses, but whose history has been blended? Lanzi's description of the style and manner of the artist with whose works the public are best acquainted is so correct that no apology is necessary for introducing it. I have seen, he says, in the possession of his heirs many copies from the first masters, which he executed for his own pleasure. I observed several of Albano, Guido, Barocci, Raphael, reduced to a small size, and painted, as one may say, all in one breath. There are also some landscapes of his composition, and a vast number of sacred portraits; several of St. John the Baptist, but more than all of the Madonna. Though not possessing the ideal beauty of the Greeks, he has yet a style of countenance peculiarly appropriate to the Virgin, in which an air of humility predominates, and the simplicity of the dress, and the attire of the head, corresponds with the expression of the features, without at the same time lessening the dignity of her character. He painted with a flowing pencil, was varied in his colouring, had a fine relief and chiaro-scuro; but in

his local tints was somewhat hard. He delighted most in designing heads with a part of the bust, which frequently occur in collections; his portraits are very often of the size of life, and of that size, or larger, is a Madonna, by him, with the infant Christ, in the Casali palace at Rome. But these characteristics do not altogether agree with the works of an artist, named Sassoferrato from the place of his birth, who was born in 1504, and was a scholar of Francesco Penni. As he died in 1590, he could not have imitated the works of Guido, Albano, and Carlo Dolci, the first of whom was born in 1575, the second in 1578, and the last in 1616. Probably the elder Sassoferrato was the painter of the imitations of Raphael, and the "peculiar Madonnas," executed in a dry manner, which marks them as of an earlier period than that in which Gianbattista lived, and the latter afterwards adopted and improved the style by imitating the richer colouring of Guido, Albano, and Carlo Dolci. About thirty years back the editor received fourteen pictures of the cabinet size from Rome, attributed to Sassoferrato; the greater part of these were imitations of Raphael, and of masters contemporary with him, with some small heads of Madonnas, all painted in a dry manner, without the slightest resemblance to the subjects or pencilling of Guido, Albano, or Carlo Dolci. The superior style of Giovanni Battista, it may be supposed, has obscured the reputation of the other, and *Sassoferrato*, without a distinguishing prenom, has been applied to all imitations that have the peculiarity of manner that pervades the works of both. To conclude this note as it began, memoirs of these Salvii, Salvianis, or Sassoferratos, are still *desiderata*.]

SALVIATI, FRANCESCO ROSSI, called IL, [also CECCHINO DEI SALVIATI.] The family name of this artist was Rossi, but he acquired the appellation of Il Salviati, from the favour and protection he experienced from the Cardinal of that name. He was the son of Michel Angiolo Rossi, born at Florence in 1510, and was a fellow student with Giorgio Vasari, first under Andrea del Sarto, and afterwards under Baccio Bandinelli. The two young friends pursued their studies at Rome with the same intimacy, and adopted similar principles. The genius of Salviati, however, directed him to a more correct design, and to a grander and more animated style, than that of his companion; and Vasari himself celebrated him as the ablest artist who was at that time at Rome. In the church of La Pace he painted the Annunciation, and Christ appearing to St. Peter, by which he gained considerable reputation; and he soon afterwards embellished the vault of the chapel of his patron with a series of frescoes, representing the life of St. John the Baptist. He was employed by the Prince Farnese to execute the cartoons for the tapestry for his palace, in which he represented the history of Alexander. In conjunction with Vasari he ornamented the apartments of the Cancellaria with several fresco works. From Rome he went to Venice, where he painted several pictures for the public edifices and private collections, particularly the history of Psyche, in a saloon of the Palazzo Grimaldi, which Vasari, with a marked partiality for his countryman and co-disciple, styles, *La piu bell' opera di pittura che sia in tutta Venezia*. On leaving Venice he travelled through Lombardy, and made some stay at Mantua, where he was particularly struck with the works of Giulio Romano. He afterwards visited Florence, and was employed by the Grand Duke to ornament

one of the saloons of the Palazzo Vecchio, where he represented the victory and triumph of Furius Camillus, composed and painted with surprising genius and spirit; and the accuracy with which he has delineated the arms, habiliments, and costume of ancient Rome, is worthy of the most learned antiquary.

The restless and unsettled disposition of Salviati did not permit him to reside long in a place, and he readily complied with the invitation of the Cardinal de Lorraine to accompany him to France, where Francis I. had engaged some of the ablest artists of Italy in the decoration of the Chateau of Fontainebleau. He was received with distinction, and was treated with great kindness by Primaticcio, the superintendent of the works; but the jealousy and turbulence of his nature returned these good offices with ingratitude and malevolence. During his stay in France, he painted a fine picture for the church of the Celestines, at Paris, representing the taking down from the Cross. Dissatisfied with his situation in France, he returned to Rome, where he fell into new difficulties and disputes with Daniele di Volterra and Pietro Ligorio. The continual agitation of his mind brought on a fever, of which he died, in 1563.

Il Salviati possessed a rich and fertile invention; his compositions are original and abundant, and he embellished his works with magnificent architecture. He was one of the few who have been able to combine celerity of pencil with a strict correctness of design, for which he was distinguished, though occasionally bordering on the gigantic. Although he is more esteemed as a designer than a colourist, his carnations are delicate and tender, his conceptions are graceful, and the folding of his drapery is broad and simple, without concealing the beauty of his forms. The possession of these powers was poisoned by a rancorous and malignant disposition, which prompted him to vilify the works of others, and to extol his own; and by the injustice and impolicy of such conduct, he frequently found preferred to him rivals, whose talents were unworthy of his competition. [Salviati was unwise; but those who preferred inferior artists to him were unjust. It is the talent and not the man that should be considered in works of art. Partiality in the employment of painters on public works, unless for decided merit, is a fraud on posterity; of which, indeed, there is too much practised even in the present day.]

SALVIATI, GIUSEPPE. See PORTA.

SALWAY, N., an English engraver in mezzotint, who flourished about the year 1760. We have by him some portraits, which are not without merit.

SALY, JAMES FRANCIS, a French sculptor, born at Valenciennes in 1720. He resided some time at the court of Denmark, where he executed an equestrian statue of King Frederick V., of which there is a print by J. M. Preissler. He is mentioned here as the engraver of thirty plates of vases, and of four designs for monuments. They are etched with spirit. [He was born in 1717, and died in 1776. Some writers have divided him into two. He executed several other statues in bronze, but an account of them does not belong to this work.]

[SAM, ENGEL, or ANGELO, born at Rotterdam in 1699, was a good portrait painter, but excelled in the execution of familiar subjects. He imitated the manner of the Chevalier Vander Werf, and, it is said, painted a Flight into Egypt so perfectly re-

sembling the works of that master, that even acknowledged connoisseurs were deceived by it. It would be gratifying to know where this picture is to be found, as the only one of the subject, painted by Vander Werf, is in the gallery at the Hague. Whoever has another may suspect its originality, if the above statement be true. It is also said that he imitated Metsu; this may be more readily believed; for the free penciling and colouring of this more estimable master (not to say his greater artistic knowledge) are more easy of imitation, and less likely to be at once discovered, than the laboured ivory polish of Vander Werf. There are many pictures that pass with the ignorant as the work of Metsu that possibly are by Sam. He died in 1769.]

SAMBIN, HUGUES, was an eminent architect, who resided at Dijon about the year 1522. He designed and engraved a set of pilasters, and other architectural subjects, which were executed with neatness and precision.

SAMACCHINI, ORAZIO. This eminent painter was born at Bologna in 1532, and, according to Malvasia, was instructed in the art by Pellegrino Tibaldi. He afterwards studied the works of Coreggio, and was employed to paint in fresco the great chapel in the cathedral, contiguous to the famous cupola by that distinguished master. He went to Rome in the pontificate of Pius IV., by whom he was employed, in conjunction with Marco da Siena, and others, in the decorations of the Sala Regia. It does not appear that he either approved or adopted the principles of the Roman school. The graces of Coreggio and Parmigiano had made an impression on his mind, which even the grandeur and majesty of Raffaele could not obliterate, and he returned to Bologna confirmed in his adherence to the style of Lombardy. He embellished the churches and palaces of his native city with some of their most attractive ornaments, among which are, his celebrated picture of the Coronation of the Virgin, in the church of SS. Naborre e Felice, so much applauded by the Caracci; his Presentation in the Temple, in S. Giacomo Maggiore, an admirable production, in which we are equally charmed with the elegance of the composition and the captivating expression of the Virgin and principal figures. It was considered by Agostino Caracci, by whom we have a fine print of it, as one of the most perfect pictures at Bologna. Little inferior to these are his altar-piece of the Last Supper, at the Certosa; the Crucifixion, in La Trinita; and his Fall of Icarus, in the Palazzo Lambertini.

Although the powers of Samacchini appear to such advantage in the tender and pathetic, he was not unequal to the more arduous encounter of the grand and terrific. According to Lanzi, the strength and energy of his faculties are most apparent in the vault of the church of S. Abondio, at Cremona. The figures of the prophets are dignified and commanding, and he has vanquished the difficulties of the *di Sotto in Su*, under very embarrassing local circumstances, in a very masterly style. He died in 1577. [Zani says in 1573.]

[SAN ANTONIO, FRAY BARTOLOMÉ DE, was born at Cienpozelos in 1708. At the age of fifteen he took the habit of the order of the Trinitarios descalzos, and after studying philosophy and theology went to Rome to study painting, of which he had acquired the elements at Madrid. He remained in Italy six years, and in 1740 returned to his convent at Madrid, which he enriched with an immense number of his productions. About this time the

Academy of S. Fernando was established, for which he painted an allegorical picture representing Ferdinand VI. near the Catholic Religion, seated on a throne in the midst of the four quarters of the globe, and for which he was received as a member of that body. He died in 1782. Among the works which he painted for his convent are S. Juan de Mata receiving a purse from the hands of the Virgin to redeem captives; a Nun murdered by the Saracens; two frescoes, one representing the Arts and Sciences, and the other the Four Evangelists and the Four Doctors of the Church; also for the library, a superb picture in oil of Two Patriarchs of the order adoring the Trinity; and another, of the Virgin and Jesus, with angels above. For the church of the Trinitarios at Madrid he painted eleven pictures; among these were the grand altar-piece representing the Incarnation; Jesus asleep embracing the Cross; and others, relating to the infancy of Christ and the life of the Virgin. There were also pictures of St. Bernard and of St. Firmin; and one of a dead Christ, considered so beautiful as to be exposed alone during holy-week; and several portraits of bishops and priors of the order.]

[SANCHEZ, ALONSO, one of three artists employed to paint the beautiful frescoes at the university de Alcalá de Henares, by command of Cardinal Cisneros, the founder. He was also employed, with five others, in the embellishment of the cloister of the cathedral at Toledo, for which he was paid in 1498. In 1508 he was again employed in the same cathedral with Diego Lopez and Luis de Medina. This was a work of considerable importance, for which the artists were paid 71,150 maravedis.]

[SANCHEZ, CLEMENTE, a painter of considerable merit, both as a designer and colourist, resided at Valladolid in 1620. He painted for the Dominicans de Aranda de Duero several pictures of the Marriage and Visitation of the Virgin, the Virgin of the Rosary, a Magdalene, and a small oratory representing Jesus and Mary, S. John the Baptist, St. James, and other figures. No other particulars of him are recorded.]

[SANCHEZ-COELLO, ALONSO. This very eminent painter is said by Palomino to have been a native of Portugal, but Cean Bermudez asserts that he was born at Benifayrò, in Valencia, in the early part of the 16th century (1515). It is probable that his mother was a Portuguese, and that he took the name Coello from her. Nothing of his early history is accurately known; but, whoever was the director of his studies, it is evident that the works of Titian were his models. In 1541 he resided at Madrid, where he formed an intimacy with Antonio More, whom he accompanied to Lisbon, when the latter was sent by Charles V. to paint the portraits of the royal family. Sanchez entered into the service of Don John, who had married Joanna, the daughter of Charles and sister of Philip II.; and as he made a considerable stay at Lisbon it was, perhaps, an additional reason for supposing him to be a Portuguese. At the death of Don John his widow recommended Sanchez to her brother Philip, who at once received him as his painter in ordinary, Antonio More having quitted Madrid somewhat precipitately, in consequence of an indiscreet familiarity with his royal master; some say for daubing his cheek with carmine; others, for rapping his knuckles with the mahl-stick. Pacheco says the king appointed a residence for Sanchez in one of the houses adjoining the palace, and communicating with it by a private entrance, of which his Majesty

kept the key. By this way the king, without notice, unattended, and *en dishabille*, would ascend to the room where the painter was occupied, nor would he suffer him to rise, or cease from his work, but leaning familiarly on the back of his chair would observe his mode of operation. He painted many portraits of Philip; some in complete armour, on foot and on horseback; some in his sporting and travelling dresses; in fact, in every variety of costume. He painted also the portraits of all the royal family, consisting of seventeen persons, who were accustomed, like the king, to enter the house without previous notice, and amuse themselves at all times with the artist's wife and children. In addition to these illustrious personages he painted the portraits of Popes Gregory XIII. and Sixtus V.; the Dukes of Florence and Savoy; Cardinal Farnese, brother of the Duke of Parma; and many of the grandees of Spain. He was honoured with the friendship of Don John of Austria, Don Carlos, Cardinal Granville, the Archbishops of Toledo and Seville, and others of high rank. With such patronage he became rich, and, it is said, he lived according to his fortune. In 1570 he painted, in conjunction with his disciple, Diego de Urbina, the triumphal arch erected at Madrid for the entry of Anne of Austria, the wife of Philip II. In 1573 he entered into an engagement to decorate with suitable subjects the principal altar of the church del Espinar, executed by the celebrated Francisco Giralte, and for which he painted what may be termed a drop-scene, to serve as a screen during the two last weeks in Lent. These works occupied him for four years, and at their completion caused an extraordinary sensation. For several years after he continued to paint portraits of the royal family, their illustrious connexions, and noblemen of the court, to be placed in the palace of the Pardo. Notwithstanding his advanced age Philip employed him in 1582 in further decorating the Escorial. For this monastery he painted his celebrated pictures of St. Paul, the first hermit, with St. Anthony; St. Stephen with St. Lawrence; St. Vincent with St. George; St. Katharine with St. Ines; and St. Justus and Pastor, in which he introduced a beautiful view of Alcalá de Henares, and the adjacent scenery. About this time he painted the portrait of his friend, Father Siguenza, which is considered a *chef d'œuvre*, and has been finely engraved by Ferdinand Selma; and in 1582 that of Ignatius Loyola, from casts taken twenty-nine years previously, and from instructions by Father Ribadeneyra. It is said to have been a surprising likeness, but whether it exists is not known. Such was the esteem in which he was held by Philip, that whenever that monarch was on an expedition, or a journey, and had occasion to send his commands, he addressed his letters *Al muy amado hijo Alonso Sanchez Coello* (To my beloved son Alonso Sanchez Coello); and he was accustomed to call him the *Portuguese Titian*. Indeed it is acknowledged that the great Venetian could have added little more than roundness, and perhaps a softer outline, to the portraits by Sanchez Coello. This eminent painter died at Madrid in 1590, possessed of property to the amount of 55,000 ducats, part of which he left for the endowment of an hospital. Unfortunately a great number of his portraits have been destroyed by the successive fires at the palaces of the Pardo and the Alcázar at Madrid; the pictures that remain are confined to the monastery of the Escorial. Madrid can boast, it is said, of only one picture by him, a St. Sebastian in the

chapel of the convent of St. Jerome, painted in the grand style of the 16th century. See COELLO.]

[SANCHEZ-COTAN, FRAY JUAN, an eminent Spanish painter of Madonnas, flowers, and still-life, was born at Alcázar de San Juan in 1561; he was the son of Bartolomé Sanchez-Cotan, and Ana de Quinoes. He studied at Toledo under Blas de Prado, whose style he imitated, and under him made great progress in the art. The subjects then in vogue were what in Spain are called *bodegones*, consisting of fruit, fish, game, and vegetables of all sorts profusely collected in the larder, like those of Snyders, De Vos, Van Utrecht, and others of the Dutch and Flemish masters. These pictures, however neglected at the present time, are works of great merit, and perhaps exhibit more technical skill than subjects that hold a higher rank. It is probable that he occupied himself with these compositions for a considerable time, as there are some with his signature, and the date 1602. It appears that he was of devout habits, and of a pious disposition, as in 1604 he became a professor of the Chartreuse of Paular, which, says Bermudez, increased both his piety and his skill in painting. Here he painted several sacred subjects representing Christ's Passion, the sorrows of the Virgin, and particularly Madonnas crowned with chaplets of flowers, of exceeding beauty; all these he devoted to the decoration of his convent, or bestowed on his brethren for their private oratories. From Paular Sanchez-Cotan was removed in 1612 to the royal Chartreuse at Granada, for which he painted the principal historical pictures in that monastery. Among these were subjects from the Passion of Christ, circumstances related of the life of St. Bruno, and details of persecutions suffered by the Spanish brethren of the order in England. It is related by Palomino that he painted a Crucifixion for the Refectory of the convent, so deceptive in its appearance, that birds attempted to perch on the cross; and Cean Bermudez confesses that he, at first sight, mistook it for a piece of sculpture. His principal public works were at the Carthusian monasteries of Paular and Granada; at the Agustinos Calzados at the latter city; and at the Merced Calzada at Seville. This amiable man and excellent artist died at Granada in 1627, and was reckoned one of the most venerable monks, and also one of the best painters of Spain. Whether his brethren, the monks, or Palomino, the biographer, supposed that as his pictures were so beautiful, he must have had heavenly assistance, it is not necessary to inquire; but the one party kept the tradition, and the other recorded, that during the time he was painting the picture of St. Ildefonso receiving the miraculous Chasuble from the Virgin, she descended from heaven and honoured the painter with a sitting. Tibian, Sanchez-Coello, Velasquez, Lawrence, and all other painters of terrestrial royalty must hide their diminished heads. Yet, it is added, the works of Sanchez-Cotan had a particular analogy with his character and his virtues, and breathed decorum and devotion. His colouring was soft and harmonious, his design pure, and the attitudes of his figures manifested the tranquillity of his soul. Vincentio Carducho made a journey from Madrid to Granada to behold his works, and distinguished the painter among the monks of his order, by the serenity of his countenance being in accordance with the style of his pictures; nor did he disdain to avail himself afterwards of what he saw, to enrich some of his own pictures of similar subjects.]

SANDBY, PAUL. This admired artist was born at Nottingham in 1732. He came to London when he was fourteen years of age, and having shown an early inclination for the art, he got introduced into the drawing-room at the Tower. He had studied there about two years, when the late Duke of Cumberland, wishing to have a survey made of the north and west parts of the Highlands of Scotland, young Sandby was engaged as draughtsman, under the inspection of Mr. David Watson. In company with that gentleman he travelled through that most romantic country, and, though the leading object of his tour was the drawing of plans, in his leisure hours he made many sketches from the stupendous and terrific scenery with which it abounds. From these designs, the first offspring of his genius, he made a number of small etchings, which, on his return to London, were published by Messrs. Ryland and Bryce. Soon after his return from his northern tour, about the year 1752, he passed some time with his brother at Windsor, and during his residence there made a great number of drawings of the most beautiful views of Windsor and Eton, to which he gave so charming an effect, that they were immediately purchased by Sir Joseph Banks, by whom he was very liberally remunerated. He soon after was invited to accompany that gentleman in a tour through North and South Wales, and was employed by Sir Watkin Williams Wynne to design the most picturesque scenery in that interesting country. These he afterwards engraved in a new style, in imitation of drawings in bistre and Indian ink, called aquatinta, which he carried to a degree of perfection unknown before.

At the foundation of the Royal Academy, in 1768, Mr. Sandby was elected one of the original members; and in the same year was appointed chief drawing-master to the Royal Military Academy at Woolwich, which office he held with great credit to himself and advantage to the establishment, until his death. For the following character of Mr. Sandby, as an artist, we are indebted to a late interesting publication.

"His industry was as remarkable as his genius; the number of his drawings disseminated through the cabinets of the amateurs of the arts is immense. To particularize any of his productions would be throwing a degree of neglect on those that we omitted. Their merit is of a superior kind, and the scenery he delineates is, in many cases, not merely an address to the eye, but an appeal to the mind. The towering, though almost tottering battlements of the baronial castle, display dignity in ruins, and show the instability of human grandeur. The mouldering fragments of the ivy-mantled abbey, venerable even in decay, must bring to our recollection the reverential awe with which they were once contemplated."

[Paul Sandby, it may be said, was the first reformer of topographical drawing; his predecessors had been too much accustomed to compose from prints after old and foreign contemporary masters; but he went to nature, and being thoroughly acquainted with the principles of linear perspective, he drew, on their respective sites, his views of cities, castles, cathedrals, and other objects, with characteristic truth and pictorial taste. The process by which he produced the cheerful daylight effects in his subjects, was to pen carefully the outline of every part of the composition without diminution of tint, similar to an etching. On this he distributed the shadows with Indian ink and a mixture of

bistre on the foreground objects, and tinted the whole in their respective colours, which, when finished, had the appearance of aquatinta prints slightly coloured. His later productions, however, show a great improvement on this method, and a more pleasing harmony of tints; for which he was in some measure indebted to Turner and Girtin, who, on their part, were under an obligation to him for having first pointed out the right path for artists in water colours to pursue when employed on topographical subjects. A great number of his views of seats of the nobility and gentry in different parts of England were engraved by Middiman, Byrne, Milton, and other eminent landscape engravers of the time, and exhibit Paul Sandby's talents to great advantage. To his other acquirements in art he added etching and engraving in the style known as aquatinta. He was, perhaps, the first English artist who adopted this style, the secret of which, it is said, was brought into England by the Honourable Charles Greville, who purchased it from Le Prince, a French artist, and communicated it to Paul Sandby. His works in this manner are very numerous, and were popular at the time they were published. Among them are twelve from drawings in South Wales, dedicated to the Honourable Charles Greville and Joseph Banks, Esq., in 1775; the different encampments which took place in the year 1780 in Hyde Park, St. James's Park, the Museum Gardens, at Blackheath, Coxheath, and Warley Common, in which, besides the economy of a camp, many well-known characters of the day were introduced. He engraved also in the same manner a series of prints exhibiting the Sports of the Carnival at Rome, from drawings by David Allan; and the designs for Allan Ramsay's Gentle Shepherd by the same artist. Of the views in Italy and in the neighbourhood of Rome, from drawings by Clerisseau, Fabris, Parr, and others, he engraved a considerable number, many of which are in his best style of aquatint; and a few in the manner of Piranesi are considered among the best of his works on copper. These last consist of six plates from the designs of J. Collins, and are dedicated to several noblemen and gentlemen, patrons of the fine arts. He made some attempts at caricature, in which he displayed skill in the composition and execution, and much wit and humour in the subject and characters; but it was not congenial to his temper and disposition, and he soon relinquished it. Some, in which he had ridiculed Hogarth's Analysis of Beauty, he withdrew from publication, on seeing that great painter's inimitable series of pictures of Marriage à la Mode, observing that such a man ought not to be made the subject of ridicule or burlesque. He died in St. George's Row, Hyde Park Corner, the 7th of November, 1809. Paul Sandby exercised his pen as well as his pencil, and might be considered the poet of the Royal Academy of that day, as most of their dinners were enlivened with a song written by him for the occasion. One of these was published, with the figure of a dancing-master giving lessons to a goose, at a guinea a lesson, and six guineas entrance money; at the bottom, and after the song, was a vignette of a fool's cap and bells, and a violin. The circumstance that occasioned this effusion was the following. The drawing-master and the dancing-master met at the door of a fashionable person at the same moment, and preference was given to the latter, while the former was obliged to wait till dancing was done, much to his annoyance and

chagrin. Probably the artist was Paul himself, who, as a royal academician, and a drawing-master of great practice, holding the office of professor at the Military Academy at Woolwich, and moving in fashionable society, was not accustomed to be kept waiting in an ante-room, especially for a dancing-master.

The verses are as applicable at present as at the time they were written; and being a fair specimen of Paul Sandby's disposition and poetical talent, and the print being rather scarce, they are inserted here.

"Of all the fine accomplishments
sure dancing far the best is,
But if a doubt with you remains,—
behold the goose and Vestris;*

And a dancing we will go, will go, &c.

Let men of learning plead and preach—
their toil is all in vain,
Sure, labour of the heels and hands
is better than the brain.

Then talk no more, ye men of arts,
'bout keeping light and shade,
Good understanding in the heels
is better than the head.

Great Whigs, and eke great Tories too,
both in and out will dance,
Join hands, change sides, and figure in,
now sink and now advance.

Let Oxford boast of ancient lore,
or Cam of classic rules,
*Noverre** might lay you ten to one,
his heels against your schools.

Old Homer sung of gods and kings
in most heroic strains,
Yet scarce could get, we have been told,
a dinner for his pains.

Poor Milton wrote the most sublime
'gainst Satan, Death, and Vice,
But very few would quit a dance
to purchase Paradise.

The soldier risks health, life, and limbs,
his fortune to advance,
While *Pique** and *Vestris* fortunes make
by one night's single dance.

'T is all in vain to sigh and grieve,
or idly spend our breath,
Since millions now, and those unborn,
must join the dance of death.

Yet while we live let's merry be,
and make of care a jest,
Since we are taught what is right,
and what is right—is best;
And a dancing we will go, &c."

SANDRART, JOACHIM DE. This painter and writer on art was born at Frankfort in 1606, and was instructed in the rudiments of design by Matthew Merian and Theodore de Bry. At the age of fifteen he went to Prague, where he was for some time instructed in engraving by Giles Sadeler, who, finding his genius was better adapted to painting,

* *Vestris*, the dancer of that day, was a great man, but not so great as he who begot him, and who, on introducing him to make his *début* in public, said, Remember, son, you have your father for a spectator! Skillful dancing is hereditary in the family. *La Pique* was also an "earth-treading star." *Noverre* not only danced well but wrote well on the subject; his book "*sur la Danse*" is the dancer's classic.

recommended him to change the graver for the pencil. In pursuance of that advice he went to Utrecht, where he became a disciple of Gerard Honthorst. Under that able instructor his progress was surprising, and he soon acquired sufficient ability to assist his master in many of his most considerable works.

Descamps asserts, that when Honthorst was invited to England by Charles I., he engaged Sandrart to accompany him, that the king bespoke many pictures of him, that he copied the portraits of Henry VIII., Sir Thomas More, Erasmus, and others, from Holbein, for the Earl of Arundel, and that he remained in England till 1627, when he went to Venice. There appears, however, to be very little authority for the account. No picture of Sandrart is mentioned in King Charles's collection; and what renders his having been in England more improbable is, that he takes no notice of it himself in the Life of Honthorst, though he mentions that artist's journey to England, and gives an account of his works here. He certainly passed several years in Italy, and at Venice copied the finest pictures of Titian and Paolo Veronese. From Venice he went to Rome, where he resided some years, and was much employed by the Cardinal Barberini, and the Prince Giustiniani, and was intrusted by the latter with the superintendence of the engravings, of the statues in his gallery. After a long residence in Italy, Sandrart returned to Frankfort. He was employed in several considerable works for the Emperor Ferdinand, and for Maximilian, Duke of Bavaria. Towards the latter part of his life he resided at Nuremberg, where he established an academy, and composed several works on art, particularly his *Lives of the Painters*, under the title of *Academia Artis Pictoriae*, published at Nuremberg in 1683. He died in that city in 1688, aged 72.

[Some writers are not content with saying that Sandrart visited England, but they add that he remained there a long time; and that he was not only the friend of Charles I., but also of the Duke of Buckingham. It is said that he left in 1627; he was therefore only 21 years of age at that time. If he came at all, it was with Honthorst, who was employed by Charles, and who left England on the 8th of December, 1628. There are documents in the State Paper Office which show that the latter was employed by Charles, and liberally paid; but not to the extent his biographers assert; and that he also painted the Duke of Buckingham and his family is clear, as the picture is now in Hampton Court palace: but there is no account of payments to Sandrart for his services. He must have been not only highly talented but indefatigable, if, before he was 21 years of age, he copied the picture of Mercury teaching Cupid to read, by Correggio, the Twelve Cæsars, by Titian, several of the finest of the portraits by Holbein, and that so exactly, says his biographer, that it was no easy matter to distinguish which were the originals; besides others, after Guido, Veronese, and Van Dyck. Van Dyck came to England in 1632. While at Rome he painted the portrait of Urban VIII.; and had also the honour of being selected as one of the twelve most eminent painters in Italy, to paint an equal number of pictures for the king of Spain. The pictures were to be of the same dimensions, and each artist to select his own subject: Sandrart chose that of the Death of Seneca. Among the distinguished twelve we find the names of Niccolo Poussino, Guido, Domenichino, Andrea Sacchi, and

Guercino: to be numbered with them was indeed a high honour; and it seems that he did credit to the judgment of those who appointed him. He made, during his stay in Italy, many sketches of the ancient remains, statues, and public buildings, which, after his decease, were sold with his pictures and objects of curiosity, for a considerable sum. The works on art which he published, after his return to Nuremberg, were, *Academia Tedesca della Architettura, Scultura, e Pittura*; oder *Teutsche Akademie, &c.*, 4 vols. in 2, folio, Nürnberg, 1675-79; *Iconologia Deorum*, 1680; *Admiranda Sculpturæ Veteris Vestigia*, 1680; *Romæ antiquæ et novæ Theatrum*, 1684; and *Academia Artis Pictoriæ*, 1683, collected from Vasari, Ridolfi, and Van Mander. But this is a Latin translation of what had already been published in the *Academia Tedesca*. A uniform edition (in German) of all his works was published at Nürnberg, 1769-75, in 8 vols. folio. His best original composition is the subject of the Last Judgment, in which he has arranged a multitude of figures with considerable skill, well drawn, and coloured in a masterly manner. There is a difference among writers respecting the time of Sandrart's decease; some say he died in 1683, but no doubt erroneously, as some of his works not published as posthumous bear a later date.]

SANDRART, JACOB VON, was a nephew of the preceding artist, born at Frankfort in 1630, and was instructed in engraving by Cornelius Dankerts and William Hondius. He engraved a great number of plates, which are executed with the graver in a clear, neat style. His best prints are his portraits, among which are the following:

The Emperor Rodolphus II.

— Ferdinand II.

— Ferdinand III.

Frederick, Prince of Norway.

Sophia, Electoral Princess of Saxony.

Ferdinand Maria, Duke of Bavaria.

Joachim Sandrart, Painter; inscribed *Seculi nostri Apelles*.

Joannes Paulus Auer, Painter.

[His portraits, and other subjects, are numerous; Nagler has given a list of them. He died at Nuremberg in 1708.]

SANDRART, JOHN JACOB VON, was the son of Jacob von Sandrart, born at Ratisbon in 1655. He learned the first rudiments of design from his father, and profited by the lessons of Joachim von Sandrart, his great uncle. This artist was an able designer as well as an engraver, and possessed a ready and inventive genius. We have some portraits by him, executed in a neat, tasteful style. The publications of Joachim von Sandrart are embellished with many spirited etchings by him. He also engraved several of the plates for a work entitled *Suecia Antiqua et Hodierna*. The following are his principal prints:

PORTRAITS.

Elizabeth Henrietta, Princess of Brandenburg; after A. Le Clerc.

Silvius Jacob de Dunkelmann; after the same.

VARIOUS SUBJECTS.

The Holy Family; after Joachim de Sandrart.

Two subjects of the Origin of Painting; after the same.

Two subjects of the Customs and Amusements of the ancient Germans; after the same.

Æneas saving his father Anchises from the burning of Troy; from his own design.

[He died at Nuremberg in 1698.]

SANDRART, SUSANNA MARIA VON. This lady was the sister of the foregoing artist, born at Nu-

rémberg in 1658. She was instructed in design and engraving by her father Jacob von Sandrart, and executed several plates, chiefly for the publications of Joachim von Sandrart. We have the following prints, among others, by her :

The Assembly of the Gods on the Marriage of Cupid and Psyche; *after Raffaele.*

The Nozze Aldobrandi; *after a design by Bartoli.*

A Bacchaalian subject; inscribed *Immoderatum dulce Amorum.*

[She died in 1718.]

SANDRART, LAWRENCE VON, was probably of the same family with the foregoing artists. His name is affixed to the frontispiece for a set of prints from Ovid's *Metamorphoses*, by Engelbrecht, published in 1700. [It is also supposed that he was a painter in enamel, and was living in 1710.]

SANDRINO, TOMMASO. This painter was born at Brescia in 1575. He excelled in painting perspective and architectural views, and was no mean painter of history. His principal works are the ceilings of the churches of St. Faustino, S. Domenico, and the cathedral at Brescia. There are also several of his works in the public edifices at Milan and Ferrara. He died in 1630.

SANDYS, EDWYN. Mr. Strutt mentions this artist as the engraver of a portrait of Sir William Petty.

[SANFELICE, FERDINANDO, a nobleman of Naples, was the patron and scholar of Francesco Solimene. He attained a name among historical painters, and with the assistance of Solimene painted altar-pieces for several churches. He also painted fruit, landscapes, and perspective views, in which he particularly excelled; and he had the reputation of being an excellent architect. Solimene painted a gallery in his house, which afterwards became an academy for young artists, and was known as the Sanfelice.]

SANTA-CROCE, FRANCESCO RIZZO DA. According to Tassi, this artist was a native of Santa-Croce, in the Bergamese state, and flourished from the year 1507 till 1529. He was sent to Venice when he was young, where he frequented the school of Vittore Carpaccio, and, following the example of his instructor, adopted a more modern and unrestrained style than was practised by his predecessors, the Bellini. Zanetti mentions, as one of his most esteemed productions, an altar-piece in the church of *Degli Angeli*, at Murano, representing the Virgin and infant Christ, with S. Geremia and S. Girolamo, with a Choir of Angels, a graceful composition, and delicately coloured. [According to Zani he operated from 1507 till 1545.]

SANTA-CROCE, GIROLAMO RIZZO, DA. This painter was of the same family as the foregoing artist, and flourished, according to the dates on his pictures, from the year 1520 till 1549. He is said by Zanetti to have approached nearer to the style of Giorgione and Titian, than any artist of his time. There are several of his works in the public edifices at Venice, and in the State, which are mentioned in very favourable terms by that writer, particularly the Martyrdom of S. Lorenzo, in the church of S. Francesco della Vigna; and the Last Supper, in S. Martino; the latter is inscribed *Hieronimo de Sancta Croce MDXXXVIII.* [Zani gives his signature to a picture with the date 1549, and says that he operated in 1552. There are several cabinet pictures by him in the Manfrini Gallery at Venice, and also in the Berlin Museum. His small figures of angels floating in the air, or resting on clouds, are beautiful.

He has been accused of retaining some of the ancient Venetian style, but Lanzi, in speaking of his cabinet pictures, of bacchanalian and other subjects, vindicates him from the charge. He says, Not any of these productions are embued with traces of the ancient style. They display a grace of composition, study of foreshortening, and of the naked parts, a harmony of colours, forming a mixture of different schools, in which the Roman predominates, and least of all the Venetian. In his celebrated picture of the Martyrdom of St. Lawrence, he availed himself of the engravings of Marc Antonio, after that of Bandinelli, and others, but without appearing a mere copyist; for he varied his figures, and especially his landscapes, in which he was very skillful.]

SANTAFEDE, FRANCESCO. This painter was a Neapolitan, and a scholar of Andrea Sabbatini, called da Salerno. There are many works of this master in the churches at Naples, of which the most deserving of notice is the Coronation of the Virgin, in the church of S. Maria la Nuova. He flourished about the year 1555.

SANTAFEDE, FABRIZIO, was the son of Francesco Santafede, born at Naples in 1560, by whom he was first instructed in the art, but he afterwards became a scholar of Francesco Curia, and at length visited Rome, where he remained two years, studying the principal objects of art in that capital. On his return to Naples he was employed in several considerable works for the public edifices. For the church of the Nunciata he painted two pictures, representing the Nativity, and the Angel appearing to the Shepherds. In S. Maria de Constantinopoli, is an altar-piece by this master representing the Adoration of the Magi. Many other performances of this painter are mentioned by Dominici in his *Lives of the Neapolitan Artists*. The time of his death is not ascertained. [Zani says he died in 1634.]

SANTAGOSTINO, GIACOMO ANTONIO. This artist was born at Milan in 1583, and was a scholar of Giulio Cesare Procaccini, under whom he became a very reputable artist. He painted several pictures for the churches at Milan, particularly in S. Lorenzo Maggiore, in S. Maria del Lantasio, and in S. Vitore. He died in 1648.

SANTERRE, JOHN BAPTIST, a French painter, born at Magny, near Pontoise, in 1651. He was a scholar of Bon Boullongne, by whose instruction he became a reputable artist. Although he was not endowed with a fertile or ready invention, he supplied that deficiency by an assiduous application, and an attentive study after nature. His historical pictures are few, of which the most deserving of notice are his *Susanna* and the *Elders*, formerly in the hall of the Academy, now in the gallery of the Louvre; *Mary Magdalene penitent*, in the king's collection; and *Saint Theresa*, in the chapel at Versailles. He painted portraits and domestic subjects with success, which are carefully designed and painted, and exhibit a more harmonious colouring than is usually found in the works of the artists of his country. He died at Paris in 1717.

SANTI, or SANTO, DI TITI. See TITI.

SANTI, DOMENICO, [called MENGAZZINO.] This artist was born at Bologna in 1621, and was one of the ablest disciples of Agostino Mitelli. He nearly equalled his instructor in painting perspective and architectural views. The churches and palaces at Bologna possess many of his works, particularly S. Colombano, the Servi, and the Palazzo Ratta, which are embellished with figures by Giuseppe Mitelli,

Gio. Antonio Burrini, and especially by Domenico Maria Canuti. He also painted pictures of a small size, which are highly appreciated in the private collections at Bologna, and are frequently mistaken for the works of Agostino Mitelli. He died in 1694. [Bartsch, who says he died in 1697, attributes four prints to D. Santí, namely, portraits of Simone Cantarini, Lodovico, Annibal, and Agostino Caracci. The first only has his name; the second and fourth that of Canutus, and the third the word *Libertas*.]

[SANTIAGO-POLMÁRES, D. FRANCISCO XAVIER DE, born at Toledo in 1728, was a learned writer, an ingenious emblazoner of state documents, and a skilful designer. He held an office as receiver of crown rents, and was also employed much in copying manuscripts for the royal libraries. In these, and in literary pursuits, he was occupied for upwards of thirty years. He assisted Bayer in the formation of the Index to the ancient Hebrew, Greek, Latin, and Spanish manuscripts in the Escorial; wrote on the topography of Spain, of her geographical position in America, and of matters ecclesiastical and political. But he is noticed here merely for his artistic talents, as a painter of landscapes, and an ornamental designer of frontispieces for books in Indian ink and with the pen. He painted in oil four views of Toledo, several portraits of distinguished persons, and a number of landscapes. He had a particular aptitude for the designing of frontispieces, and his talent was in great request by authors and publishers for that purpose. These will be found prefixed to many of the books printed in Spain during the second half of the last century. Santiago-Polmáres died at Madrid the 13th of January, 1796.]

[SANTIS, HORATIO DI, probably a native of Aquila, an engraver, who flourished from 1568 to 1577, according to the dates on his prints, which are chiefly after the designs of Pompeo Aquilano, so called from being a native of the same city. Bartsch has described seventeen prints by Santis, and supposes that there are others which have not come to his knowledge. Nagler has added the engravings of antique statues in the city of Rome, in 74 plates, the joint work of Horatio di Santis and Cherubino Alberti, published in 1584. There is great inequality in the prints of this artist, both with regard to the management of the burin, and the care with which they are executed; yet they have so striking a resemblance, in their general effect, to those of Cherubino Alberti, that they may be mistaken for his work.]

[SANTISSIMO-SACRAMENTO, FRAY JUAN DEL, whose name, before he became a monk, was *Juan de Guzman*, was born at Puente de Don Gonzalo, in Cordova, in 1611. After studying some time at Cordova he went to Rome, but did not devote much attention to the antique, or the works of Raphael; colouring, and mathematics as applicable to architecture and perspective, were his chief objects. He returned to Spain in 1634, and went to reside in Seville; where he signalized himself more by turbulence, and feats of dexterity in the management of arms, than in the skilful use of the pencil. The consequence was, that having taken part in a revolt, and being unsuccessful, he was obliged to seek refuge in the convent of the Carmelitas Calzados, (shod Carmelites,) and assume the habit as a lay brother. His restless character caused him soon to be sent from that establishment to the *descalzos*, or barefooted Carmelites, and he received orders to

reside in the convent of Aguilar, where a severer discipline converted him from a refractory hector to a humble and pious monk.' He took the name of Fray Juan del Santissimo-Sacramento, and had permission to exercise his talent as a painter in decorating the walls of the convent, and other establishments appertaining to the order. At intervals he employed himself in translating Pietro Acolti's practical perspective from Italian into Spanish, to which he added notes correcting the errors of the author; and it is said that he even engraved plates illustrative of the work, which, however, has never been published. In 1666 he went to Cordova to paint pictures for the monastery of his order in that city, which he accomplished so much to the satisfaction of the bishop, that he retained him to decorate his episcopal palace, and other places in his diocese. He remained at Cordova till 1676, when he returned to his convent at Aguilar, where he died in 1680. His merit as a painter is but small; he was poor as an inventor, and made up his compositions by plagiarisms from prints; he aimed at the colouring of Rubens and Van Dyck, and so far succeeded in satisfying the eye, but it does not compensate for his defects in drawing.]

[SANTO-DOMINGO, FRAY VICENTE DE. This worthy monk is entitled to notice as being the first instructor of Navarrete, called *el Mudo*, and for his discernment of his pupil's talents at a very early age. He taught him all that he himself knew, and then very honestly advised his friends to send him to Italy for improvement. The four pictures in the church de la Estrella were attributed to Santo-Domingo, but it is now ascertained that they were painted in 1569 by Navarrete, when, for the benefit of his health, he had permission from Philip II. to reside at Logroño. But Santo-Domingo painted the chiaro-scuros on the walls of the cloister, and other pictures which are in the convent of S. Catalina de Talavera de la Reyna. There are but few particulars of him recorded; with respect to the art he was considered a good colourist; it may be supposed that he was entitled to something more, as Navarrete's four pictures referred to were attributed to his pencil. He died about the middle of the 16th century.]

[SANTOS, JUAN, a fresco painter, flourished at Cadiz in 1662. He was much employed in painting the standards for the vessels sent to the Spanish settlements in America and elsewhere. It is also recorded that he painted pretty little pictures to please certain ladies of Andalusia, who, in point of taste, are not inferior to those of any country, and, consequently, such pictures taxed both the ingenuity and delicacy of the artist, to give satisfaction to his amiable employers. It is not said that any of them were intended for public galleries; but perhaps they may occasionally be found in private cabinets.]

SANTVOORT, A. This artist is mentioned by Mr. Strutt as the engraver of a print representing an almanack-seller, with a town and church in the back-ground. It is neatly etched, in a style resembling that of Hollar. [There were two artists called Anthony Santvoort; the first, called also *Verde*, lived about 1550; the other about 1637: they were both painters, but nothing certain is known of them.]

[SANTVOORT, DIRK VAN, supposed to be the son of the latter Anthony Santvoort, painted historical pictures and portraits somewhat in the manner of Rembrandt. He must have operated long before

the death of his supposed father, as there are prints after him by Jonas Suyderhoef and Theodore Matham. There is a picture by him in the Louvre representing Christ and the two Disciples at Emmons; but his chief excellence was in portraiture. Whether he had an additional name must be left to conjecture, as one of the prints by Suyderhoef is inscribed *D. D. Santvoort pinxit*. There is no account of his death. There were two other artists of the name of Santvoort who lived at a later period; but particulars respecting them are, if possible, more scanty than of the preceding.]

SANUTO, or **SANUTUS**, GIULIO, an Italian engraver, born at Venice about the year 1530. We have some prints by him executed in a coarse, heavy style, with single strokes, without any hatching, resembling a wooden cut: among others,

A print of the Birth of a monstrous Child, inscribed *Jul. Sanutus Venet. fec.*

Venus and Adonis; *after Titian.*

Apollo and Marsias; *after Coreggio*; in three sheets.

[Bartsch says nothing is known of this engraver except that he was a Venetian, and lived in 1540. He describes five prints by him, namely,

The Marriage of the Virgin; *after Raffaele*; with the engraver's mark.

The Massacre of the Innocents, signed BACCIVS BRANDIN INVEN., and Marc Antonio's cipher.

The monstrous Child, signed *Jul. Sanutus Venet. Fac.*

The birth of this monstrous child took place at Venice in 1540: the mother was a German.

Two winged Genii in the air supporting a globe, on which Cupid stands discharging an arrow to the left of the print; no name of engraver.

Dance of Bacchanals in a wood; signed JULIUS SANUTUS. F.

This, Bartsch says, is the most *recherchée* of his prints.

In addition to these, Nagler has described the following:

Apollo and Marsyas, *after Correggio*, with the Parnassus, *after Raphael*, in three sheets. The story of Apollo and Marsyas, from which the engraving was taken, ornamented the case of a harpsichord.

The Martyrdom of St. Lawrence.

St. John the Baptist.

The Tree of Life.

Venus restraining Adonis.

A Vase with two handles, ornamented with festoons and figures.

The Punishment of Tantalus.

There is another print by Sannuto, unknown to Bartsch or Nagler, representing

The dead body of Christ supported by the Virgin and angels; *after Michael Angelo*: it is in the collection of H. R. Willett, Esq.

It will be observed that Bryan has noticed Apollo and Marsyas, *after Correggio*, in three sheets. In the catalogue of the sale of Mr. James Hazard's prints, which took place in 1789, there is described under the head *Ecole de Parme, A. da Correggio, Le jugement de Midas, grande pièce en hauteur, dédiée à Alphonse d'Este, Duc de Ferrare, par Giulio Sanutor en 1562, très rare*." Zani designates him *Nobile Giulio, B. B.*, and says that he was living in 1580. He calls him *Sanuto*, non *Sanutor*.]

SANZIO, RAFFAELLE. See RAFFAELLE.

[**SARABIA**, DIEGO SANCHEZ, an architectural designer, and painter of familiar subjects, was a member of the Academy of San Fernando in 1762. By desire of that body he designed the plans of the Arabian palace of the Alhambra, and of the elegant Greco-Roman Circus of Charles V., at Granada; he also copied the ornaments, bassi rilievi, and the ancient oil paintings of that monument. This

work was presented to Charles III., who was so pleased with the execution that he commanded the original to be kept in the Academy, and contented himself with a copy. Sanchez Sarabia died in 1779, leaving a number of cabinet pictures of various subjects, in all of which his predilection for architecture is exhibited.]

SARABIA, JOSEF DE, a Spanish painter, born at Seville in 1618. According to Palomino, he was brought up in the school of Francisco Zurbaran, and became a reputable painter of history. He chiefly resided at Cordova, where he painted many pictures and altar-pieces for the churches, which are highly commended by his biographer. Of these the most esteemed are his pictures of the Conception, in the church of the convent of S. Francisco; and the Flight into Egypt, in the convent de la Victoria. He died at Cordova in 1669. [He was born in 1608, and was first placed with Augustin del Castillo, and after that master's death, in 1626, with Francisco Zurbaran. He was not deficient in merit, but he was a great plagiarist. He took his subjects from prints by Sadeler, some of which were *after Rubens*, and imposed them on the ignorant as his own inventions. By such means he acquired a high reputation, and considerable employment. In the monastery of St. Francis of Seville there was a Nativity, and another picture, both copied from prints *after Rubens*; and in the convent de Arrizaffa the Elevation of the Cross, after the same master. It is necessary to notice these appropriations, in order to put amateur travellers on their guard, as many might be induced to believe that the pictures were painted by Rubens, knowing that he had been much employed in Spain, and also from being previously acquainted with the prints from which they were copied. The best original work of Sarabia is the Flight into Egypt, which is entirely his own composition. It exhibits a noble simplicity and purity of design, a beautiful colour, and masterly handling. It is to be regretted that with such abilities he should have been guilty of glaring acts of piracy; for though it is not uncommon for painters to borrow parts from each other, they rarely venture to appropriate the whole of a composition.]

SARACINO, [or **SARACENI**,] CARLO, called **VENEZIANO**. This painter was a native of Venice, but according to Baglione, visited Rome during the pontificate of Clement VIII., where he was for some time under the tuition of Camillo Mariani, but afterwards studied and imitated the manner of Caravaggio. He was employed for several of the public edifices at Rome, and for the palaces of the nobility. For the church of S. Maria, in Trastevere, he painted the Death of the Virgin; and in the church of S. Simone there is an altar-piece by him, in the chapel of the family of Lancellotti, representing the Virgin Mary, the infant Christ, and St. Anne. In the pontifical palace of Monte Cavallo he painted several fresco works, in conjunction with Giovanni Lanfranco, which are considered his best performances. He returned to Venice, whither he had been invited to paint a picture for the council-chamber, but did not live to finish it. He died in 1585, aged about 40. This artist is said to have etched some plates from his own designs, in a slight, spirited style. [According to Zani, he was born in 1585, and died in 1625; his coadjutor Lanfranco was born in 1581. There is an error in Brulliot respecting his death. It is uncertain that he engraved the three prints attributed to him.]

SARBOT. By this artist, who flourished about the year 1675, we have a print of Christ praying in the Garden, supported by an angel. It is probably from his own design, as he adds the word *fecit* to his name.

[**SARRABAT, DANIEL, or DAVID,** an historical painter in fresco and in oil, was born at Paris in 1667, and died at Lyons in 1747. His works are chiefly confined to the latter city.]

SARRABAT, JOHN, a French mezzotinto engraver, born at Andely in 1680. He was one of the earliest artists of his country who practised that mode of engraving, and his plates are very indifferently executed. Among others, we have the following prints by him :

PORTRAITS.

J. B. Bossuet, Bishop of Meaux; *after Rigaud.*
Anthony Coytel, Painter to the King; *after Netscher.*
Stephen Gantrel, Engraver to the King; *after Largilliere.*

SUBJECTS.

The Confessor; in two plates; *after N. van Haefsten.*
Heraclitus, half-length; *after M. Corneille.*

[The name of this engraver was *Isaac*, not John, and he was probably born earlier than 1680, as one of his best prints, that of M. Choiseul Praslin, is dated 1695. Robert Dumesnil, tom. iii. Peintre Graveur Français, has given descriptions of twenty-eight prints by him. Laborde says that Sarrabat was born in 1670, and places him among the most eminent engravers in mezzotinto.]

SARRAGON, JOHN. This artist engraved several portraits in a neat, clear manner, resembling the works of James William Delft. Among others, is a head of Adrian Hoffer. He flourished about the year 1645. [He was a publisher: only one other print, that of G. U. Bergizomius, is mentioned by Nagler.]

SARTI, ERCOLE, called **IL MUTO DI FICAROLO.** This painter is an extraordinary instance how far decided genius can overcome difficulties which would generally be regarded as insurmountable. He was born at Ficarolo, a town in the duchy of Ferrara, in 1593, of a respectable family, and was deaf and dumb from his birth. Under so heavy an affliction, the only amusement that appeared to interest him, was the attempt to imitate the prints, or other objects of the kind, that fell in his way. This he effected with surprising precision, and it induced his friends to promote so decided a disposition for the art, by procuring him the means of indulging his inclination. Before he was sixteen years of age, on the occasion of a festival, on which there was to be a solemn procession, he placed on the front of his father's house a picture he had painted, almost without the knowledge of any person, representing the Adoration of the Magi. This unexpected production was the object of universal admiration and astonishment. It was regarded as little short of a miracle, and he was considered as a prodigy of genius and expectation. He was placed in the school of Carlo Bononi, an eminent historical painter at Ferrara, under whom he made a rapid progress; and he also imitated the style of Ippolito Scarsellino, his contemporary, whose works he particularly admired. The principal pictures of this artist are in the church of the Benedictines, in his native town. These performances gained him great reputation, and his works are said to combine the correct drawing of Bononi with the rich colouring of Scarsellino. He died about the year 1637, and his merit, and the singularity of his circumstances,

were celebrated by the poets of his country. [There is some uncertainty respecting the time of his death; Zani says he was living in 1650.]

SARTO, ANDREA VANUCCI, called **DEL.** This celebrated painter is generally known by the name of Andrea del Sarto, an appellation he acquired from the occupation of his father, who was a tailor. He was born at Florence in 1488, and having shown an early disposition for drawing, he was placed with a goldsmith, to learn the business of engraving on plate. In this situation he was noticed by Giovanni Barile, an artist of little note, who persuaded his father to intrust him to his care. He remained under that master for three years, and afterwards entered the school of Pietro di Cosimo. He was, however, more indebted for the cultivation of his talents to his studies from the frescoes of Masaccio and Il Ghirlandajo, and afterwards from the cartoons of Leonardo da Vinci and M. Angelo Buonarroti, than the lessons of his instructors. On leaving the school of Cosimo, he formed an intimacy with Francesco Bigio, who had been a disciple of Mariotto Albertinelli, in conjunction with whom he executed some works in the public places at Florence, by which he acquired considerable reputation. Lanzi observes, that "his advancement in the art, and his progress from one perfection to another, was not so rapid as that of many other artists, but was gradual and slow, from year to year." He was engaged to paint in fresco, in the cloister of the Scalzi, a series of twelve pictures of the Life of John the Baptist, in *chiaro-scuro*, of which the cartoons are preserved in the Palazzo Rinnuccini. The Baptism of Christ is in his early manner, and discovers an undisguised imitation of Albert Durer; in the Visitation of the Virgin, painted a few years afterwards, his advancement is conspicuous; and in the Nativity of St. John, the last he painted of the series, he had nearly reached his most admired style. His next undertaking was the Life of S. Filippo Benizi, in ten pictures, in the church of the Servi. In these the genius of Andrea took a bolder flight, and they are considered among the most graceful of his works, though they were executed when he was still young, and before he had been at Rome. It has indeed been erroneously asserted, that he never saw that capital. That he passed some time in the metropolis of art, we are assured by Vasari; though he does not acquaint us at what period, he informs us that on his arrival in that city, he saw some of the works of the disciples of Raffaele, and that from the timidity of his disposition, despairing of ever being able to equal them, he returned hastily to Florence. If we are obliged to give credit to so many other instances of the pusillanimity of Andrea, there seems to be no good reason for our disputing this; and if the authenticity of that writer cannot be depended upon in his account of an artist who was his own master, written at Florence immediately after his death, and during the lifetime of his family and scholars, it will become very questionable on every other occasion. It is said to have been after his return from Rome that he painted, for the monastery of the Salvi, his admired pictures of the Descent of the Holy Ghost, the Birth of the Virgin, and the Last Supper. Of the last, Lanzi reports, "that at the siege of Florence, in 1529, the soldiers, after having assailed the suburbs of the city where the convent was situated, and destroyed the church and part of the monastery, on approaching the refectory, were so struck with the impressive beauty of this paint-

ing, that they remained motionless, and had not the heart to demolish it; imitating, on that occasion, the conduct of Demetrius, who, at the siege of Rhodes, respected only the paintings of Protogenes. But his most celebrated production is his famous picture of the Holy Family reposing, denominated *La Madonna del Sacco*, from the circumstance of St. Joseph reclining on a sack of corn. Of this admirable performance, a correct idea may be formed from the excellent print engraved from it by Raphael Morghen.

Andrea del Sarto possessed an extraordinary talent of imitating and copying the works of other masters, with an accuracy which sometimes deceived even the painters themselves. Of this, Vasari mentions a very remarkable instance of which he was himself an eye-witness. Raffaello had painted for the Cardinal Giulio de' Medici, afterwards Clement VII., the portrait of Leo X., seated between that prelate and Cardinal Rossi, in which the drapery and back-ground were painted by Giulio Romano. Frederick II., Duke of Mantua, passing through Florence to Rome, had seen this picture, and had requested Clement VII. to make him a present of it, when the pope gave directions to Ottavio de' Medici to send the portrait to Mantua. Unwilling to deprive Florence of so interesting a work of art, Ottavio employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua, at the time when Giulio Romano was in his service. No person suspected the deception, even Giulio was himself deceived, and was only convinced of the fact by Vasari assuring him that he had seen it painted, and by showing him the private mark of Andrea del Sarto. Of the authenticity of this anecdote there can be little doubt, and if true, it affords a striking lesson to those connoisseurs who pretend to infallibility.

Francis I. of France being desirous of procuring the works of the most distinguished painters of Italy, Andrea del Sarto was commissioned to paint a picture for the king, and transmitted to that monarch a dead Christ, with the Virgin, St. John, Mary Magdalene, and other figures, painted in his finest manner, which is now one of the ornaments of the gallery of the Louvre. This picture was universally admired at the court of France, and the king, desirous of retaining the author in his employment, invited del Sarto to his court, with directions to his resident at Florence to furnish him with the means of undertaking the journey. Andrea, at that time reduced to a state of penury by the troubles of his country, and the parsimonious remuneration he received for his works, listened with avidity to the alluring invitation of a prince, distinguished for his munificence and his protection of the arts. On his arrival at Paris he was received with the most flattering distinction. The king was pleased with his talents and conversation; the courtiers, promoting as usual the inclinations of the prince, loaded him with the most marked civilities, and every thing conduced to render his situation agreeable. He painted a *Charity*, which the king particularly admired, and which is now in the French Museum. In the midst of this captivating prosperity, he received letters from his wife, which determined him to return to Florence, and under the pretext that domestic affairs required his presence in Italy, he obtained the king's permission to depart, promising to return in a short time, and to bring with him his family, for the purpose of establishing himself in France. He offered his services

to the king to purchase for his collection the best pictures and marbles he could meet with, and Francis, anxious to profit by his judgment and taste, intrusted him with a considerable sum for that purpose. On his return to Florence he forgot his engagements, and broke through every bond of probity; he had the imprudence to squander away in the society of his friends and his improvident wife, not only what the liberality of Francis had remunerated him with for his works, but the funds which had been confided to his trust for the acquisition of objects of art. Reduced at length to a state of indigence and distress, and stung with the recollection of his perfidy and ingratitude, he sunk into a despondency, which was increased by his jealousy of his wife. He was ultimately abandoned by her and the false friends with whom he had wasted his substance, when his miseries were terminated by the plague which visited Florence in 1530, in the forty-second year of his age.

It has been remarked, that Andrea del Sarto would have equalled the greatest masters of the art, if he had resided longer at Rome; but it may be more reasonably presumed, that he reached as high a rank as the natural endowments of his mind permitted. If we do not discover in his works the elevation of Raffaello, it is because his mind was unequal to the conception of such sublimity; we find less variety in his expressions, because he was not possessed of the exquisite sensibility of that illustrious painter; and he is inferior to him in invention, because his genius was subordinate. His design is correct, and partakes of the style of M. Angelo; his compositions are agreeable, and his ordonnances are arranged with judgment; but he wanted that sacred fire which animates the great poet and the painter, and inspires them with their noblest and boldest conceptions. He was of a modest and gentle disposition, and his natural timidity, restraining the exertion of his faculties, stamped its feature on every thing he undertook. The heads of his Madonnas are rather pretty than beautiful, and are generally characterized by the formality of a portrait. He appears to have been little sensible of the beautiful ideal. His colouring is distinguished by the suavity and harmony of his tones; his pencil is full and flowing; and he has perhaps never been surpassed in the boldness of his relief, or his perfect knowledge of the chiaro-scuro. This celebrated painter has been erroneously supposed to have etched a plate of the Holy Family, in which the Virgin is represented kneeling before the infant Christ, with St. Joseph and St. John; it is inscribed *Andrea del Sarto fatti in Roma*; though neatly executed, it is totally unworthy of the hand of this artist, and the inscription most probably relates to the picture from which it was designed.

[The easel pictures of Andrea del Sarto are numerous in foreign galleries; it is to be regretted that there is not one, or more, good examples in the English national collection, to instruct the public eye, and to rescue the artist from the libellous imputations on his great talents by the spurious productions attributed to him. There are several fine specimens at Panshanger, the seat of Earl Cowper; and a few, very few, in other private collections in England, although the painter's name is very common in catalogues. No person of taste and judgment, unacquainted with his real works, can imagine that he was entitled by his contemporaries "*Andrea the Faultless*," when looking at the distortions called Holy Families, and Madonna with the Infant and

St. John, by Andrea del Sarto, so often obtruded on public notice. It is of very little importance whether his father was a tailor or not; but there is good ground for supposing that the appellation *del Sarto* was derived from a higher source. Vasari placed Andrea's death in 1530; all subsequent writers, till very recently, have adopted that date; but it is not correct, he was living at a much later period. Paolo Pino in his "Dialogo di Pittura," printed at Venice in 1548, puts the following observation in the mouth of one of the interlocutors: "Voglio che sappiate che oggidi vi sono de' valente Pittori. Lasciamo il Perugino, Andrea Mantegna, Alberto Duro, Pordonone, Sebastiano, Perin del Vaga, il Parmigianino, et altri, *che sono morti*; ma diciamo del *nostro Andrea del Sarto*, di Giacomo da Pontormo, di Bronzino, Georgino Aretino, (Giorgio Vasari,)" &c. Now Pordonone and Parmigianino died about 1540, Sebastiano del Piombo and Perin del Vaga in 1547. The conclusion is evident.]

[SARTORIUS, FRANCIS, an animal painter, who lived and practised in England during the latter part of the 18th century. He painted portraits of horses and dogs, and also hunting-pieces. Many of his productions were engraved in mezzotint and aquatint, by which he is better known than by his paintings. He died about the commencement of the present century.]

[SARTORIUS, L—— N——, probably related to the preceding, and like him an animal painter. He lived at the same period. He was patronized by the gentlemen of the turf, and recorded the contests of the race-course. Some of the jockeys and their principals were also painted by him, as connected with the nobler animals which the one rode and the other owned. There are game-pieces still existing with the name of Sartorius, but whether by L. N. or Francis is uncertain. The productions of both have been long since consigned to the stewards' rooms or the attics.]

[SARTORIUS, JACOB CHRISTOPHER, an engraver of Nuremberg, whose prints bear dates from 1674 to 1737. They are but indifferently executed, and consist of portraits and book-illustrations, in a style resembling those published by Vander Aa.]

SARZANA. See FIASELLA.

SAS, CHRISTIAN, a German engraver, who flourished about the year 1660. He engraved several plates, among which are forty-five prints of the life of St. Philip of Neri, *after Stella*. There are some other plates by him, *after Le Pomerance*, and other masters. [Perhaps 1660 was the latter part of his life, as he operated in 1628.]

SASSOFERRATO. See SALVI.

SAVAGE, J., an English engraver, who resided in London about 1680. Of this artist, the noble author of the Anecdotes observes, that he "may be styled engraver to a set of heroes, whom Prior calls *The unfortunate Brave*. No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road; from Charles I. to Maclean, every sufferer becomes the idol of the mob." He engraved a number of portraits of malefactors, and some of exemplary characters who fell in a better cause. His most interesting prints are the following:

PORTRAITS.

Bishop Latimer.
John a Lasco.
Algernon Sidney.

Archibald Campbell, Earl of Argyle.
Henry Cornish, Sheriff of London.
Sir Edmundbury Godfrey.
John Gadbury, Astrologer.
James Fitzroy, Duke of Monmouth.
Sir Thomas Armstrong.
Sir Henry Chauncey, Antiquary.
Sir Henry Pollexfen, Chief Justice of the Common Pleas.
Arthur, Earl of Torrington.
Charles Leigh, M. D.

[Laborde observes, "the prints published by J. Savage vary so often in their style of execution that we should seek, in his name of editor, the works of several artists." They are often inscribed "sold by J. Savage at the Golden Head in the Old Baily." A very proper situation for a publisher of malefactors' portraits.]

SAVART, PETER, a modern French engraver, born at Paris in 1750. He has engraved several plates in the neat, finished style of Fiquet; among which are some portraits of illustrious personages of France; among which are the following:

PORTRAITS.

Louis XIV.; *after Rigaud*. 1771.
Louis de Bourbon, Prince of Conde; *after Le Juste*. [1776.]
John Baptist Colbert; [*after P. de Champagne*. 1773.]
De la Motte Felon; *after Vivien*. [1771.]
J. B. La Bruyere; *after St. Jean*. [1778.]
Peter Bayle; [*after the same*. 1774.]
Jean Racine; *after Santerre*. [1772.]
Nicholas Boileau Despreaux; *after Rigaud*; [an oval; 1769.]
[Rabelais; *after Sarrabat*. 1767.
Cardinal Richelieu; *after P. de Champagne*.
Nicholas de Catinat, Marschal de France.
Comte de Buffon; *after Drouais*. 1776.
Bossuet; *after Rigaud*. 1773.
D'Alembert; *after Luserier*. 1780.
Montesquieu. 1779.]

SAUBERLICH, LAWRENCE, a German engraver on wood, who, according to Professor Christ, published some wooden cuts at Wittemberg in the year 1599. He used a cipher composed of an L. and an S. [Very little is known of him: it is supposed that he died in 1613.]

[SAUERWEID, ALEXANDER, a designer and painter of battle-pieces, was a native of Courland, and received his instruction in the academy at Dresden. His representations of Cossack Skirmishes are very spirited, and had great popularity, in coloured prints, about thirty years ago. He was patronized by Alexander, emperor of Russia, and resided for a considerable time at St. Petersburg, where he died in 1844, at the age of 62. The prints from his designs in aquatint and colours are numerous, and the subjects interesting as faithful representations of military costume, and lively records of sundry warlike episodes of a period when fighting was the order of the day.]

SAVERY, JAMES. This painter was born at Courtray about the year 1545, and was a disciple of John Bol. He painted landscapes and animals, which he finished with great labour and patience, though in a hard, dry style. He died of the plague at Amsterdam in 1602.

SAVERY, ROLAND, was the son of the preceding artist, born at Courtray in 1576, and was instructed in the art by his father, whose neatness he adopted, though in a manner more natural and mellow. It has been supposed that he was afterwards a disciple of Paul Brill; but this cannot be reconciled with chronology, as that artist had left Flanders for Italy, where he passed the remainder of his life, before Savery was of an age to profit by his instruction. The

resemblance of his style to that of Brill is not more apparent than to that of Breughel, and the other Flemish landscape painters of the time. He visited France in the reign of Henry IV., by whom he was employed in ornamenting the royal palaces with his landscapes. Soon after his return to the Low Countries, he was invited to the court of Prague, by Rodolphus II., in whose service he passed a great part of his life. By the direction of the Emperor he travelled through the grand and picturesque country of the Tyrolese, where nature exhibits her wildest as well as her richest beauties. In the midst of this romantic scenery he contemplated, with the eye of an artist, the stupendous rocks and rapid cascades with which he was surrounded. With his designs of these interesting views, he enriched his portfolio, during a residence of two years; and they proved an inestimable resource to him in the composition of his pictures, which are decorated with figures and animals, very highly finished. He resided at Prague until the death of the Emperor, for whom he painted a great number of pictures, when he settled at Utrecht, where he died in 1639, aged 62.

SAVERY, JOHN, a Flemish painter and engraver, born at Courtray about the year 1590. According to Huber, he was the nephew of Roland Savery, and was probably his scholar, as he painted landscapes in a similar style. We have several etchings by this artist, from his own designs, among which are the following:

A set of six mountainous Landscapes, with figures, inscribed *J. Savery, fec. Nic. de Clerc. ecc.*

A Landscape, with a Stag-hunt; *J. Savery, fec. H. Hondius.*

A Landscape, with Samson killing a Lion; *J. C. Vischer, ecc.*

[He was born in 1597, and died in 1655.]

SAVERY, [or SAVRY,] SOLOMON, a Dutch engraver, born at Amsterdam about the year 1601. From the circumstance of his having engraved a few English portraits, he is said to have visited this country, but it is certainly not ascertained. His works consist chiefly of portraits, which are the best of his performances, and are executed in a very creditable style. The following are his principal plates:

PORTRAITS.

Charles I. with a high-crowned hat, a view of Westminster in the back-ground.

Oliver Cromwell. 1649.

John Speed, the Historian, with his hat on, sitting in a chair.

Thomas, Lord Fairfax, with his hat on.

SUBJECTS.

Christ driving the Money-changers out of the Temple; *after Rembrandt.*

The Entry of Mary of Medicis into Amsterdam.

A set of seventeen plates for Ovid's *Metamorphoses*.

[The exact time of his birth and death are both uncertain. It is probable that he was a publisher as well as an engraver. Many of the prints with his name are after those by other masters. See Nagler, for a list of numerous plates with which his name is connected.]

SAVOLDO, GIROLAMO, called by Ridolfi, Girolamo Bresciano, was of a noble family of Brescia, and flourished about the year 1540. Although he practised the art only as an amusement, and bestowed his pictures gratuitously on the churches and convents, he is celebrated by Paolo Pino, in his *Dialogo della Pittura Veneziana*, as one of the ablest artists of his time. It is not known by whom he was instructed in the art, but he studied with assiduity the

works of Titian, at Venice, where he painted several altar-pieces and easel pictures. Zanetti speaks of his picture of the Nativity, in the church of S. Giobbe, as exquisitely coloured, and finished with the greatest care. Another esteemed work by Savoldo is the great altar-piece of the Predicatori at Pesaro, representing Christ with four saints, painted with surprising vigour of colouring. In the Florentine gallery there is a small picture of the Transfiguration by him, which is highly commended by Lanzi. [Zani says he operated in 1548, when he was *very old*: it is not likely that he lived to 1590, as some writers have said.]

SAVONA, IL PRETE DI. See GUIDOBONI.

[SAVONANZI, EMILIO, a nobleman of Bologna, who attached himself to painting when nearly arrived at manhood. He was born in 1580. He was very versatile with respect to his masters; he commenced with Cremonini, entered the school of Lodovico Caracci, next that of Guido, then of Guercino, and lastly that of Algardi the sculptor. By such means he became a good theorist, nor was he deficient in good practice, uniting many styles in one, in which, however, that of Guido is most conspicuous. It would seem that his object was variety, as he denominated himself the artist of many hands. He resided at Ancona and at Camerino, where, as well as in places adjacent, he left several works. He died in 1660.]

[SAVOYE, or SAVOYEN, CHARLES VAN, according to Balkema, was born at Antwerp in 1619, and painted, in a small size, almost all the subjects of Ovid; he was particularly fond of painting the naked figure, but his drawing was not equal to his colouring, which was highly finished. He died, according to the same authority, at Antwerp in 1669; but Zani says he was living in 1680.]

[SAVOYE, DANIEL, a painter of portraits, and an etcher in aqua-fortis, was born at Grenoble in 1644, and died at Erlangen in 1716. It is said that he was a scholar of Sebastien Bourdon. His manner of etching resembles that of Le Pautre. His initials, D. S. &c., are found on one representing a *riposo*, in which the Virgin is seated near a fountain attended by three angels; on the left an ass is attached by the bridle to a tree. There are other small etchings by him of Soldiers, and Costumes of the time of Louis XIII., with the same initials.]

[SAUVAGE, J— P—, (said to be of the family *Lemire*), was born at Tournay in 1744, and studied at the Academy at Antwerp. He essayed several styles of painting, and finally adopted that of *bas relief*, in which he became eminent. He settled for a considerable time at Paris, where his works were in high estimation. In 1808 he returned to Tournay, and died there in 1818. It is said that he carried the art of painting in *bas relief* to the highest state of perfection, and that many of his productions are surprising illusions. They are to be seen at Paris, and in several of the continental capitals of Europe, and also at Tournay. He imitated marbles and ancient *Terra cottas* with great success, and painted porcelain in enamel; these productions sell at a high price.]

SAUVÉ, JOHN, a French engraver of little note, who, according to Basan, flourished about the end of the 17th century. He engraved several plates *after Guido, P. da Cortona, &c.*, and also some portraits.

SAXTON, CHRISTOPHER. To this ingenious artist we are indebted for the first county maps which were published in England. He was a native

of Yorkshire, and resided at Tingley, near Leeds, in the service of Thomas Sekeford, Esq., Master of Requests. By the encouragement and at the expense of that gentleman, Saxton undertook a complete set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in the others by R. Hogenberg and others. They were published in 1579, and were dedicated to Queen Elizabeth. [See the article RYTHER.]

[SAY, WILLIAM, an eminent engraver in mezzotint, was born at a village called Lakenham, near Norwich, in 1768. He was left an orphan at the age of five years, and was brought up by a maternal aunt. Although he showed an early inclination for art, he did not practise it as a professor till his arrival in London, when he had attained his twenty-first year, and was married. He put himself under the direction of Mr. James Ward, at that time an engraver, but now better known as a painter of animals, and a Royal Academician, and with his instruction engraved his first plate. He was indefatigable, and made great progress in the art. About 1819, it is said, he engraved the first mezzotint on steel that had ever been produced. He loved his art, and has given ample proof of it in his numerous works, which consist of about three hundred and thirty, all executed by his own hands, many of which are of large dimensions, being from historical pictures and whole-length portraits. He engraved several plates after the older masters, but his principal are after the modern; among which may be cited the Dilettanti Society, after Sir J. Reynolds, several for Turner's River Scenery, two of Brigands, after Eastlake, some of the elegant compositions of Fradelle, and the Raising of Lazarus, by Hilton. Many of his plates remained unpublished at the time of his death, which occurred on the 24th of August, 1834.]

[SAYER, J——, a political caricaturist, who lived at the latter part of the 18th century. His works, it is said, are numerous, and were in favour with the high church and state partisans of the day, as his satire was levelled at the Dissenters and Whig assertors of political liberty. Like others of his class, he made the most eminent persons the objects of his attacks, and spared neither learning nor talent if opposed to the principles then in vogue. His works have met the fate of which they were worthy,—they are forgotten—except by a few collectors. His name is recorded here merely as being the precursor of *Gilray*, many of whose productions in the same line are worthy to be preserved for their wit and superior artistic skill. To judge Sayer by his works, he was a dull distorter of personal appearances, mistaking grossness for humour, and exhibiting little or no discrimination in the selection of circumstances. The party whose cause he exposed had need very often to be ashamed of his advocacy, and many of those he libelled could afford to smile at his imbecile attacks. *Gilray's* representations of humorous subjects and fashionable frivolities are so full of wit, and are so artistically composed, that they continue to amuse now the objects are forgotten; even his political satires, by the adoption of imagery drawn from poetry or history, of which they are frequently parodies, interest by the ingenuity of the application, and each of the opposing parties, Whig and Tory, could admire them according as they were levelled at the one side or the other; an indifferent person can now smile at, and perhaps approve of both. A selection from

Gilray's works of such as regard foibles and fashionable frivolities, and some of his best political caricatures, would make a volume agreeable for its humour, and interesting for its artistic excellence.]

[SBARBI, ANTONIO, a Cremonese painter, was first a scholar of Bernasconi at Milan, and afterwards studied at Bologna under Lorenzo Pasinelli. He was invited to Piacenza by the Duke Ranucci Farnese, for whom he painted various pictures, but particularly distinguished himself by the representation of animals, which he was accustomed to draw from the life. He died at Milan, but it is uncertain when, as there is only the difference of about fifty years among the writers who have noticed him; say from 1701 to 1750. The date of his birth, as given by Zani, is probably right, 1661, but he leaves the time of his decease unsettled.]

SCACCIATI, ANDREA, was born at Florence in 1642, and was first a scholar of Mario Balassi, but he afterwards studied under Lorenzo Lippi. This latter master persuaded him to apply himself to paint animals, flowers, and fruit; to which subjects his genius appeared to incline. He became a very eminent artist in that branch, and was greatly encouraged by the Grand Duke of Tuscany, and the principal vorker. He was living at Florence in 1704, when Orlandi published his work.

SCACCIATI, ANDREA, an Italian designer and engraver, born at Florence about the year 1740. In 1766 he published a set of forty-one plates in aquatinta, from the drawings of the most distinguished masters, which are in the collection of the Grand Duke of Tuscany. We have also by him,

The Descent of the Holy Ghost; after *A. Dom. Gabriani*.

The Holy Family; after *Cambiaso*.

A Subject for a Ceiling.

[According to Zani he was born in 1725, and died in 1771.]

SCAICHI, GOTTFRED. By this engraver, who flourished about the year 1623, we have a set of views of the palaces and gardens belonging to the Grand Duke of Tuscany; they are etched in a slight, poor style.

[SCALABRINO, LO, a scholar of Gianantonio Razzi, misnamed Il Sodoma, showed great poetical invention in the style of painting called *grotesche*. As a disciple of Razzi he would rank among the Sieneese painters; but in the church of St. Francesco, without the Tuscan gate, there are seven finely painted altar-pieces with the inscription *Scalabrinus Pistoriensis*. If these be not by the scholar of Razzi, then a skilful Pistoiese painter has been overlooked; if they be, then Scalabrino preferred being called of Pistoja rather than of Siena.]

SCALBERG, PETER, a French painter and engraver, who resided at Paris about the year 1638. Of his works as a painter little is known, but we have a few etchings by him, some of which are from his own designs; among others are the following:

Venus and Cupid; inscribed *P. Scalberg, inv. et sculpt. 1638*.

The Entombing of Christ; after *Raffaello*.

The Battle of Constantine with Maxentius; after the same.

Diana and her Nymphs; after *Domenichino*.

[His name was *Scalberge*. Robert Dumesnil, tom. iii., has described 47 prints attributed to him. Zani says that Peter Scalberge operated as late as 1650.]

[SCALBERGE, or, SCALLE BERGE, FREDERIC, a Flemish engraver, who flourished from 1623

to 1636, as appears by the dates of his publications. Four of his etchings are marked Rome 1623; others without the name of a place have the dates 1625 and 1627; and others, Paris 1636. The first of these are in the manner of Paul Bril; the others resemble the style of William van Nieulant, or, perhaps nearer, that of Nicolas Moyaert. This engraver, who signed his name sometimes *Scalberge*, and sometimes *Scalle Berge*, must not be confounded with *Peter Scalberge*, who flourished about the same period, but was less scientific in his execution.]

[SCALIGERO, BARTOLOMEO, a native of Padua, according to some, but Zani says of Venice, was born in 1630, (perhaps earlier,) and was a scholar of Alessandro Varotari, called *Padovanino*. Several beautiful altar-pieces by him are still preserved in Venice, among which that in the church of Corpus Domini is held in great estimation. The time of his decease is not recorded.]

SCALIGERO, LUCIA. According to Orlandi, this accomplished lady was born at Venice in 1637. She distinguished herself by an early acquisition of the ancient and modern languages, and by several literary publications. She was also an excellent musician. As a paintress, she may be compared with the most eminent artists of her sex. She was a pupil of Alessandro Varotari, and painted several historical pictures for the churches at Venice. She died in 1700. [It may be doubted whether this lady, who was the niece of the preceding, and was still young in 1660, could have been a pupil of A. Varotari, if it be correct that he died in 1650.]

SCALVATI, ANTONIO. This painter was born at Bologna in 1559, and was a scholar of Tommaso Lauretti. He accompanied his master to Rome, whither he was invited by Pope Gregory XIII., and assisted him in the Sala di Constantino. Scalvati was employed by Sixtus V. in the library of the Vatican, and in several other public works. He also excelled in portraiture, and painted Pope Clement VIII., and many of the principal personages of his time. He died in 1622.

SCAMINOSI, RAFFAELLE. This artist was a native of Borgo S. Sepulcro, was a scholar of Raffaellino del Colle, and flourished about the year 1610. He painted history; and Orlandi mentions a picture by him, in the cathedral at Bologna, which has considerable merit. He is, however, more known as an engraver than a painter. We have a considerable number of etchings by this artist, executed in a bold, effective style. His drawing is tolerably correct, and the airs of his heads are not without expression. He used a monogram composed of the letters R. A. S. F. thus, **RT**. The following are by him:

The Virgin and Child; inscribed, *Raphael Schaminosius Pictor, &c.* 1613.

St. Francis preaching in the Desert; also *from his own design.* 1604.

A set of fourteen plates; entitled *Mysteria rosarii Beatae Mariae Virginis.* 1609.

The Sibyls; a set of upright plates; *from his own designs.*

The Stoning of Stephen; *after Luca Cambiaso.*

The Repose in Egypt; *after Federigo Baroccio.*

He also etched after Raffaelle, P. Veronese, and others. [This artist, whose etchings are inscribed *Raphael Schiaminossi*, and *Sciamonossi*, was born about 1570, and was living in 1620, as appears by the date on several of his prints. Bartsch has given descriptions of 137 pieces by him, in tom. xvii. of *Le Peintre Graveur.*]

SCANABECCHI. See DALMASIO.

SCANNAVINI, [or SCANNAVESI,] MAURELIO, was born at Ferrara in 1655, and was first a scholar of Francesco Ferrari, but he afterwards visited Bologna, where he studied for some time under Carlo Cignani, of whom he became one of the most distinguished disciples. His pictures possess great force, and are at the same time coloured with tenderness and harmony. The most considerable work of this master is the refectory of the Dominicans, at Ferrara, representing the life of St. Dominic, in fourteen pictures. There are many other performances by this artist in the churches at Ferrara, of which a particular account is given by Bartoli; among others are the Annunciation, in the church of S. Stefano; S. Tommaso di Villanova distributing Alms to the Poor, at the Agostiniani Scalzi; and S. Brigida fainting before a Crucifix, supported by an Angel, in S. Maria delle Grazie; one of his most esteemed productions. He died at Ferrara in 1698.

SCARAMUCCIA, LUIGI, call IL PERUGINO. This artist was born at Perugia in 1616. He was the son of Giovanni Antonio Scaramuccia, an indifferent painter of history, by whom he was instructed in the elements of design; but he afterwards frequented the school of Guido, and is said by Malvasia to have also studied under Guercino. He painted several pictures for the public edifices of Perugia, Milan, and Bologna, which are distinguished by a correct and graceful design, and amenity of colour. Such are his pictures of the Presentation in the Temple, in the church of the Filippini, at Perugia; and S. Barbara, in S. Marco, at Milan. In the Palazzo Publico, at Bologna, is a large picture representing the Coronation of Charles V., by Clement VII., composed and designed in a grand style. He died at Milan in 1680. We have a few etchings by this artist, in which he seems to have imitated the style of Guido. They are executed in a free, spirited manner, though the drawing is very incorrect. Among others, we have the following by him:

Christ crowned with Thorns; *after Titian.*

St. Benedict praying; *after Lod. Caracci.*

Venus and Adonis; *after An. Caracci.*

[The Virgin; *after the same.*

These four prints, with their variations, constitute all that are known by the artist.]

SCARSELLA, SIGISMONDO, called MONDINO. This painter was born at Ferrara in 1530, and was educated for three years in the school of Paolo Veronese, of whose style he was a constant, though not a very successful follower. In the church of S. Gabriele is a picture by this master of the Conversion of St. Paul; and in the church of La Croce an altar-piece, representing the Visitation of the Virgin to St. Elisabeth. There are many other works by this painter in the public edifices at Ferrara, in which city he died in 1614. [Whatever his larger works may be, his easel pictures are held in estimation.]

SCARSELLA, IPPOLITO, called LO SCARSELLINO. This eminent painter was born at Ferrara about the year 1560. He was the son of Sigismondo Scarsella, from whom he received his first instruction; but he afterwards visited Venice, where he first became a scholar of Giacomo Bassano, and afterwards studied and imitated the works of Paolo Veronese. From Venice he went to Bologna, and afterwards to Parma, contemplating the admirable works of art in those cities. On his return to Ferrara, he was greatly esteemed, and was employed in painting numerous pictures for the churches in that

city, where there is scarce a public edifice that does not possess some of his works. In the church of S. Maria Nuova, are three fine pictures by Lo Scarsellino, representing the Annunciation, the Visitation of the Virgin Mary to St. Elisabeth, and the Assumption. In the refectory of the Benedictines is one of the most considerable works of this master, in which he has represented the Miracle at the Marriage of Cana in Galilee. The pictures of this distinguished painter are justly held in the highest estimation in his own country; and the few specimens of his ability which have found their way into the collections of our own, are duly appreciated. His compositions are ingenious and abundant, and his colouring is rich, yet delicate; the airs of his heads are sweet and expressive, and the action of his figures is easy and graceful. In the backgrounds of his pictures he generally introduced a portion of very charming landscape, touched with spirit, and coloured with infinite nature. He also painted some admirable portraits of the most eminent personages of his country, although it was always with difficulty that he prevailed on himself to practise that branch of the art. He died at Ferrara in 1621, aged about 61. [Zani says he was born in 1551, in which Ticozzi agrees, as he says that he died in 1621, at the age of 70: others place his birth twenty years later. Bartsch describes a single print by him, a female Saint seated, and an Angel descending with a chaplet and palm branch; another with a vase of flowers on the right, and a horse on the left; signed, but no date.]


SCHAERER, H. L. This artist, according to Professor Christ, engraved several small landscapes, which he marked with a cipher, composed of the letters I. S. L. thus, *ISL*. He flourished about the year 1627. [His principal prints are copies of Sachtleven and J. Saenredam, some marked H. L. and others *A. L. Schaerer sculp.*]

SCHAEUFLEIN, HANS, or JOHN, THE ELDER, an old German engraver, who flourished about the year 1480, and is supposed to have been a disciple of Martin Schoen, whose style of engraving he imitated, though his prints are by no means equal to those of that master. He also copied some of the plates of Schoen; among others, that in which a lady and gentleman are represented walking together, and Death appearing behind a tree, shaking an hour-glass; which was also copied by J. van Mechel, Wenceslaus, and Albert Durer. His prints are chiefly small, and he is ranked among the little masters. He marked his plates with the cipher

ISI. The following prints are attributed to him:

The Crucifixion, with the Virgin, St. John, and two soldiers; a small circular print.
The Virgin and infant Christ; the same.
St. Christopher; the same.
St. Lawrence and St. Augustine.

SCHAEUFLEIN, HANS, JOHN, THE YOUNGER, was probably the son of the preceding artist, and, according to Huber, was born at Nuremberg about the year 1487. He distinguished himself as a painter, as well as an engraver on wood, and is supposed to have been a scholar of Albert Durer, whose style he imitated, both in his pictures and in his wooden cuts. He chiefly resided at Nordlingen, and painted for one of the churches in that city an altar-piece, representing the taking down from the Cross, which, although designed in the stiff, formal manner prevalent at the time, possessed great merit.

We have several wooden cuts by this artist, which are executed in a bold, spirited style. The prints of the younger Schaeuflein are usually marked with a cipher formed of an H. and an S., to which he added two baker's peels crossed, in allusion to his name, the word Schaeuflein, in German, signifying a little peel, thus, *HS* . The following are his principal works:

The Creation of Eve.
Lot and his Daughters.
Christ crowned with Thorns.
Herodias with the Head of St. John.
The Feast of Herod; in two sheets.
The Life and Passion of Christ; in thirty-seven cuts; published at Frankfort in 1537. To these are added thirty-six cuts of the Miracles, Parables, &c. of Christ.
Numa Pompilius on his throne addressing the Romans.
The Death of Lucretia.
Pyramus and Thisbe.

He also engraved on copper. Mr. Strutt mentions a plate representing soldiers conversing, executed with the graver, in a bold, spirited style; and a free etching of a landscape, dated 1551.

[There is much difference among writers respecting Hans Schaeuffein, Schauflein, or Schauffein; the generality of them mentioning only one artist of the name. Bartsch observes on the foregoing statement taken from Strutt, "that there were two, an elder and a younger, seems to be a mere conjecture;" but it appears from a paper in Meusel's *Neue Miscellaneen*, 5 tes. Stuck, S. 210, that Hans Schaeuffein had a son of the same name who was also a painter, and that the elder Schaeuffein died at Nordlingen in 1539. Whether both, or either, ever engraved on wood, or only designed the subjects on the blocks, is a matter of doubt which it is not easy to solve. One of them was a coadjutor of Hans Burgmair in the work known as the "Adventures of Tewdranck," published in 1517, of which it is supposed that he made the greater part of the designs for the engravers, and several of the wood cuts have his marks, H with S on the cross-bar and the *single peel*; the same may be said of several in the "Triumphs of Maximilian." This was probably the elder Hans, who, by some writers, is said to have been born at Nuremberg in 1483, and by others in 1490, 92, or 93. His father was a merchant of Nordlingen, but settled at Nuremberg, and the son was placed with Albert Durer, and continued in that city until 1515, when he removed to Nordlingen, and died there in 1539. This date may be assumed as correct, his widow having married Hans Schwarz, a painter, in the year 1540. All the prints of a date posterior, if such there be, or with the *two peels saltire-wise*, as in the article, may therefore be attributed to the son, who, according to Zani, Bartsch, and others, died in 1550. When or where the latter was born must be left to conjecture; probably Nordlingen was the place of his birth and death. It must be confessed that the more the matter is examined the more complicated it becomes; almost every writer that has touched upon it has added to the complexity. What with proximity of dates, similarity of marks, subjects, and manner of designing and engraving, the works of several artists, whose initials are H. S., have been by one or other writer attributed to Hans Schaeuffein, and again referred to contemporary masters with apparently equal probability. The curious inquirer will find some occupation in consulting Bartsch, Nagler, Brulliot, Heineken, Jackson's History of Wood Engraving, and many others who have handled the

subject; that he will be satisfied by his researches is more than can be promised. The seventh volume of Bartsch, "Le Peintre Graveur," contains an account of 132 pieces said to be by, or after the designs of, Hans Schaufelein, and Nagler increases the number to 177; the latter adds *Leonhard* to the name. There are pictures attributed to Hans Schaufelein at Nuremberg, Munich, and Berlin. Lord Lindsay, in his "Sketches of the History of Christian Art," speaks of a *fresco*, said to be still preserved at Nuremberg, the place of the artist's birth, and where, it is added, he passed the greater part of his life in the enjoyment of the highest professional and civic honours. This picture was painted in 1515, and represents the Siege of Bethulia, though not in strict accordance with the relation in the book of Judith; for the artist has introduced the costumes and artillery of the 16th century. Another picture is also referred to by his Lordship as a supposed work of Hans Schaufelein, being marked with his initials H. S. These letters would be but slight authority, of which his Lordship is quite aware, if the picture had not other evidence of the master's style of composition, drawing, and character, it being found in the collection of the Duca Litta, at Milan. It represents the whole history of Troy and the Trojan war, commencing with the expedition of Jason in quest of the golden fleece, and abounds with figures in an immense landscape. It is said to exhibit great invention, powerful expression, vigorous and correct design, clearness of colouring, though somewhat diminished by time, and is exquisitely finished. It is considered by his Lordship as one of the most extraordinary relics of the old German school, and he is inclined to think that this style of composition was first brought into fashion by Hans Schaufelein. From the inscription on the picture it may be supposed that the date is 1540—IDXXXX. This raises the question, whether it was painted by the father and son conjointly, and finished by the latter; or whether by the son alone, the father having died in 1539? But the previous question would be, was it painted by either? His Lordship does not positively affirm it, so it must be left to future inquirers to investigate the matter. Dr. Kugler, it may be observed, does not treat Hans Schaufelein with much consideration; he calls him a clever and dexterous mechanic, a mere imitator of his master, Albert Durer, as one who never attained a deep feeling in the conception of a subject, and says that his dry colouring is well known; but he admits that his painting of St. Bridget, in the chapel of St. Maurice, at Nuremberg, has some pretensions to grandeur of style. He speaks also of a Mocking of Christ, painted in distemper, in 1517, which is of very large dimensions, in the castle of Nuremberg, and is animated in the treatment. By this it appears that though he retired to Nordlingen in 1515, and painted his fresco of the Siege of Bethulia there in that year, he returned to Nuremberg in 1517. According to the earliest date assigned for the birth of the elder Hans, he was then only 34; at what period was he enjoying civic honours at Nordlingen?

SCHAFFNABURGENSIS, MATTHEUS, an engraver on wood, who executed the cuts for a Bible, printed at Wittenberg in 1545. He marked his prints with the initials M. S. on a tablet. [This is the same with MATHIAS, or MATTHEW GRUENEWALD, but there is very little in what is said respecting him. No two writers agree on the time of his birth

and death. Some place his birth in 1450, others in 1480. Sandrart says he died in 1510, in which he is followed by Füessli. Zani admits the two last dates qualified with *about*, but denies that he ever engraved on wood. The various marks attributed to him are doubted by Brulliot; indeed some of them appear absurd. It is a curious circumstance that so many engravers to whom the initials M. S. are attributed should have flourished, or died, about 1550, or that, whether or not, writers should be so anxious to assign that date to so many who have used those letters; in several instances it seems guess-work, without due consideration, and has caused much confusion. The "harmless drudge" who endeavours to compile a correct dictionary from their materials is often worse rewarded than he who analyzed the sack of chaff, who did get one grain of wheat for his trouble; for the former gets nothing for his labour, not even thanks from those he endeavours to serve, but perhaps abuse if he attempt to disturb a previously formed opinion.]

[SCHAFFNER, MARTIN, a painter of Ulm, who flourished in that city, as appears by their records, from 1502 to 1539. He painted historical subjects and portraits, and ranks among the best of the German masters of the period. Some of his best pictures were at the gallery at Schleissheim (perhaps now at Munich); among them are the Annunciation, the Presentation in the Temple, the Descent of the Holy Spirit, and the Death of the Virgin. The figures are noble, yet delicate, full of feeling and expression in the heads, but are considered somewhat defective in the colouring. Several relating to the Passion of Christ are in the same gallery. There are pictures by him at Ulm, some of which partake of the Italian manner, particularly an altar-piece in the principal church, representing, in three compartments, the Holy Family, their relations, and figures of several Saints; this is dated 1521. Others by him are at Augsburg, Nuremberg, and Vienna; and Count Leutrum of Stuttgart has a fine female portrait from his pencil. Several of his marks and dates are given by Brulliot; the first consist of M with S in the centre, or the letters MSMZV, interpreted *Martin Schaffner Mahler zu Ulm*, as on the Adoration of the Magi, formerly in Prince Wallerstein's collection, but now in that of the king of Bavaria; and the latter 1515 to 1521, though there are others of an earlier and later period; one in the Belvidere at Vienna is dated 1490. This artist's works were formerly attributed to Martin Schöngauer, perhaps on account of the monogram MS.]

SCHAGEN, GILES VAN, a Dutch painter, born at Alkmaer in 1616. He was first instructed in the art by Solomon van Ravestein, but was afterwards a scholar of Peter Verbeck. When he was twenty-one years of age, he embarked in a vessel bound to Dantzic, where he resided some time, and painted pictures of Dutch kitchens and conversations, in imitation of the style of Ostade, which were favourably received. He also painted portraits with considerable success, both at Dantzic and Elbing. After an absence of three years, he returned to Holland, where the restlessness of his disposition did not suffer him to remain long. He went to France, and met with very flattering encouragement; his conversation-pieces were much admired, and he was employed in copying the works of the best Italian and Flemish painters, for which he possessed a particular talent. On his return to Alkmaer he became acquainted with Admiral Tromp, who engaged

him to paint a picture of the engagement between the Spanish and the Dutch fleet, commanded by that officer, which, as a proof of the versatility of his talents, he executed in a manner highly creditable to him. He died at Alkmaar in 1668. We have a slight etching by this artist, representing a cottage scene, with an old man. [There is a picture by him in Lord Ellesmere's gallery, an interior with a young woman nursing a child, a boy eating, and two other figures.]

[SCHALCH, JOHANN JACOB, a landscape painter, was born at Schaffhausen in 1723, and was a scholar of Schnaetzler, and of an artist of the name of Hamilton, at Augsburg. He visited Holland and England, and died in 1770. He painted landscapes, cattle, and figures, in the manner of Breughel, it is said, and in that of his master, Hamilton, who was probably of Scottish origin, but with whose works the public are not acquainted.]

[SCHALCKE, ———, a Dutch painter of river scenery, and landscapes with cattle and figures, lived in the second half of the 17th century, but is not noticed by any of the Dutch writers on art. The knowledge that there was such a painter is derived from a landscape and view of a river with his name, painted with the spirit and freedom of Teniers, and an effect of light similar to Rembrandt. The scene is enlivened with men, waggons, and boats in action, and cattle standing in the centre. The artist seems to have confined himself to pictures of small dimensions. Nagler, who has seen a lithograph print of a sea-piece in the gallery at Prague, by Schalcke, asks with great *naïveté* whether he is likely to be the same as Godfrey Schalcken? Our worthy friend may be assured that he is not.]

SCHALCKEN, GODFREY. This painter was born at Dort in 1643; his father was rector of the college of that city, and was desirous of bringing him up to literary pursuits, but finding the boy's disposition for painting, he placed him with Solomon van Hoogstraten, and he afterwards became a scholar of Gerard Douw, under whom he acquired great delicacy of finishing, and a competent acquaintance with the principles of light and shadow. He remained under the tuition of that master until he had established a certain reputation, by painting small pictures of domestic scenes, chiefly represented by candle-light; subjects which his instructor had treated with such distinguished success. On leaving the school of Douw, he attempted for some time to aggrandize his style, by studying the works of Rembrandt, but despairing to equal the vigorous touch and magical effect of that extraordinary artist, he pursued his first principles, and his pictures were sought after with avidity.

To give the most natural effect to his candle-light pieces, he is said to have adopted the following system: he placed the object he intended to paint, and a candle, in a dark room, and looking through a small aperture, painted by day-light what he saw in the dark chamber. His small portraits met with the most flattering encouragement, and he had painted the principal families at Dort, when he was encouraged, by the extraordinary success of Kneller, to form the project of visiting England, and he came over in the reign of King William, when he found the greatest part of the business of portraiture, the only branch of the art which occupied the public attention, in possession of Sir Godfrey Kneller, Cloosterman, and others. To satisfy the taste of the country, he also found it necessary to attempt to paint his figures as large as life, a scale

to which he had not been accustomed, and in which he was not very successful.

Delicacy and good breeding formed no part of the character of our artist, if we may credit the following anecdotes, originally related of him by Campo Weyermans, an authority, indeed, which is not always entitled to implicit belief. When he had the honour of painting the portrait of William III., it was the king's wish to be painted by candle-light, from the reputation the painter had acquired in pictures of that description. It is said that he had the gross ignorance of giving his Majesty the light to hold, until the wax ran down upon his fingers. On another occasion, when he was painting a lady, who was not very handsome, but had very beautiful hands, after finishing the head, his sitter inquired when it would be necessary for her to sit for the hands, he abruptly replied, "that will not be necessary, I always draw them from my housemaid." On his return to Holland, he settled at the Hague, where his cabinet pictures were much admired, and he continued to practise his art with great success, until he had reached his sixty-third year, when he died, in 1706.

The chief merit of the pictures of Schalcken, which, for the most part, represent night-pieces, consist in the neatness of his finishing, and his perfect intelligence of the *chiaro-scuro*, as it relates to objects under the influence of a fixed and local light. His touch is sweet and mellow, and his colouring warm and gilded. The subjects he selected for his small pictures are agreeably composed, and the accessories are designed and painted with care and precision. It has been regretted that he did not draw the figure more correctly, a defect which is discernible in his best productions.

[In Smith's Catalogue raisonné, vol. iv. and Supplement, will be found descriptions of 127 pictures by this artist; three of his best are in the royal collection. He was a clever mechanical painter, but had nothing approaching to genius. His pictures are laboured and finished with great care, and are esteemed for those qualities. His day-light pictures are the rarest, and consequently obtain the highest prices in public sales; there is a small but very good specimen in the National Gallery. His works have not kept pace with others of his class in public estimation, perhaps from his candle or lamp-light subjects having lost much of their truth by change of colour. *Le Concert de Famille*, in her Majesty's collection, has been engraved by Wille, and several others by different artists will be found in the Orleans, Poullain, and Dusseldorf Galleries. Brulliot attributes to him a rare etching of a three-quarter bust of a Laughing Peasant, hiding the greater part of his face with his right hand. He wears a high-pointed hat and a ruff; it is an oval, and at the bottom is inscribed *Quam meminisse juvat*. Balkema says that he had a nephew named Jacob, who imitated his manner successfully; and his sister, Maria, was also a painter, and it is presumed was instructed by her brother Godfrey.]

SCHAPFF, JORG. This old artist is regarded as one of the earliest engravers on wood. According to Heineken, he executed the cuts for a book of Chiromancy, by Dr. Hartlieb, published in 1448. In his *Idea of a complete Collection of Prints*, that author has given a copy of one of these cuts, and nothing can be more rudely executed. The book consisted of twenty-four pages, printed on both sides, the discourse being cut on blocks of wood. The name of the engraver was inscribed on one of the

leaves, at the bottom, *Jörg Schapff* in Augsburg. [Zani says he continued to operate in 1473; the date 1448 is considered to refer to the period when the book was written, and not to the time when it was engraved. On the last page is the name, "*Jörg schapff zu augsburg*." If this George Schapff was a wood engraver of Augsburg, says Jackson, the style of the cuts in the book sufficiently declares that he must have been one of the very lowest class. More wretched cuts were never chiselled out by a printer's apprentice as a head-piece to a halfpenny ballad.]

[SCHATEN, HUBERT, an engraver, who resided at Copenhagen, and engraved several portraits during the latter half of the 16th century, as appears from their dates, 1675 to 1694.]

[SCHAUR, PHILIP, an engraver, of whom there is no account, but by whom there is an etching of an old man with a large beard, in spectacles, mending a pen, with an hour-glass and books before him.]

SCHEDONE, B. See SCHIDONI.

SCH EINDEL, or SCHEYNDEL, GEORGE VAN, a Dutch engraver, who resided at Rotterdam about the year 1635. He engraved several plates, which are executed in a very neat and agreeable style, resembling that of Callot. His landscapes, decorated with figures correctly drawn, and touched with spirit, are deservedly admired. He was a contemporary of William van Buytenweg, from whose designs he also engraved some plates. We have, among others, the following prints by him :

A pair of Landscapes, with Peasants amusing themselves. The Tooth-drawer.

A Village Festival, with Boors fighting.

The Companion, with a Quack-doctor.

A Winter-piece, with Skaters on the ice.

A Landscape, with a Waterfall.

A Landscape, with a Bridge.

A set of four Views of a Castle and the environs, one of them with a Windmill.

A set of twelve Landscapes, with a Dutch inscription.

A set of twelve plates of European, Turkish, and Grecian figures.

Twelve plates of Habits of the Countrymen of the several Cantons of Holland.

[There is no account of his death, but he operated as late as 1660.]

SCH EITZ, MATTHEW. This artist was born at Hamburg about the year 1646, and, according to Huber, was a scholar of Philip Wouwerman, whose style he followed for some time, but he afterwards abandoned it, to adopt that of David Teniers, and painted similar subjects, of the amusements of peasants. He etched some plates from his own designs, which are executed in a bold, free style, among which are the following :

The Four Seasons, represented by the Sports of Children ; in four plates ; *M. Scheitz, fec.* 1671.

Two Landscapes, with figures dancing and amusing themselves.

An old Man playing on the Violin, and a Woman singing before the door of a Cottage.

The Spectacle Merchant.

[He died in 1700. His son Andrew engraved several plates from pictures by his father; they are dated from 1657 to 1678.]

SCHELLENBERG, JOHN RUDOLF, a Swiss designer and engraver, born at Winterthur in 1740. He was the son of an obscure painter, who taught him the rudiments of the art. Among other plates, he engraved several for the work of Lavater, from the designs of Chodowiecki; and some of the portraits and ornamental prints for the Lives of the Swiss Painters, by J. C. Fuessli. He also engraved

a set of twenty-four plates of insects, for a work entitled *Les Caracteres des Insectes, suivant le systeme de Linnée*. [Zani calls him *Schollemberger*; Nagler says he was born at Konau, and died near Winterthur in 1806. He gives a list of his prints. His father, *Johan Ulric*, was a landscape and portrait painter, born in 1709, and died about 1770.]

SCHELLENBERGER, [or SCHOLLEMBERGER, JOHAN JACOB,] a German engraver, who flourished about the year 1660. He engraved some of the plates for Priorato's History of the Emperor Leopold; among which is the portrait of Gaspar Jellez. [He was living in 1674.]

SCHELLINCKS, WILLIAM. This painter was born at Amsterdam, according to Descamps, in 1632, and, from the style of his pictures, is supposed to have been a scholar of John Lingelback. He afterwards travelled through France, Switzerland, and Italy; and is said, by that author, to have been in England, though he is not mentioned in the Anecdotes. He painted landscapes and sea-ports, which were decorated with figures, touched with neatness and spirit. The brilliant and sunny effect in some of his pictures reminds us of the charming productions of du Jardin; his animals are correctly drawn, and his groups are tastefully composed. On the occasion of the embarkation of Charles II. for England, at the time of the Restoration, Schellincks painted one of his most capital pictures for the family of Witsen, in commemoration of that event. It was a very considerable composition, of an infinite number of figures collected on the shore, to witness the embarkation, arranged with surprising ingenuity and variety. The genuine works of this master are not often met with in this country, though they are found in the choicest collections in Holland. He died in 1678. [He wrote his name *Schellings* and *Schellinks*, as appears on several drawings, consisting of Views of Foÿ (Fowey) and St. Michael's Mount, in Cornwall, made by him in 1662. He also made drawings of Stonehenge, as it then existed, and of several other objects interesting to a stranger in England. There is therefore no further question respecting his having been in England. It is surprising that there are so few of his pictures known in this country: he was an artist of first-rate talent as a landscape and marine painter; and his figures and animals are very accurately drawn, spiritedly touched, and judiciously introduced. His knowledge of perspective was also great, as is evidenced in some of his extensive views, in which the nicest gradation may be observed.]

SCHELLINCKS, DANIEL, was the brother of the preceding artist, born at Amsterdam in 1638, and is said to have been instructed in the art by William Schellincks, in whose style he painted landscapes and sea-ports, with some reputation. He died in 1701. [His birth is placed by some in 1633, and by others in 1634; but the Dutch writers are very short in their accounts of him, and his works are but little known.]

[SCHELTEMA, TACO, born at Harlingen in 1760, distinguished himself as a portrait painter. He studied after nature, and copied the works of some of the best masters, particularly those of Anthony Van Dyck. After visiting Dusseldorf he went to Saxony, where he painted the portraits of several persons of rank, in the manner of the great Flemish painter; he then returned to his own country, and practised with equal success. He resided alternately at Amsterdam and Rotterdam. He painted the portraits of all the founders and directors of

the Batavian Society, which are, or were, in one of the chambers of the Bourse; and numerous family pictures of the natural size, some of them in landscapes with various accessories. He died near Arnheim in 1737.]

SCHENAU, JOHN ELEAZAR, a German painter and engraver, who resided at Paris about the year 1765. He etched a set of twelve plates of heads and fancy subjects, with a frontispiece, entitled *Achetez mes petites eaux fortes à la douzaine*. 1765.

SCHENCK, PETER. This artist was a native of Germany, but resided chiefly at Amsterdam, where he became an eminent printseller and publisher, and flourished about the year 1700. He engraved several plates, most of which are in mezzotinto, and chiefly portraits. He published a set of one hundred views in and near Rome, entitled *Roma Aeterna*, many of which were engraved by himself. We have, among others, the following prints by him:

PORTRAITS.

King James II.
Mary, his Queen.
King William III.; four plates.
Mary, his Queen; three plates.
William, Duke of Gloucester.
Queen Anne.
George, Prince of Denmark; her consort.
George I.
Ernest, brother to George I.
Arnold, Earl of Albemarle.
Godard de Reede, Earl of Athlone.
John, Lord Cutts.
William, Duke of Devonshire.
John Churchill, Duke of Marlborough.
Charles XII. of Sweden.
Peter Schenck. 1697.
Peter Schenck, with his wife, seated at a table.
Gerard Laresse, Painter.
Martin Luther.

[Peter Schenck was born at Elberfeld in 1645, but studied drawing at Amsterdam. As an engraver he commenced with some topographical works, in which he was assisted by Gerard Valck, who afterwards taught him mezzotinto. In 1683-4 they became partners, having purchased the stock of J. Jansen, then dead, to which they added their own works, and others executed under their direction, or corrected and finished by them. It is difficult, therefore, to distinguish among their numerous publications their actual performances. The King of Poland, Augustus II., Elector of Saxony, named Schenck engraver to his court. He died at Amsterdam about 1715. Though not very eminent he was a laborious artist, as his catalogue contains an account of several hundred plates, *after Ochterveldt, Netscher, Toorenvliet, Kneller, Lely, Terburg, Schalcken, Laresse, &c.* Among his prints is one containing portraits of the seven English Bishops who were sent to the Tower by James II. See Nagler for a long list of prints published by Schenck.]

[**SCHENDEL, BERNARD**, was born at Haerlem in 1634, and was a scholar of Hendrik Mommers. He painted conversations and merry-makings, and was a good designer and colourist. The probable time of his death was about 1693. Unimportant as this artist may be, there is considerable diversity in the accounts respecting him. But this diversity affects more the accuracy of the writers with respect to dates as connected with his history, than with any matter that is at all material as regards his works.]

SCHEVENHUYSEN, ANTHONY, a Dutch engraver, who flourished about the year 1695. He engraved a set of one hundred small plates, representing the different trades in Holland.

SCHIAVONE, ANDREA, called **MEDULA**. This painter was born at Sebenico, in Dalmatia, in 1522. Although he discovered an early inclination for the art, the indigence of his parents did not permit them to procure him a technical education, and he was placed as an assistant to a house painter at Venice, in which situation he employed his leisure hours in designing after the prints of Parmigiano, and others, which his scanty means enabled him to procure. For some years his occupation was painting the fronts of houses and shops, to which he was recommended by the masons. His talents distinguished themselves even in this lowly employment, and Titian was so pleased with some of his humble exertions that he took him into his academy, and soon afterwards procured him employment in the library of S. Marco, where he painted several of the decorations, conjointly with the ablest artists of his time. In competition with Il Tintoretto, he painted a picture for the church of the Padri della Santa Croce, representing the Visitation of the Virgin to St. Elisabeth; and though his performance was unequal to that of his formidable antagonist, he retired from the contest with applause. His talents were highly respected by Robusti, who considered him as one of the greatest painters of the Venetian school, and that eminent artist is said to have constantly kept a picture of Schiavone in his painting-room, as a model of colouring, though he strongly condemned the incorrectness of his design. He even endeavoured to imitate the style of Andrea, and painted a picture of the Circumcision, in the church of the Carmini, so much in the manner of Schiavone, that Vasari mistook it for a work of that master. With the possession of such powers, he however found it difficult to subsist. So slender was the emolument he received for his works, that he was under the necessity of adopting a slight and expeditious mode of operation, and his indigent circumstances may both account for and extenuate the incorrectness of his design. This deficiency excepted, he possessed almost every other excellence of the art. His compositions are copious and agreeable, his attitudes are graceful and elegant, resembling those of Parmigiano, whose works he had studied; his draperies are cast with taste; the heads of his females are beautiful, and those of his old men dignified and impressive. Two of the most admired works of Schiavone are in the church of the Padri Teatini, at Rimini, representing the Nativity, and the Assumption of the Virgin. He died at Venice in 1582. We have several etchings by this eminent artist, some of which are from his own designs, and others *after Raffaele, Parmigiano, &c.* Among others are the following:

The finding of Moses; *after Parmigiano*.
The Holy Family; *after the same*.
The Resurrection of Lazarus; *after the same*.
The Entombing of Christ; *after the same*.
St. Peter and St. John healing the Lame Man; *after Raffaele*.
The Rape of Helen; *after his own composition*.

[The names and works of *Andrea Schiavone* and *Andrea Meldolla* have been, till recently, confounded; Schiavone having had the addition of *Medula*, or *Meldola*, to his name, and Meldolla being also called *Schiavone*: Zani and Bartsch the two best authorities, have exposed and cleared up these mistakes. It is true that there was some excuse for the error into which previous writers had fallen. Schiavone and Meldolla were contemporaries, both studied and imitated the same masters to a con-

siderable extent, and the etchings of both have an affinity to those of Parmigianino. Meldolla, however, was only a designer and etcher, and the greater part of his etchings are after the last-named master, and have the initials *A. M.* or *A. Meldolla* at full length. Schiavone's etchings are the Twelve Cæsars, *after Titian*, which are signed *TITIANO V.* only; and twenty-one other subjects, apparently from his own designs, ten of which are signed *Andrea Schiavon f.* (See Bartsch, *Peintre Graveur*, tom. xvi.) All the etchings mentioned in the text by Bryan, are by *Andrea Meldolla*, and will be found in the list given in that article. The word *Medula* is probably a mistake for *Meldolla*, there being no reason assigned why it was applied to Schiavone. In the Bridgewater collection (now the Earl of Ellesmere's) are three pictures by Schiavone; Christ before Pilate, formerly in the Orleans' Gallery; The Marriage of St. Katharine; and a copy of the Last Supper, painted by Titian, in 1564, for Philip II., the original of which is still at Madrid. There is also an Entombment by him in the Sutherland Gallery; and there are two at Burleigh that may be considered as favourable specimens.]

[SCHIAVONE, GREGORIO, (called by Ridolfi GIROLAMO,) is mentioned by Lanzi as a painter whose style is between that of Mantegna and the Bellini. He says that he is a pleasing artist, whose pictures are frequently to be met with, ornamented with architectural views, fruits, and, above all, with joyous little cherubs. One of these was in a private collection at Fossombrone, inscribed "*Opus Selavonni Dalmatici Squarizoni S.*" Zani says he flourished from 1460 to 1490.]

[SCHIAVONE, LUCA, is praised by Lomazzo as an eminent decorative painter, who flourished at Milan about 1450. The art which he practised was, properly speaking, embroidery, not only of flowers and foliage, but extensive history pieces. With these were the walls of the churches ornamented, and also the priests' vestments, on which were worked figures of the apostles, Christ's passion, and other religious mysteries. This practice was carried formerly to a great extent, and many ladies of quality employed their needles in this pleasing and pious occupation. The names of several of the most eminent are recorded, and some are praised for their painting and their needlework at the same time. Perhaps Ferdinand VII. of Spain may be considered an artist of this class; at any rate it is a compliment to name him with Dorothea Aromatari, Arcangela Paladini, and the late Miss Linwood, all excellent needlewomen.]

SCHIAVONETTI, LUIGI. This ingenious artist was born at Bassano, in the Venetian state, in 1765. He was the son of a stationer, and from his infancy discovered a peculiar taste for drawing. Before he was thirteen years of age he had made some progress, without the help of a master, when he was placed under the tuition of Giulio Golini, a painter of some eminence, by whom he was instructed in design during three years, when the death of his preceptor deprived him of the advantage of his assistance. He had, however, attained considerable proficiency as a designer, and now turned his thoughts to engraving, to which he was probably induced by an acquaintance he formed with a very indifferent engraver, named Lorio, who was barely competent to teach him the mechanical process of the art, and to whom he had recourse for instruction. A copy of a Holy Family, in the line manner, from a print engraved by Barto Corri,

after Carlo Maratti, gained him immediate employment from Count Remauidini. The works of Bartolozzi, in the chalk manner, were then in great repute at Bassano, and Schiavonetti imitated several of his prints with great success. He soon afterwards visited England, where he formed a connexion with Mr. Bartolozzi, and the admonitions of that distinguished artist were of great advantage to him in the improvement of his style. After continuing with Bartolozzi some time, he established himself on his own foundation, and from that period until that of his death, which happened in June, 1810, cultivated his talents with a success which answered the expectations which were first formed of his abilities.

Mr. Schiavonetti possessed, in an eminent degree, the first requisite, either in painting or engraving, a freedom and accuracy of delineation. The following are among his principal works:

Four plates, representing the most interesting events which preceded the murder of Louis XVI.; *after the designs of Benazech.*

The celebrated cartoon by *M. Angelo Buonarroti*, representing the Surprise of the Soldiers on the Banks of the Arno.

The Portrait of Vandyck, in the character of Paris.

The Mater Dolorosa; *after Vandyck.*

The Landing of the British Troops in Egypt; *after Louthembourg.*

A set of etchings, illustrative of Blair's Grave; *after the designs of Blake.*

The etching of the Canterbury Pilgrimage; *after Stothard.*

[To these may be added,

Dead Christ; *after Vandyck.*

The Portrait of Berchem; *after Rembrandt.*

The Death of General Wolfe, engraved from a gem by *Marchant*, in the original unpublished Museum Worsleyanum. There is a copy of this print in the smaller edition.

The Portrait of W. Blake; *after T. Phillips.*

Several in "The Italian School of Design," published by *Ottley*. Also, among the original designs of celebrated Italian masters, published by *Chamberlaine*; and several of the "Specimens of Ancient Sculpture," published by the Society of Dilettanti.

It is to be regretted that the talents of Luigi Schiavonetti were wasted on the productions of mediocre painters of the day, such as Angelica Kauffman, R. Westall, J. Boydell, and others in vogue.]

SCHIAVONETTI, NICCOLO, was the younger brother of Lodovico, or Luigi, Schiavonetti, and executed some plates in the style of that artist, though he worked chiefly in conjunction with him. He did not long survive the death of his brother.

[SCHIAVONI, NATALE, an eminent painter and distinguished engraver, still living, was born at Chiozza in 1774, Ferrario says in 1777. He studied engraving under Raphael Morghen. Although there are several other fine works from his graver, his celebrity is chiefly owing to that superb production, The Assumption of the Virgin, *after Titian*, which ranks him with the greatest engravers of the present time. There is also by him a portrait of the Marquis Manfredini, which is considered a *chef d'œuvre*, but it is a private plate, and not to be found in commerce.]

[SCHICK, GOTTLIEB, an historical, portrait, and landscape painter, was born at Stuttgart in 1779. He commenced his artistic studies in the atelier of David, but being, like others of his countrymen of the period, averse to the trammels of academical instruction, he soon left it, and went to Rome to study the works of Raphael. He endeavoured to emulate the style of that master in painting subjects

from the antique, and the conceptions of the older Italian artists in those of a more religious character. He possessed a fine imagination, and his pictures are in many instances distinguished by a noble simplicity and purity of sentiment. His religious compositions, however, it is said, do not equal in fervour the examples of the 15th and 16th centuries; they exhibit more of the poet than of the devout worshipper. Giotto, Frà Angelico, Perugino, and Raphael, lived in a religious atmosphere, and were imbued from their earliest years with a sentiment of veneration for the objects on which they employed their pencils; it was that feeling which, perhaps unknown to themselves, guided them in the representation of beings the constant objects of their adoration. The modern artist takes licence, and while he imitates the old masters in forms and subjects, and seems to adopt their legendary mythology, falls below them in the expression of pious belief; in fact, his work is not conducted, like theirs, with religious awe. Three large historical pictures by Schick are mentioned in terms of high approbation; they represent the Sacrifice of Noah, (some call it the Sacrifice of Abraham,) David playing before Saul, and Apollo with the Shepherds; the last is in the palace at Stuttgart. He excelled in portraiture, and painted several members of the Humboldt family, and other distinguished persons, most of them of the size of life. His landscapes are of the heroic kind, enriched with subjects from the ancient poets. His works in general are highly commended by his countrymen for the correctness of the design, the beauty of the colouring, and their imaginative qualities. He died, according to Count Raczinski, at Stuttgart, in his thirty-first year; but Michiel says in 1818, which would make him 39.]

SCHIDONE, or SCHEDONI, BARTOLOMMEO. This captivating painter was born at Modena in 1560. Although he is generally allowed to have been brought up under the Caracci, it is remarkable that his works exhibit little resemblance to the style which characterizes that distinguished school. He rather appears to have formed his ideas by an attentive study of the works of Raffaello and Coreggio, particularly the latter, with whose admirable productions he was constantly surrounded.

Schidone had gained considerable reputation by some juvenile performances in the public edifices at Modena, when the Duke Ranuccio took him under his protection, and gave him as a residence his Villa at Felegara, that he might pursue his studies more commodiously, and with greater tranquillity. He painted several admirable pictures for his patron, which, with many other works of art, in the possession of the Duke of Modena, were afterwards placed in the collection of the King of Naples. In the Palazzo Pubblico, at Modena, he painted his celebrated frescoes of the history of Coriolanus, and seven emblematical figures, in which he emulated the grandeur of Coreggio; and in the cathedral is an admirable picture of S. Geminiano resuscitating a dead Child, which has often been mistaken for a production of that master. His large works are extremely rare, among the most esteemed of which are his picture of a Pietà, in the Academy at Parma; and the Conception, in the church of S. Francesco, at Piacenza. His Holy Families and Madonnas, though apparently his favourite subjects, are not often met with, and the paucity of his pictures is to be attributed to his unfortunate propensity to gaming, in which fatal pursuit he wasted his substance and time. His death is said to have been occasion-

ed by the distress of his mind, brought on him by losing in one night more than he was able to pay. He died in 1616.

Of Bartolommeo Schidone it may be said, that no follower of the great style of Coreggio has approached so near him in the graceful and expressive airs of his heads, and the elegant turn of his figures. His management of the chiaro-scuro exhibits the breadth and intelligence of that admirable painter, and his colouring partakes of the *impasto* and purity which distinguish the works of his great prototype. His design is not very correct, but he conceals this deficiency by the loveliness of his attitudes, and the enchanting harmony of his tones. The pictures of Schidone, rendered interesting by their extraordinary beauty, as well as their extreme rarity, are held in the highest estimation, and are very valuable.

[If Schidone died young at the latter end of 1615, or the commencement of 1616, as stated by Tiraboschi and Zani, he must have been born later than 1560, for 56 cannot be called young. Zani does not mention the year of his birth, but says he operated in 1604, and died in 1615. This therefore is the earliest date of which he had acquired a knowledge; and no earlier work is quoted by any other writer. It is not likely that an artist of his talent would live till he was 44 without producing something that would make him known; nor is it probable that if he were born in 1560 he would have been a pupil of the Caracci. Lodovico was born in 1555, Agostino in 1558, and Annibal in 1560, so that with the last there was no difference of age, and very trifling with the others. Bartsch notices an etching of a Holy Family by him, which he conjectures to be a production of his youth; it is inscribed *Barto. Schidono*, but it bears no date. It should be noted, that Schidone was an excellent portrait painter; he painted those of his protector the Duke of Parma and family, and also all the princes of the house of Modena, so skilfully, that they are reckoned equal to the best masters of Italy in that department. Zani says he was a poet, but does not quote or refer to any of his writings.]

SCHLEY, JACOB VANDER, a Dutch engraver, born at Amsterdam in 1715. He was a disciple of Bernard Picart, whose style of engraving he imitated, and finished several of the plates left imperfect at the death of that master. We have also a few portraits and book ornaments by this artist; among which are the following:

PORTRAITS.

John Baptist Boyer, Marquis d'Argens; *after Van Pée*.
Anthony Bernard Prevot, Almoner to the Prince of Conti; *from the same*.

Bernard Picart, Engraver; *after M. des Angles*. 1734.
Henry de la Tour d'Auvergne, Viscount de Turenne; *after the same*.

[The prints *after Coypel* for the edition of Don Quixote, published at Amsterdam in 1746.

He died in 1779.]

SCHLICHT, ABEL. This artist was born at Manheim in 1754. He has engraved several plates in aquatinta, which are mentioned by Huber in favourable terms. Among others are the following:

A Storm and Shipwreck; *after Vermet*.

A Calm; *after the same*.

A Landscape, with cattle; *after A. Vandevelde*.

A Landscape, with figures and animals; *after Berghem*.

A Landscape; *after Pynaker*.

Several architectural Views; *after Bibiena, Pannini*, and others.

[He was a painter and architect as well as an en-

graver; he studied perspective under L. Quaglio, and was a professor at the academy of Dusseldorf. Rost places his death in 1790, but he etched a print after Ostade in 1820, and did not die till 1826.]

[SCHLOTTERBECK, WILHELM FRIEDRICH, a designer and engraver, was born in 1777 at Hartingen in Switzerland, and was a scholar of C. von Mechel of Basle. He had a great predilection for the aquatinta style of engraving, which was then a novelty, and it may be said that his success in it made that branch of the art popular in Germany. He engraved many large prints in that manner after *Claude*, *Both*, *P. Hackert*, and of views taken by himself. He joined the Chalcographic Institution at Dessau in 1798, where he engraved the four fine landscapes by *Claude Lorraine*, then at Cassel, but now in the Hermitage at St. Petersburg; and in 1801 he went to reside at Vienna, and was employed in Mollo's Repository of Arts for several years. From 1808 till the time of his death, he was occupied in making drawings of the picturesque scenery in the Tyrol, at Salzburg, in various other parts of Germany, and in Hungary, of which he executed a great number for Mollo. They are very beautiful, and are deservedly held in great estimation. He died at Vienna in 1818. Dr. Giulio Ferrario, in his account of classical prints, has misnamed this artist *Scheletterbek*, and says that he has, in his collection, two very large prints in aquatinta by him, after *John Both*, published at Vienna in 1804, which he considers very rare, as he had not seen any others elsewhere.]

[SCHLOTTERBECK, CHRISTIAN JAKOB, a painter and engraver, but chiefly the latter, was born at Brehlingen in Würtemberg, in 1755. He engraved a number of portraits, among which are those of Lavater the physiognomist, Ferdinand Kobell, and J. J. Moser. Of his other productions the principal are Titian's Mistress after the picture in the Orleans' collection, Herodias with the head of John the Baptist, the Laocoon, and busts of Castor and Pollux, Minerva, Mercury, and Diana, from the antique, and some frontispieces and vignettes. He died about 1820.]

SCHMIDT, GEORGE FREDERICK, was born at Berlin in 1712, and was instructed in design and engraving by G. P. Busch, an obscure artist; but he afterwards went to Paris, where he became a pupil of Nicholas Larmessin. Under that able artist he arrived at a perfection, for the neatness and firmness of his graver, which has seldom been surpassed. In 1742 he was received into the Academy at Paris, and engraved for his reception plate, his fine portrait of P. Mignard. In 1744 he returned to Berlin, and was soon afterwards appointed engraver to the King. He resided at Berlin till 1757, when he was invited to Petersburg by the Empress Elizabeth, and engraved several plates with great success, particularly portraits. He returned to Berlin in 1762, when he discovered a new talent of etching and engraving, in the manner of Rembrandt, in which style he executed several plates with great ability. He also engraved in the manner of Della Bella, and Benedetto Castiglione, with the greatest success. He died at Berlin in 1775. The following is as ample a list of the prints of this ingenious artist as our limits will permit.

PORTRAITS.

The Empress Elizabeth of Russia; after *L. Tocqué*.
Michael, Count de Woronzow; after the same.
Nicholas Esterhazy, Count of the Roman Empire; after the same.

Frederick Henry Louis, Prince of Prussia; after *A. Vanloo*.

John Paul Bignon, Abbe de St. Quentin; after *Rigaud*.
Constantine Scarlati, Prince of Moldavia.

Charles Gabriel de Caylus, Bishop of Auxerre; after *Fontaine*.

Louis de la Tour d'Auvergne, Count d'Evreux; after *Rigaud*.

Charles de St. Albin, Archbishop of Cambrai; after the same.

Peter Mignard, Painter to the King; after the same.

Anthony Pesne, Painter to the King of Prussia; after a picture by himself.

Maurice Quentin de la Tour, Painter to the King; after the same.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and infant Christ, with St. John; after *Vandyck*.

The Presentation in the Temple; after *Pietro Testa*.

Alexander and his Physician; after *Ann. Caracci*.

Timodex justified by Alexander; after the same.

A Bust of the Virgin; after *Sassoferrato*.

Dutch Boors regaling; after *A. Ostade*, in the style of *Vischer*.

PRINTS ETCHED IN THE STYLE OF REMBRANDT.

His own Portrait, drawing.

The Portrait of Rembrandt; after a picture by himself.

Christ resuscitating the daughter of Jairus; after *Rembrandt*.

Christ presented to the People; after *Rembrandt*.

The Presentation in the Temple; after *Dietricy*.

A variety of Busts and Portraits; after *Rembrandt*, and in his manner.

[Lot and his Daughters, after *Rembrandt*, very rare, before the letters.

The Young Jewess and her Father, both after the same.

The Mother of Rembrandt.

The young Lord—and an old Man with a Beard, after the same.

The works of G. F. Schmidt amount to about two hundred pieces. Though all of them exhibit talent of a high order, there are some that are particularly prized for their rarity as well as beauty. Of these the portrait of the Empress Elizabeth is admired for the splendour of the accessories; the portraits of the painters Mignard and La Tour are *chefs d'œuvre*: Count Esterhazy, Friederic Müller, a Lutheran pastor, Count Rasumowski, Jacob Mounsey, Constantine Scarlati, the Baroness Louise Albertine de Brandt, and Antoine Pesne, are all very rare, especially proofs before the letters.]

[SCHMIDT, ISAAC, born at Amsterdam in 1740, received his first lessons in painting from Jan Van Huysum, and subsequently became a scholar of J. M. Quinkhart, with whom he remained six years. After some attempts at portrait painting, in which he did not succeed to his wishes, he applied himself to landscape, and painted several good pictures in concert with Juriaan Andriessen. His works in this way are not numerous, as he devoted much of his time to teaching, and to poetry and music. He also wrote some comedies, and translated a Life of Rubens. He was one of the founders of the drawing academy at Amsterdam in 1759, and continued to be a director till the time of his death, which occurred in 1818.]

SCHMUTZ, J. [JOHANN]RUDOLF, a Swiss painter, born at Regensperg, in the canton of Zurich, in 1670. He was a scholar of Mathias Fuessli, and at first applied himself to the study of historical painting, but not succeeding to his wishes, he turned his thoughts to portraiture, to which his genius was better adapted. He visited England at a period when Sir Godfrey Kneller was in the zenith of his reputation, and attached himself to an imitation of his style. His talents had recommended him to a

flattering share of the public favour, when he died in 1715.

SCHMUTZER, JOSEPH and ANDREW. These artists were natives of Vienna, and flourished about the year 1735. They were brothers, and are included in one article, as they frequently worked conjointly on the same plate. Andrew imitated the style of Van Dalen and Bolswert, and handled the graver in a bold, clear style. We have, among others, the following prints by them :

PORTRAITS.

The Emperor Charles VI. ; *after Meytens*.
The Empress Elizabeth Christiana ; *after Averbach*.
Gustavus Adolphus, Baron de Gotter.

SUBJECTS AFTER VARIOUS MASTERS.

Two Views of a Temple ; *after G. Galli Bibiena*.
Three subjects from the History of Decius ; after the pictures by *Rubens* in the gallery of the Prince of Lichtenstein.

[Andrew died at Vienna in 1739, and Joseph in 1740. There was another brother of the name of Adam, who was also an engraver, but very inferior to the other two ; he was the eldest, but died about the same time as his brothers.]

SCHMUTZER, JACOB, was the son of Andrew Schmutzer, born at Vienna in 1733. After learning the rudiments of design in his native city, he went to Paris, where he became a pupil of J. G. Wille, and adopted the pleasing style of that artist. On his return to Vienna he was appointed director of the Academy established by the Empress Maria Theresa. He engraved several plates, which are executed with the graver in a neat, clear style, among which are the following :

PORTRAITS.

Francis I., Emperor of Germany.
Maria Theresa, his Empress.
Joseph Wenceslaus, Prince of Lichtenstein.
Wenceslaus, Prince of Kaunitz ; very rare.
Martin de Meytens, Painter to the Emperor.
C. W. E. Dietrichy, Painter.

SUBJECTS.

Mutius Scevola before Porsenna ; *after Rubens*.
St. Gregory refusing the Emperor Theodosius the entrance into the church ; *after the same*.
Venus rising from the Sea ; *after the same*.

[These three are among the most esteemed of his prints for the skill displayed in the execution ; the last is very highly finished.

Nagler calls this engraver *Jacob Mathias*, and gives a list of forty-seven prints by him. He may be ranked among the most skilful engravers of his time, and several excellent scholars were produced under his direction. He died at Vienna in 1811.]

SCHNELLBOTZ, GABRIEL. This engraver is noticed in the *Series of Engravers*. He is said to have resided at Wittenberg about the year 1590, where he engraved some plates, which he marked with an arrow, on which he placed an S. [The name is differently written *Schnellbotz*, *Schnellbottz*, *Schnellholtz* ; the last is the correct spelling. Some say he was born at Merseburg, others at Wittenberg, in 1536. It appears that, in addition to his practice as a designer and engraver, he carried on the business of a printer and bookseller at Wittenberg, and published several works there in 1562 and 1563. One of them is entitled "Illustrium Ducum Saxonie vivæ effigies ab anno nativitatæ Christi 842 usque ad annum 1563," which was reprinted in 1570, in German verse, with the title "Abconfactur und Bildness aller Grossherzogen, Chur-

und Fürsten, welche das Land Sachsen regieret haben." Gedrucht zu Wittenberg durch G. Schnellholtz, Anno 1563. The mark S on a perpendicular arrow is the *rebus* of his name. Nagler calls him *Formschneider* and *Buchdrucker*. Zani says he was an engraver on wood, and operated in 1590. Strutt says he engraved a considerable number of very excellent prints.]

SCHNITZER, JOHN, an old engraver on wood, who flourished about the year 1486. He executed the cuts of the *Geographical Charts for the edition of Ptolemy*, published at Ulm in the above year. The Map of the World is ornamented with ten heads, representing the winds, rudely cut. It is inscribed, *Insculpsum est per Johannem Schnitzer de Arnshelm*.

[SCHNORR VON CAROLSFELD, JOHANN VEIT, commonly called VEIT HANS, was born in 1764 at Schneeberg, in Thuringia, where his father was a member of the council. He was intended for the law, and studied jurisprudence till he was twenty-five, when his strong predilection for the fine arts induced him to abandon it, and he entered the school of Oeser, at Leipsic, of whom he became one of the most distinguished scholars. Schnorr's works are multifarious. He painted historical subjects and portraits in oil ; made designs and drew in black chalk, Indian ink, sepia, and in water colours ; modelled in clay and plaster ; in short, exercised his abilities in every branch of art. It is, however, by his skill as an engraver that his reputation has spread beyond his own country. He was a spirited engraver in aquafortis, and in the chalk and dotted manner. His subjects in this line consist of portraits of eminent persons, poetical illustrations, from his own designs and after the antique, bas-reliefs, and vignettes. Of these Nagler has given a list, and recorded many particulars of the artist that do not properly belong to this Dictionary. A sale of many of his works took place at Leipsic in 1842, probably after his death, which are described in Weigel's Catalogue made on the occasion.]

SCHOEN, MARTIN. This venerable artist, who was at the same time a painter, an engraver, and a goldsmith, may be considered as the father of the German school of engraving. He was born at Culmbach, a small town in Franconia, according to Huber, about the year 1420. Of his performances as a painter little is known. In the church of the hospital, at Colmar, are preserved two of his pictures, representing the Nativity, and the Adoration of the Magi, both of which subjects he engraved. If he was not the earliest of the German engravers, he began to practise the art when it was in its very infancy, and carried the mechanical part of it to an astonishing degree of perfection. Although his drawing is incorrect, and his compositions partake of the stiffness and formality which characterize the works of the early German artists, his productions prove him to have possessed a fertile imagination, and exhibit both genius and judgment. In his print of the Death of the Virgin, there is a fine expression in the heads, and the accessories are finished with a beauty and delicacy of execution which has scarcely been surpassed. The prints of Martin Schoen appear to have been engraved from 1460 till 1486, in which year he died, at Colmar, where he chiefly resided. His plates are numerous, and are principally from his own compositions. He usually marked his prints with an M. and an S. with a kind of cross between them, thus, **M⁺S**. The following are his principal plates :

SACRED SUBJECTS.

The Life of the Virgin; twelve plates.
 Twelve plates of the Passion of our Saviour.
 The Annunciation.
 The Nativity.
 The Adoration of the Magi.
 The Flight into Egypt.
 The Wise and the Foolish Virgins; ten plates.
 The Last Judgment.
 Christ hearing his Cross.
 The Crucifixion.
 The Death of the Virgin. This was also engraved by Israel van Mecheln, Wenceslaus, and others.
 A small set of the Apostles.
 St. Anthony carried into the Air by Demons.
 St. Sebastian tied to a Tree.

VARIOUS SUBJECTS.

Two Alchymists fighting.
 A set of twelve subjects of Ornaments for goldsmiths.
 A Ciborium.
 An incense Cup, or Censer. Engraved also by J. van Mecheln.
 A Bishop's Crosier.
 The Battle of the Saracens against the Christians, in which St. James appears on the side of the latter.
 This was probably his last plate, as it was not entirely finished.

[It is now settled that the name of this artist was Martin Schongauer, but it is not equally certain whether he was a native of Culmbach, Colmar, or Augsburg, or what were the precise years of his birth and death. It must, however, be apparent to every one who has perused the accounts that have been written concerning him since the publication of Bryan's Dictionary, that the dates given above are erroneous. It is surprising that Bryan should have overlooked the statement by Bartsch in vol. vi. of "Le Peintre Graveur," published in 1803, (eight years previous to his own work,) and rely on that of Huber. Zani and Bartsch place Martin Schongauer's birth in or about 1445; but Ottley, with still greater probability, places it in 1453. They all concur that he died in 1499. When it was a question of the priority of the discovery of engraving, it suited the theories of the disputants to carry back to as remote a period as any plausible circumstance would seem to justify, the date at which their respective countrymen flourished, on whom they were disposed to confer the honour; in most instances, however, conjecture has been substituted for fact. When inquirers like Zani, Bartsch, and Ottley investigate the several claims, whatever may be their predilections, they are not easily misled by possibilities, or even probabilities, but apply such tests as must decide the question one way or other, or show that discovery is almost hopeless. In justice to Huber it must be mentioned, that he was the first writer who excited a doubt of the correctness of the dates respecting Schongauer. In the first volume of his "Manuel des Curieux et des Amateurs de l'Art," he states "that one of his friends, M. de Lorse, a great connoisseur in whatever related to the fine arts, had informed him that during some stay which he made at Colmar, he had had occasion to search the ancient manuscripts preserved there, which treat of Schoen and his family; and that it appeared from these documents that he had lived longer than was commonly believed." The portrait of Martin Schongauer, engraved by Bartsch and prefixed to the sixth volume of "Le Peintre Graveur," was taken from a painting formerly at Nuremberg, afterwards in the collection of Count Fries, and now at Schleissheim, or Munich, on which is inscribed *Hipsch Martin Schongauer Maler*

1483; and in the picture is an escutcheon of arms, bearing a crescent gules on a field argent. On the back of the picture is written in old German to the following purport: "Master Martin Schongauer, painter, called *Hipsch* (handsome) Martin, on account of his art, born at Colmar, but of a citizen family of Augsburg. Noble by origin, &c. Died at Colmar the year 1499, the 2nd of February. May God shew him mercy. And I, Hans Largkmair, was his disciple in the year 1488." The print, to those accustomed to examine portraits by the old German masters, would not indicate a person beyond the age of thirty. Albert Durer had a vehement desire to be personally acquainted with Martin Schongauer, and for that purpose made a journey to Colmar in 1492; he, however, was not gratified, Martin, it seems, being from home at the time, but he was kindly received by his brothers, Gaspar, Paul, and Louis. If Martin had died in 1486, Albert would not have gone to Colmar to visit him in 1492. On a drawing in the possession of Baron Heineken was written, in German, "This piece was designed by Hübisch (handsome) Martin in 1470, being then a youth. I, Albert Durer, have learnt that, and have written this to his honour, in the year 1517." Bartsch observes, "that all the prints of Martin Schongauer exhibit an almost equal perfection in the management of the burin, which induces the belief that he had not commenced engraving on copper, or rather that he had not taken (preserved) proofs till after he had acquired, by great practice in ornamented plate, a thorough command of the instrument; for it is said that he united the art of the goldsmith with that of the painter." On this Ottley remarks, "If the truth of this observation be acknowledged, it will follow, as highly probable at least, that none of the engravings of Schongauer now known appertain to a period more remote than about the year 1475; at all events, there seems every reason to believe that by far the greater portion of them were executed in the last twenty years of the century in which he lived." They who are curious in the matter will find it ably discussed in Bartsch, *Peintre Graveur*, tom. vi., and in Ottley's *Inquiry on the Origin and early History of Engraving*; and in both an ample catalogue of the prints engraved by and attributed to the artist. It is related that there was a friendly correspondence, and an exchange of their drawings, between Pietro Perugino and Schongauer; and that Michael Angelo, in his youth, studied and copied in colours the print of St. Anthony tormented by Demons, or coloured an impression of it, being particularly struck with the extravagance and variety of the composition. With regard to his pictures, there is much more uncertainty. There are works attributed to him in the galleries of Nuremberg, Munich, Schleissheim, and Vienna; but connoisseurs are divided as to the authenticity of several. Those at Colmar have the greater number of suffrages. One in particular, the Virgin in the Rose-bush, placed behind the altar in the cathedral, is celebrated for its size, composition, and excellent state of preservation; if character be added, these are the chief tests by which others attributed to him may be judged. This picture is painted on a gold ground, as, it is asserted, are almost all the authentic works of the master, and the figures are of the size of life. The Virgin is represented with the infant Jesus on her lap, seated among roses, and two angels holding a crown above her. It is carefully executed, and the colours are so blended that the

touch of the pencil is imperceptible. The Crucifixion, at Vienna, is also one of his approved pictures; it is full of expression, if not of beauty, and is thought to participate in the style of the school of Cologne.]

SCHOEN, BARTHOLOMEW. According to Professor Christ, this artist was the brother of Martin Schoen. The prints attributed to this engraver, though they bear a resemblance to those of Martin, are not executed with so much neatness and expression. They are usually marked with a B. and an S. in the old German character, with a cross between them, thus, **bxS**. The following are said to be by him:

An old beggar Man, with an old Woman in a Wheelbarrow.

Two grotesque Heads of an old Man and a Woman.

A Man playing on a Lute, and an old Woman holding a Ladle in one hand, and a Jar in the other.

A Lover and his Mistress.

He also copied the Life of Christ, and other plates, from *Martin Schoen*.

[It is a subject of doubt whether there ever was an artist of the name of *Bartholomew Schoen*, or *Schongauer*. The celebrated Martin had four brothers, Gaspar, Paul, Louis, and George; but there is no mention of Bartholomew. The engraver to whom the above marks appertain was probably known, in his time, by some other name of which there is now no record. It is certain that he was of a very early period; Professor Christ reports that he had seen a print by him with the date 1479. The master's mark is to be found in the middle of the lower part of his prints within the border line. In addition to the twelve prints of the Passion of Christ, engraved after Martin Schongauer, Bartsch has given a list of ten others by this master, in which only two of the above named (the Lover and his Mistress, and the old beggar Man, with an old Woman in a Wheelbarrow, which he calls *La Brouette*) are included. The following are the titles:

Le Cavalier avec la Dame en croupe.

Le Paysan à la Masse d'Armes.

L'Enfant dans le Bain.

L'Enfant nud assis.

Le Paysan à l'Ail. A circular print.

L'Enfant auprès du petit Pot. In two circles.

Le Concert. Circular.

La Brouette.

Les deux Amans.

Les Sauvages.

"Le Paysan à la Masse d'Armes" has also been engraved by another ancient but anonymous master, and there is a print by Israel von Mecheln of "les deux Amans," which appears to be the original of this, but which Bartsch says he dares not affirm. The five following prints were not known to Bartsch or Nagler:

1. An old Woman holding a Stick in her right hand, on the left of the print, appears to be taking a purse of money which a man on the right holds out in his right hand; his left hand is placed on the old Woman's bosom. The mark is on a hillock at bottom towards the right. H. $\frac{3}{4}$ in., W. $\frac{2}{3}$ in. (*Collection of Henry Ralph Willlett, Esq.*)

2. Two Peasants, a Man and a Woman, walking to the left; the Man has a club on his right shoulder, the Woman carries a goose in her left hand. H. 3 in. 2 lines, W. 2 in. 3 lines. (*Collection of Henry Ralph Willlett, Esq.*)

3. A Pilgrim visiting a holy Hermit in his solitude. The latter wears a cowl, and is sitting on the left leaning both hands on his stick. The Pilgrim, whose hands and feet are naked, is seated between two stumps of trees which support a sloped roof leaning against a grotto, at the entrance of which is a stone table. At

top, near the leaves of the tree behind the hermit, is a bird about to descend with some fruit in his beak. The monogram is in the middle at bottom. H. 5 p. 8 l., L. 5 p. (*Revil's Sale at Paris in 1838.*)

4. Ornamental foliage, commencing at bottom on the left and extending in three principal branches over the whole of the plate. Two birds, one of which is nearly hidden in the root of the branch, the head and neck only being visible, the other is perched on the branch which extends to and drops on the right. The monogram is in the middle at bottom. H. 4 p. 6 l., L. 3 p. 6 l. (*Revil's Sale at Paris in 1838.*)

5. Two Men wrestling. (*Wilson's Sale in London, March, 1830.*)

SCHOEN, ERHARD, a German engraver on wood, who flourished about the year 1530, and was probably of the same family with the preceding artists. His cuts are said to be executed with neatness and accuracy. Mr. Strutt mentions a frontispiece by him, representing a genealogical branch from Jesse to Christ, with figures of the principal personages, very delicately cut. He marked his prints with a monogram composed of an E. and an S. with a small knife under, thus, **E.S.** [Erhard Schön flourished from 1516 to 1550, as appears by the work entitled "Hortulus Animæ," and other books published during that period, for which he furnished the designs. Among the thirty-three wood-cuts attributed to him by Bartsch, there is one with his mark and the date 1524. He resided chiefly at Nuremberg, where he published, in 1538, a treatise on the proportions of the human figure for the use of students. This work must have been useful and popular, as it went through three editions in five years, though the wood-cuts illustrative of the author's principles are coarsely done, and apparently not calculated to facilitate the improvement of a learner. Jackson, in his treatise on wood engraving, asserts that Erhard Schoen, like many others of the sixteenth century called wood engravers, only made the designs of those prints that have his mark, and never engraved. Zani is nearly of the same opinion; he says it has not been proved. Jackson mentions some playing cards designed by this master, as being in greater request than any of his other works engraved on wood; but they are not alluded to by Bartsch or Nagler. It is supposed that he died about 1550, as there is nothing at present known that can be attributed to him after that year.]

SCHOENFELD, or SCHOONFELD, JOHN HENRY. This painter was born at Biberach in Swabia, in 1619, and was a scholar of John Sichelbein, an indifferent artist, under whom he learned little more than the rudiments of design. He visited the principal cities in Germany, and contemplated the best works of the art in the different collections, and had given proofs of considerable talent, when he determined to visit Italy in search of improvement. On his arrival at Rome he found employment in the church of S. Elisabeta de Fornari, where he painted two altar-pieces, which gained him some reputation, and he was engaged in some of the embellishments in the Palazzo Orsini. On his return to Germany, he distinguished himself as an historical painter at Vienna, Munich, Salzbourg, Augsburg, and other cities of the empire. He also was much employed as a portrait painter, and his landscapes, decorated with figures and architecture, were much admired. Among his most esteemed works are his pictures of Christ conducted to Calvary; and the taking down from the Cross, in the church of the Holy Cross at Augsburg, where he

resided in the latter part of his life. In the Senate-house of that city is another fine picture by Schoenfeld, representing the race of Hippomenes and Atalanta. His compositions evince a ready and fertile invention; his design is not very incorrect, though his figures in general are rather too long, and his colouring is vigorous, though occasionally crude and glaring. He died at Augsburg in 1689. We have a few etchings by this artist, executed in a slight style, among which are the following:

A Head of our Saviour.

A pastoral subject, with a Shepherd playing on a flute and a Shepherdess holding a triangle.

A Landscape, with a Man sitting on a rock.
Infant Bacchanalians.

[Schoenfeld was born in 1609 according to all the authorities, but there is not the same agreement respecting his death. Zani and Füssli place it in 1680, Nagler and others in 1675. His etchings and other engravings, of which Nagler has given a list, amount to twenty-three; but there are some additional etchings of landscapes with rich architecture and figures, the latter, like many in his pictures, are out of all proportion to the other objects.]

[SCHOENMACKER, or SCHOENMAKERS, JAN PIETERSZ, or PIETERSZ JAN, born at Dort in 1755, painted views of cities in the manner of Vander Heyden. His pictures are much esteemed, and are to be found in the best modern collections in Holland. There were some in those of Baron Steengracht, Zuylen van Nyevelt, Onderwater van Puttershoeck, and others. As he was on friendly terms with the most eminent of his contemporary brethren, he had their able assistance, occasionally, in figures, animals, and other objects. At one of the exhibitions at Dort there were four pictures by him, in which the vessels and figures were painted by J. C. Schotel; these additions increase their value considerably. He died in 1842.]

SCHOEVAERDTS, [or SCHOVAERTS,] M., a Flemish painter of village festivals and merry-makings, in the style of Teniers. His pictures are frequently met with in the Netherlands, and though they are very inferior to those of that master, they possess considerable merit. We have a few etchings by this artist, slightly executed, from his own designs, and after other masters. [The accounts of this master are not very satisfactory. Some make him a native of Holland, others of Germany; his works, however, belong to the Dutch or Flemish schools, though they bear very little resemblance to those of Teniers, except occasionally in the subjects. His baptismal name has not been ascertained. He signed his pictures, and his two known etchings, *M. Schoevaerdt*, from which it is conjectured that it was either *Martin* or *Michael*. It is supposed that he was born in 1667. Balkema has confounded him with *Christopher Schwartz*, a totally different artist. The pictures of Schoevaerdt are generally crowded with figures in full activity, and he frequently introduces waggons and horses, and horned cattle. Two of his pictures have been engraved under the titles *Fête de campagne Hollandaise*, and *Retour de la Fête Hollandaise*; in the first is a charlatan haranguing the crowd, from which it may be inferred that he painted what the Italians call *bambocciate*. There are two village scenes by him in the gallery of the Louvre, under the name *N. Schovaert*.]

SCHOLLENBERG, H. J., a German engraver, who flourished about the year 1630. He was chiefly employed in engraving portraits, which are neatly

executed, but in a stiff, hard style. [Nagler calls him *Hans Jacob Schollenberger*, and says he worked at Nuremberg from 1670 to 1690. Zani says he operated from 1622 to 1674.]

SCHOONEBECK, ADRIAN, a Dutch engraver, who flourished about the year 1690. He engraved a variety of frontispieces and other book-plates, and published, in two volumes, the habits of all the religious orders in Europe. [He was born at Amsterdam in 1650, and died at Moscow in 1714. He was a scholar of R. de Hooghe, whose manner he followed at first, but afterwards adopted mezzotinto. He was not very eminent in either. Laborde has noticed two of the latter, and Nagler has given a list of some others.]

SCHOONJANS, ANTHONY. This artist was born at Antwerp in 1650, and was a scholar of Erasmus Quellinus, under whom he studied until he was nineteen years of age, when he travelled to Italy in search of improvement. During a residence of ten years at Rome he distinguished himself by an exemplary application to his studies, and painted some pictures for the churches, which gained him considerable reputation. In 1678 he was invited to the court of Vienna by the Emperor Leopold, who appointed him his painter, and he had the honour of painting the portraits of the imperial family, and those of the principal nobility. He also was employed in decorating some of the churches, in which there are several altar-pieces by him. The desire of visiting England induced him to request the permission of his patron to absent himself some time from his service, and he came to this country in the reign of King William, and was employed in ornamenting some of the mansions of the nobility, and in portrait painting. Among other performances, he painted a staircase in a house, then called Little Montague House, situated at the corner of Bloomsbury Square. His portrait, painted by himself, was in the collection at Strawberry Hill. In returning to Vienna he passed some time at Dusseldorp, where he painted some pictures for the Elector Palatine, who presented him with a gold medal and chain. A. Schoonjans died at Vienna in 1726. [Others say he was born in 1655, and Balkema says he died in 1717, but he is not supported.]

[SCHOOR, NICOLAS VAN, born at Antwerp in 1666, painted fanciful subjects of nymphs, genii, and infants sporting, as adjuncts to flower-pieces by Morel, and landscapes by Rysbraeck. He also made designs for the manufacturers of tapestry at Antwerp and Brussels. He died rich at Antwerp in 1726. In the museum at Ghent there is an equestrian portrait by him of Charles II. of Spain, when that prince was about the age of eighteen.]

SCHOORE, J. V. A Flemish engraver, who flourished about the year 1650. Among other prints, he engraved a plate of St. Vincent; after *Anthony Salaert*.

[SCHOOTEN, GEORGE, or JORIS, VAN, an historical and portrait painter, born at Leyden in 1587, was a scholar of Conrad Vander Maas. He was a painter of considerable talent, though his works at present are but little known. Suyderhoef engraved one of his portraits, and J. G. Van Vliet a picture of Christ and the Woman of Samaria, which is one of his best prints; it is inscribed J. (Joris?) van Schooten, 1635. He died in 1658. He is supposed to have been one of the early masters of Rembrandt.]

SCHOOTER, FRANCIS. This artist engraved a

portrait of Des Cartes, the philosopher, it is inscribed *Franciscus Schooter ad viv. del. sculp.* [This is probably the same as *F. van Schooten*, a professor of mathematics and philosophy at Leyden in the middle of the seventeenth century. He designed and engraved the portrait of Des Cartes, which is inscribed *Franciscus a Schooten Pr. Mat. ad vivum delineavit et fecit, anno 1644*, and prefixed to an edition of the "Geometria" of that date.]

SCHOREL, or SCHOOREEL, JOHN. This painter was born at Schooreel, a small town near Alkmaer, in 1495. At the age of fourteen he was placed under the tuition of an obscure artist, named William Cornelisz, and for three years had not the advantage of superior instruction. He had, however, made considerable progress in design by the vivacity of his genius, and his attentive studies after nature. In 1512 he went to Amsterdam, where he became a disciple of James Cornelisz, an historical painter of some celebrity, and under that master acquired an ability which rendered him one of the most promising young artists of his time.

The reputation of John de Mabuse, who was at that time in the service of the Duke of Burgundy, and resided at Utrecht, induced him to visit that city, for the purpose of profiting by the instruction of that master, with whom however he did not remain long. He afterwards travelled through Germany, and passed some time at Nuremberg, where he resided with Albert Durer, and was treated with great kindness by that distinguished artist. His next journey was to Venice, where he found, assembled from all parts, a number of people, for the purpose of embarking for Palestine, and among them met with an ecclesiastic of Gouda, by whom he was persuaded to accompany him to the Holy Land. On his arrival at Jerusalem he became acquainted with the superior of the monastery of Sion, by whom he was shown the most interesting views and antiquities in the city and vicinity, of which he made accurate designs. He painted for the convent a picture representing the Incredulity of St. Thomas; and in 1520 embarked for the Isle of Rhodes, where he was received with distinction by the grand master, who was a native of Germany, and painted views of the city and fortress. From thence he sailed for Venice, and afterwards travelled to Rome, and, during a residence of three years, contemplated the most remarkable objects of antiquity, and the principal works of the great masters in that capital. Adrian VI. then filled the Papal chair, and, notwithstanding the little respect he felt for the art, he employed his countryman Schorel in several works in the Belvidere, and he painted a whole-length portrait of the pope, which was sent to the college of Louvain, which had been founded by that pontiff.

On his return to Holland, Schorel established himself at Utrecht, and was much employed by the noble family of Lochorst, for whom he painted one of his most celebrated pictures, representing Christ's Entry into Jerusalem, which was placed in their chapel in the principal church. For the church of the monastery of St. John, at Haerlem, he painted a picture of the Baptism of Christ, in which he imitated the style of Raffaele; the airs of the heads are graceful and expressive, and the composition and design, though not entirely divested of the stiffness and formality which prevailed among the Flemish artists of the time, is superior to every thing that had preceded him. Many of the principal works of this artist were destroyed during the

troubles in the Low Countries. He died at Utrecht in 1562.

[There is a great deal of romance in several accounts of Schoreel, founded on his erratic course of life, and probably very little certainty with regard to many of the pictures attributed to him. That he distinguished himself by nobler aspirations in art than most of his countrymen is true, and his works were better understood and more admired abroad than at home, for he had neither successor nor imitator in the same elevated style; the pictures of his contemporaries, Jan de Mabuse and Lucas van Leyden, were more consonant to their taste. It can hardly be said that he was the pupil of Jan de Mabuse, or of Albert Durer; his visits to them were but of short duration; Mabuse was too near to his own age to be his master, and of habits too dissipated for the taste of Schoreel, and his desire of seeing foreign parts was too strong to allow him to practise much under the amiable and more learned Albert. One of his quick perception would, however, profit by whatever he saw excellent in both. Many pictures have been attributed to him, and described in very glowing language, by different writers, and their authenticity denied by others. Alfred Michiels, in his work, "Histoire de la Peinture Flamande et Hollandaise," tom. iii., has cited fifty-one, real and apocryphal, from accounts by various authors, and from his own observation. The Death of the Virgin, formerly in the Boisserie collection, and now at Munich, is doubted by competent judges in such matters; Waagen says it has been named Schoreel without any real ground for the appellation. The Adoration of the Kings in the Museo Borbonico at Naples, which strongly resembles the Death of the Virgin, though something more sombre in tone, is there placed among pictures of the Florentine school, and is attributed to Filippo Lippi. Waagen, in his account of works of art in England, (1838,) mentions a picture by Schoreel that was, at the time he was in that country, at Corsham House, in Wiltshire; but as the greater part of the collection of pictures that decorated the family mansion of the Methuens has been since dispersed, it is uncertain where it is to be found at present. It is, however, deserving of note as a test picture of the master. It represents lovers passing the time with music and feasting, and measures two feet six inches in height, and is four feet wide. Waagen considered it very interesting, he says, "because it is probably a genuine work of a master so celebrated in the first half of the 16th century, no authenticated work by whom has hitherto been discovered." He adds, and it is a remark of great weight, "that at the time Sir Paul Methuen bought the picture by the name of Schoreel, the masters in that style, and of that period, were by no means in favour, and therefore it is not to be supposed that the name was falsely given to it by way of recommendation."]

SCHORER, JOHN FREDERICK. According to Professor Christ, this artist was a native of Nuremberg, and flourished about the year 1619. He is said to have engraved on copper, but his plates are not specified. [He was born at Augsburg, but in what year is not ascertained. Nagler has described nine prints by him, representing the Four Seasons and the Four Elements, and a design for goldsmiths' work, with the dates 1615 and 1619. Brulliot has noticed several drawings, with his monogram formed of the letters H. F. S. united, and dated from 1609 to 1639. It is supposed that he worked chiefly at

Nuremberg and Cobourg, and, from his initials, that he was called *Hans Friederic Schorer*.]

SCHORQUEUS, J. VAN, a Dutch engraver, who resided at Madrid about the year 1600. He engraved some frontispieces and other book-plates, which are executed with the graver in a neat, stiff style. Among others is a title-page to a Commentary on the Prophets, by Balthasar, inscribed *J. van Schorquens, fecit, in Madrid*. [His Spanish names were *Juan Scorquens*. He was an excellent engraver of title-pages, of which he executed many for Spanish books from 1618 to 1630.]

[SCHOTEL, JOHN CHRISTIAN, an eminently distinguished marine painter, born at Dort in 1787, was a scholar of A. Meulemans, and subsequently of Martin Schouman, who exercised him for two years in drawing sea-pieces in water colours and Indian ink. At the conclusion of his pupilage he devoted himself to the study of nature, for which purpose he would embark in an open boat on a tempestuous sea, and note down the appearances of the agitated elements. Hence it is that his pictures of storms have such an air of truth, and excite general admiration. Nor was he less successful in his representations of calms and river-views; from the window of his residence at Dort he had objects of study constantly before him. His first exhibition of two paintings in oil at Amsterdam was eminently successful, they were received with applause by the artists, and sold for high prices. This was a stimulus for still greater exertion, and he was emulous of being the rival of his great countryman, Backhuysen. From 1814 to 1817 he worked in concert with his former master, Martin Schouman, on two pictures that embraced historical subjects, one representing the precipitous retreat of the French from before Dort, and the other the bombardment of Algiers by the allied fleets in 1816. The first of these pictures is in the possession of the literary society *Diversa sed Una*; the other was purchased by M. van Poliën van Nienland. Schotel always made nature his model. His skies are expansive and full of air, his clouds light and floating. In his calms he equals the younger W. Van de Velde in the smoothness and transparency of the water; and the agitation of the waves, their conflicting turbulence, and the driving clouds, in his storms, almost rival the magnificent representations of Backhuysen. All his pictures, whether calms or storms, are finished with the most scrupulous care, even to the smallest details. In 1827 the Prince of Orange purchased two large and very beautiful pictures of the artist, to present to the Emperor of Russia; these the editor saw at the Hague, in Schotel's possession, when they were brought for the Prince's inspection, and they were considered his *chefs d'œuvre*. He received honours from his own sovereign and other crowned heads, and was a member of several academies and societies of arts. His pictures were eagerly purchased by the rich and tasteful of his countrymen, and foreigners were equally anxious to obtain them. Some of the best collections in England are enriched with specimens, but they are generally of the cabinet size. This admirable painter died at Dort the 21st of December, 1838. His son, Peter John Schotel, paints in the style of his father, but chiefly breezes, calms, or river-scenes of small dimensions. It requires some attention and acuteness to discover a difference, and the amateur should be on his guard, if he be particularly desirous of having a picture by the elder Schotel, as the letters J. C. have been placed on some by the younger for the pur-

pose of deception, not by the artist, but by unscrupulous dealers. Indeed the merit of the latter is so great that it assists the fraud, and many are not aware that there are, or were, two marine painters of the same name, flourishing at nearly the same period.]

SCHOUMAN, ARTUS, a Dutch painter and engraver, born at Dort in 1710, and was a scholar of Adrian Vander Burg. He painted historical subjects and portraits, and engraved some plates in mezzotinto, in a very indifferent style. [Aart Schouman was a painter of merit, particularly of birds, which he painted after nature in the manner of Hondekoeter and Weenix. He also painted landscapes with animals, portraits, and small historical or poetical pictures; many of the last subjects are taken from Ovid's *Metamorphoses*. He was an able designer and good colourist. His mezzotinto prints are after *Gerard Dou, Schaloken, Paul Potter, Frank Hals, &c.*, so he made a good choice of masters, whatever was his skill in scraping. He resided constantly at the Hague, where he died in 1792.]

SCHRODER, HANS or JOHN, a German engraver, who flourished about the year 1600. He engraved some plates of ornamental foliage, &c.

[SCHROEDER, FREDERIC, was born at Hesse Cassel in 1768, some say in 1772, and was a scholar of Klauber, a German engraver. He was one of the artists employed to engrave the plates for *Le Musée Laurent et Robillard, Le Voyage à Constantinople*, and other similar publications. He confined himself chiefly to landscapes, and engraved several after *Swaeneveldt, Vernet, La Hire, Karil du Jardin, and Bommel*. He also assisted in the back-grounds and ornamental parts of plates in which the figures were executed by other artists; among which were the *Sabines* by Massard, and *Henry IV's Entry into Paris* by Toschi. Schroeder was living at Paris in 1831.]

SCHUBART, PETER. This artist was a native of Germany, but resided at Venice about the year 1696. Professor Christ ascribes to him the engravings marked with the letters P. S. d. E., which he interprets, *Peter Schubart de Ebreuerg*.

SCHÜBLER, A. G. J., a German engraver, who resided at Nuremberg about the year 1626. He was chiefly employed in engraving portraits for the booksellers, which are very indifferently executed. He engraved part of the plates for a work entitled *Icones Bibliopolarum et Typographorum*, published at Altdorf and at Nuremberg in 1626.

SCHULZE, JOHN GOTTFRIED. This artist was born at Dresden in 1749, and learned the rudiments of design from Charles Hutin. After being initiated into the art of engraving by Giuseppe Camerati, he went to Paris, where he profited by the lessons of J. G. Wille, and other eminent engravers. On his return to Saxony he engraved several plates of portraits, and other subjects, particularly some prints for the Dresden Gallery, which are executed in a neat, firm style. Among others, we have the following prints by him :

The Portrait of Joseph II., Emperor of Germany.
Jupiter and Io; after *Schenau*.
Ceres; after *Carlo Loti*.
The Centaur Nessus and Dejanira; after *Rubens*.

PRINTS ENGRAVED FOR THE DRESDEN GALLERY.

Cupid embracing Venus; after *Giulio Romano*.
Venus tying the Wings of Cupid; after *Louisa Eliz. Le Brun*.
Venus reclining; after *Mario Viani*.
A Vestal; after *Angelica Kauffman*.

The Head of Christ; *after Coracci*.
The Ecce Homo; *after Guido*.

[Nagler calls this engraver *Christian Gottfried Schulze*, and says he was born in 1750, and died in 1819. He specifies 36 of his prints; the latest date is 1818.]

SCHUMANN, JOHN GEORGE, was born at Dresden in 1761, and was instructed in design in the Academy there. He engraved several plates of landscapes, which were executed in a neat, spirited style. He resided some time in London, where he engraved some prints in conjunction with Mr. Byrne. We have, among others, the following by him:

A Landscape; *after Ruysdael*.

A View in Saxony; *after Kleugel*.

Two Landscapes with animals; *after the same*.

A Landscape, Morning; *after Both*; engraved conjointly with Mr. Byrne.

A View of Windsor Castle; *after Hodges*; the same.

[The proper names of this engraver are *John Gottlob* or *Gottfried Schumann*. He died at Dresden in 1810. Nagler gives a list of 26 prints by him.]

SCHUPPEN, PETER VAN, a Flemish designer and engraver, born at Antwerp in 1623. After being instructed in the rudiments of drawing in his native city, he went to Paris, where he became a pupil of Nanteuil, and engraved, in the style of his instructor, several portraits from his own designs, which are not inferior to the best productions of the time. His design is correct, and he handled the graver with great firmness and dexterity. He also engraved several historical subjects, after various masters. We have, among others, the following prints by him:

PORTRAITS.

Louis XIV.; *after C. Le Brun*. 1662.

Renaud, Cardinal d'Este. 1662.

Julius, Cardinal de Mazarin; *after Mignard*.

The Chancellor Seguier; *after C. Le Brun*.

Francis Villani, Bishop of Tournay; *after L. Francois*.
Francis M. le Tellier, Marquis de Louvois; *after Le Febvre*.

Louis le Pelletier, President of the Parliament; *after de Largilliere*.

Francis Vander Meulen, Painter; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and infant Christ; *after Raffaele*. 1661.

The Holy Family, with St. John, who holds a pigeon; *after Seb. Bourdon*. The first impressions are before the drapery was put over the nudity of the infant.

The Holy Family; *after Gaspar de Crayer*.

St. Sebastian, with an angel drawing out the arrow; *after Vanduyck*.

King David; *after Ph. de Champagne*.

[The generality of writers say that Peter van Schuppen, the elder, was born in 1623, and died in 1702; some agree with the date in the text. Laborde differs from all of them. He places the artist's birth between 1625 and 1630, and his death between 1710 and 1715. The elder van Schuppen's prints are numerous, Nagler specifies 119.]

SCHUPPEN, PETER VAN, THE YOUNGER, was the son of the preceding artist, born at Paris about the year 1673, and studied painting under Nicholas de Largilliere. He is said to have been a reputable painter of history and portraits, and was invited to the court of Vienna, where he was appointed painter to the emperor, and director of the Academy in that city, where he died in 1751. [Several writers call this artist *Jacques* or *James*; Zani says he was born in 1669, in which Füssli agrees.]

[SCHUPPEN, H. VAN, whether *Hans* or *Henry* is uncertain, as there are no particulars of him. His name appears at full length, *H. v. Scuppen*, or his monogram, H. V. S., (the H and V joined, the S on

the bar of H,) on landscapes engraved *after Giovanni Maggi*, who flourished at Rome in the early part of the 17th century.]

SCHURMANS, ANNA MARIA. This extraordinary lady is regarded as a prodigy in the world of learning and art. She was born at Utrecht in 1607, and from her cradle discovered an unprecedented quickness of parts. She is said to have been able to read when she was only three years old, and at seven had made great proficiency in Latin, which she had acquired from occasionally hearing the lessons her brothers received from their preceptor. Her father, inferring from thence that she had an extraordinary disposition for literature, cultivated her talents with care, and procured her the means of acquiring that knowledge for which she afterwards became so justly celebrated. The Latin, Greek, and Hebrew languages became so familiar to her, that she not only wrote but spoke them with a fluency and correctness that surprised the most learned. She also made a great progress in the Oriental languages, which have a relation to the Hebrew, such as the Syriac, Chaldean, Arabic, and Ethiopic. Her acquaintance with the modern languages was not less extensive; she perfectly understood, and spoke readily, the Italian, French, German, and English. She was also competently versed in geography, astronomy, and the sciences, so as to be able to judge of them with exactness; and was deeply read in divinity and theology. These erudite acquirements were not made by neglecting the accomplishments usual to her sex, or the study of the fine arts. She excelled in music, vocal and instrumental, in painting, sculpture, and engraving, in all of which she was equally successful. She painted her own portrait, and those of several of her friends, and sculptured several busts, some of which are preserved in the cabinets of the curious. She etched and engraved some plates, among which is a portrait of herself, inscribed *Anna Maria Schurmans an. ætat. xxxiii. c. io. io. c. xl. A. M. S. fec.* with these verses:

Cernitis hic pictâ nostras in imagine vultus:
Si negat Ars formam, gratia vestra dabit.

In Holland is preserved a bust of Anna Maria Schurmans, modelled in wax, by herself, to which she affixed the following lines:

Non mihi propositum est humanam eludere sortem,
Aut vultus solido sculperè in ære meos:
Hæc nostra effigies, quam cerâ expressimus, ecce
Materiæ fragili, mox peritura, damus.

This learned lady died at Altona in 1678. [It is said that she painted history, portraits, flowers, birds, and insects, and was equally excellent in all. Unfortunately it is not stated where her genuine works are to be found. Some that have been attributed to her are very doubtful. Her hand-writing was very beautiful, of which there is abundant proof in the many existing letters, in all languages, addressed to the most learned persons of her time.]

SCHURTZ, CORNELIUS NICHOLAS, an indifferent German engraver, who resided at Nuremberg about the year 1670. He engraved some portraits, and other book-plates, in a poor, feeble style. [He was living in 1689. He engraved some portraits of several celebrated physicians, and small emblematical subjects; his prints are marked with his name at full length, or with the letters C. N. S., and sometimes the same letters in a monogram.]

SCHUT, CORNELIUS. This painter was born at Antwerp in 1600, and was one of the most celebrated disciples of Rubens. Possessed of a lively and in-

ventive genius, which had been cultivated by a liberal education, and aided by the instruction of so able a master, it was not long before he distinguished himself among his numerous fellow-students. On leaving the academy of Rubens he was employed in several works for the churches, in which he acquitted himself in a manner worthy of the school in which he was educated. The reputation he acquired by his first public performances rendered him so self-sufficient and presumptuous, that he had the temerity to offer himself as a rival to his illustrious instructor, whose works he criticized, and accused their author of want of genius and invention. The generosity of Rubens returned these imprudent calumnies with acts of kindness and liberality, applauded his pictures, and recommended him to employment.

Schut was endowed with a fertile and prolific imagination, and a facility of execution, which qualified him for the functions of a machinist. Of this he gave ample proof in his frescoes in the cupola of the cathedral at Antwerp, and in other large works of that description in the public edifices of that city. Of his altar-pieces in the churches, the most deserving of notice are his pictures of the Nativity, and the Assumption of the Virgin, in the church of the Jesuits, at Antwerp; a Dead Christ, with the Virgin and St. John, in the church of St. James, which has sometimes been mistaken for a work of Vandyck; and the Martyrdom of St. George, in the cathedral. He painted several historical and fabulous subjects for the private collections, which are ingeniously composed, though occasionally too much scattered and confused. Vandyck painted the portrait of Cornelius Schut, among the eminent artists of his country. He died at Antwerp in 1660. This artist etched a considerable number of plates from his own designs, which are executed in a spirited style, resembling that of Benedetto Castiglione; among many others, we have the following:

The Holy Family, with St. John.
The Virgin and infant Christ.
The Martyrdom of St. Lawrence.
The Saints in glory.
Christ praying on the Mount.
Mars, Venus, and Flora.
Bacchus, Ceres, and Pomona.
The Triumph of Peace.
A great number of Madonnas, Saints, and other devout subjects.

[For a list of his numerous etchings the inquirer is referred to Nagler.

There is pretty confusion among writers respecting Cornelius Schut, especially those of his own country. Some say he was born in 1590, and died in 1649; others, that he was born in 1590, and died in 1660; others, as is stated in the text, that he was born in 1600, and died in 1660; and again, that he was born in 1600, and died in 1675. This diversity of dates shows that the writers were not aware that there were two painters of the same names, who were relations and contemporaries. The one was brother, the other son, of Peter Schut the engineer, who was in the service of Philip IV. of Spain. Cornelius, the son of Peter, was born at Antwerp, and was partly instructed by his uncle; he afterwards went with his father to Spain and practised at Seville, where he died in 1675. He was one of the founders of the Academy in that city, and contributed liberally to its support. He filled the offices of consul in that institution in the years 1663 and 1666, and was president in the years 1670 and 1674.

Of his ability and character Bermudez speaks in eulogistic terms. Some of his pictures are to be found at Seville, and it is said that his drawings resemble those of Murillo, and frequently pass for such. As there is at present a manufacture of that article in action, it will be fortunate for purchasers if they get no worse counterfeits. It is a question whether the *elder Cornelius Schut* (for so the uncle may be called to distinguish him from his nephew) was ever in Spain, though it is said he visited his brother Peter at Madrid, and painted a large picture on the principal staircase of the imperial college there, representing St. Francis Xavier baptizing the Indians; for it is also said he died in Spain in 1675, evidently showing that the writer was confounding the two painters. In this confusion of dates it may be fairly conjectured that the earlier apply to Cornelius the brother of Peter, and the later to Cornelius the son. This, however, will leave a large margin for the time of the birth of Cornelius the brother, as Peter, it is said, operated in 1600, and had a son born to him in that year. There wants proof that Cornelius Schut, the elder, was a scholar of Rubens, in the strict meaning of the term. The latter employed him, as he did many other painters of talent who were not his scholars, in executing some of his large commissions; and it is not likely that Schut, if he had been brought up in the school of Rubens, would have had the audacity to challenge his master to a trial of skill. There are battle-pieces attributed to Cornelius Schut, the younger; but as the name is written *Schuyt* it leaves the matter in doubt, no writer of any authority having mentioned that either exercised his talents that way.]

SCHUTER. By this engraver, who flourished about the year 1760, we have a plate of the portrait of Rembrandt, engraved for the first volume of prints, from the paintings in the collection of the Marquis Gerini.

SCHUTZ, CHRISTIAN GEORGE, a German landscape painter and engraver, born at Floersheim, in the electorate of Mentz, about the year 1730. He painted small pictures of views of the Rhine and landscapes, neatly touched, and very highly finished. He etched a few plates, among which are,

Two Landscapes; *after Hausman.*

A pair of Mountainous Landscapes; *from his own designs.*

[His subjects resemble those of Zachleven and Griffier, but his pictures in their treatment are very inferior to both; they are, comparatively, dry and hard. There were several landscape painters of the same name, but none of importance among the older ones. The name is sometimes written *Schultz.*]

SCHUUR, THEODORE VANDER. This painter was born at the Hague in 1628. After receiving some instruction in the rudiments of design in his native country, he went to Paris, where he frequented the school of Sebastian Bourdon, under whom he passed three years, and had already become an able designer, when he determined to visit Italy, for the completion of his improvement, and arrived at Rome in 1651. He contemplated the great objects of art with which he was surrounded with astonishment and delight; and his application to his studies was indefatigable. He had acquired considerable celebrity by some historical pictures he had exhibited to the public, when he was favoured with the patronage of Christina, Queen of Sweden, who, after the abdication of her throne, resided at Rome, and employed him in several works. After a residence of fourteen years at Rome, Vander Schuur

returned to Holland, in 1665, and was received by his countrymen with the most flattering distinction. He was made a member of the Academy at the Hague, and was employed in decorating the public edifices. He painted the ceiling of the hall of the Burgomasters, in the town-house, representing an emblematical subject of Justice, Temperance, and Fortitude, ingeniously composed, and designed more in the Roman taste than that of his country. One of his most esteemed works is a large picture representing the Portraits of the Officers of the armed citizens, painted in 1675. He died in 1705. [His pictures exhibit very little of the Dutch taste. As he was well acquainted with perspective and architecture, he enriched his back-grounds with the ruins of ancient Greece and Rome, which he introduced with the skill of a painter, and the knowledge of an antiquary.]

SCHWABE, LAMBERT. See **SUAVIUS**.

SCHWARTZ, CHRISTOPHER. According to d'Argenville, this artist was born at Ingolstadt in 1550, and learned the elements of the art in his native city. He afterwards went to Venice, where he entered the school of Titian, and profited by the lessons of that great master of colouring. His countrymen have honoured him with the title of the Raffælle of Germany, with what propriety it is difficult to discover. His works exhibit neither the correctness nor the dignity of that illustrious painter, and he appears to have been more ambitious of imitating the impetuous energy and vigorous colouring of Tintoretto, than the grandeur and majesty which characterize the Roman and Florentine schools. After passing some years at Venice he returned to Germany, when Albert V., Duke of Bavaria, invited him to Munich, where he was appointed painter to the court, and resided in that city the remainder of his life. He painted many pictures for the churches and public edifices at Munich, and for the collection of his patron; several of which have been engraved by John Sadeler. His principal merit consists in the abundance of his compositions, and the force of his colouring. The airs of his heads are neither beautiful nor expressive, and there appears in his works a national stiffness and formality, of which he could never divest himself. One of the most esteemed works of Schwartz is a picture of the Entombing of Christ, in the Dusseldorf Gallery. He died at Munich in 1594.

SCHWARTZ, a German engraver, who resided at Nuremberg about the year 1626. He engraved portraits and book-plates in a very indifferent style, among which are the prints in a book published at Nuremberg in the year above mentioned, entitled *Icones Bibliopolarum et Typographorum*.

[**SCHWARTZ, HANS,** or **JOHANN,** it is said was born in 1480 at Groningen, went to Italy to study, and painted history and landscapes. Zani calls him *Giovanni di Groningen, detto Giovanni Vredeman*, and marks him as a painter and engraver, and says he engraved in wood. It is said that he died in 1541. Some one has remarked that John Schwartz painted landscapes in the manner of Schoreel, but as there is no example of that kind quoted, and as there were several artists of the name of Schwartz who flourished at nearly the same period, it is not easy to determine whether the painter and engraver are identical or not. A noble author, in a recent elegant work on "Christian Art," mentions Hans Schwartz as the painter of a beautiful Adoration of the Kings at Munich, and says he was a pupil of Schoreel; and in a note his

lordship calls Anthony More a pupil of Schwartz. According to dates Schwartz was fifteen years senior to Schoreel, and other writers say More was pupil to the latter. It seems irreconcilable that Schwartz, being fifteen years older than Schoreel, and thirty-two, or, according to some writers, thirty-nine, years older than More, they should be pupils of the same master. There is no chronological reason against More having been instructed by Schwartz, but there is some difficulty in establishing, either chronologically or topographically, that either of them were pupils of Schoreel, considering his age and the erratic life he led up to a period when both of them were accomplished masters in the art of painting. The difficulty is greater, certainly, with respect to Hans Schwartz than Anthony More. *Query,* Is this the Hans Schwartz who married the widow of Hans Schaufelein in 1540?]

SCHWARTZENBERG, MELCHIOR. According to Professor Christ, this artist was an engraver on wood, and executed some cuts of frontispieces for Feyerabend the bookseller. [He operated from 1530 to about 1550.]

[**SCHWEGMAN, HENDRIK,** a flower painter and engraver, was born at Haerlem in 1761, and studied under P. van Loo. He engraved and coloured the prints for a work entitled "*Icones Plantarum rariorum*," he also etched several landscapes after E. van Driest and others, in the manner of Anthony Waterloo. He died at Haerlem in 1816.]

SCHWEICKHARDT, H. W. [**HENRY WILLIAM,**] a modern Dutch painter, who, in consequence of the disturbances in Holland in 1786, came to England, and resided in London for several years. He painted landscapes and cattle, and particularly frost-pieces, which were held in some estimation. They were painted in a neat but spiritless style, and produced a poor, feeble effect. He etched a set of plates of animals, which he dedicated to Mr. West in 1788. [He was born at Brandenburg in 1746, and died at London in 1797. He was supposed to be Dutch from having resided some time at the Hague.]

SCHWEIZER, JOHN. This artist was a native of Heidelberg, and flourished about the year 1660. He was but an indifferent engraver, and worked principally, if not entirely, for the publishers of books. Among other prints by him, we have a portrait of William Balthazar Freuhers, *after Schik*, and he engraved the frontispiece and plates for a work entitled *Parnassus Heidelbergensis, omnium illustrissimæ hujus academæ professorum icones exhibens*, some of which are from his own designs; [and also some animals *after J. H. Roos*, perhaps copied from prints by that master. Schweizer died in 1679.]

SCHYNDAL, or SCHENDEL, BERNARD. This painter was born at Haerlem in 1659, and was a scholar of Hendrick Mommers. He painted assemblies of peasants regaling, fairs, merry-makings, and the interiors of Dutch kitchens, in the style of John Molenaer. He treated those subjects with considerable humour, and his pictures are ingeniously composed, though greatly inferior to the admirable productions of Brauwer or Ostade. He died in 1716. [Others place his birth in 1634, and his death in 1693.]

SCHYNVOET, J., a Dutch engraver, who resided in London about the year 1700. He engraved some plates of bird's-eye views of gentlemen's seats, from his own designs, which are executed in a style resembling that of John Kip. [He is called *Jacob*, 721

but very little seems to be known of him; it is supposed that he operated as late as 1727. There are prints of gardens and other subjects by him *after Simon Schynvoet.*

SCIARPELLONI. See **CREDI.**

SCILLA, or SILLA, AGOSTINO. According to Hackert, this artist was born at Messina in 1629, and was a scholar of Antonio Ricci, called Il Barbalunga. He discovered an early genius for painting, and had a competent knowledge of history and poetry. Such was the promise he evinced of excelling in the art, that Barbalunga prevailed on the senate to settle a pension on him, to enable him to pursue his studies at Rome, where he frequented the school of Andrea Sacchi. After a residence of four years at Rome, he returned to Messina, rich in designs he had made after Raffaëlle and the antique. He was a reputable painter of history, and had established an academy at Messina, which was much frequented until the stormy revolution which took place in Sicily, in 1674, obliged him to fly from Messina, and he returned to Rome, where he died in 1700. There are several of his fresco works in the churches of S. Domenico, and the Nunziata de Teatini, at Messina; and in S. Orsola, an oil picture, representing the Death of S. Ilarione, which is much admired. [He particularly excelled in painting the heads of old men; and the landscapes, figures, and animals in his historical pictures are all surprisingly true to nature. In some of his works he was assisted by his brother Giacinto, a good artist, who lived till about 1711. Agostino had a son, Saverio, who was also a painter, but he did not support the reputation of his father or his uncle.]

SCOLARI, GIUSEPPE. This artist was a native of Vicenza, and flourished about the year 1580. He was a disciple of Giovanni Batista Maganza. He painted history both in oil and in fresco; and there are many of his works in the churches at Vicenza, Verona, and Venice, which are favourably mentioned by Zanetti. According to Papillon, he executed several cuts in wood, which, though rudely executed, evince the hand of the master; among which are the following:

The Entombing of Christ.

The Dead Christ, with the Virgin Mary.

St. Jerome holding a Crucifix.

The Rape of Proserpine.

[The accounts of this artist, as far as regards the engravings on wood, is not to be implicitly relied on.]

SCOPPA, ORAZIO, an Italian engraver, who flourished at Naples about the year 1642, and was probably a goldsmith. He engraved a set of fifteen plates of designs for chalices, crosiers, and other ecclesiastical ornaments. They are etched in a spirited style.

[SCORODOMOFF, GAWRIL, or GABRIEL, a designer and engraver, was born at Petersburg about 1748, but came to England when young and studied under Bartolozzi, whose manner he imitated. It is said he was the first Russian that obtained reputation as an engraver. He flourished at London from 1775 to 1782, and engraved after Sir J. Reynolds, West, Hamilton, and Angelica Kauffman, and some compositions of his own. He also engraved portraits of the Empress Catherine II., the Grand Duke of Russia, and other princes of that country, *after F. Rocotoff*; probably after his return to Petersburg, where he died in 1792. His prints after Angelica Kauffman, and those of the imperial family, are considered his best.]

SCORZA, SINIBALDO. According to Soprani, this artist was born at Voltaggio, a small town in the Genoese state, in 1589, and was a scholar of Giovanni Batista Paggi. He excelled in painting landscapes, which he decorated with groups of figures and animals, tastefully composed, and touched with spirit. "It would be difficult," says Lanzi, "to find in Italy a pencil which ingrafted so successfully the neatness of the Flemish execution with the taste of the Italians." He also painted easel pictures of sacred and fabulous subjects, which are found in the choicest private collections. He died in 1631. [He copied so accurately with the pen some of Albert Durer's prints, that many of the best judges in Italy were deceived by them, and supposed they were the original engravings.]

SCOTIN, GERARD, THE ELDER, a French engraver, born at Gonesse, near Paris, in 1642. He was a pupil of Francis Poilly the elder, whose style he imitated, though very inferior to him. Among others, we have the following prints by him:

The Marriage of St. Catherine; *after Alex. Veronese.*

The Communion of the Magdalene; *after Domenichino.*

The Circumcision; *after P. Mignard.*

The Baptism of Christ; *after the same.*

The Presentation in the Temple; *after C. Le Brun.*

The Country Life; *after Dom. Fetti.*

[He died in 1718.]

SCOTIN, GERARD, THE YOUNGER, was the nephew of the preceding artist, born at Paris in 1690, and was instructed in design and engraving by his uncle. He came to England, and resided some years in London, where he was chiefly employed for the booksellers. In 1745 he engraved, in conjunction with Baron and Ravenet, the six plates of the Marriage à la Mode, *after Hogarth.* We have, among others, the following prints by him:

The Birth of Adonis; *after Boucher.*

Notre Dame des Victoires; *after the same.*

Belsharius; after the supposed picture by *Vandyck*, at Chiswick.

Vortigern and Rowena; *after Blackeney.*

Alfred receiving the account of the defeat of the Danes; *after the same.*

[Nagler calls this engraver *Louis Gerard*, but does not quote any signature as authority.]

[**SCOTIN, JEAN BAPTISTE,** said to be the son of the elder Gerard, flourished at Paris in the first half of the 18th century. He engraved after H. Rigand, Boucher, Watteau, Lancret, Pater, and other French painters. Some of his prints are dated as early as 1710, and that of the Column of Versailles, *J. B. Scotin, l'ainé sc.*]

SCOTIN, J. B. The name of a very indifferent artist, affixed to some anatomical prints in *Boudon's Anatomy*, published at Paris in 1734.

[**SCOTT, JOHN,** a very eminent engraver of animals, particularly of horses and dogs; was born at Newcastle, where he served his apprenticeship to a tallow-chandler. At the expiration of his time his love for art induced him to visit London, and his friend Pollard, a Newcastle man, kindly gave him lessons in the elements of drawing and engraving. Pollard, it seems, was the only master to whom he was under any obligation for instruction, till the ability he displayed in his art introduced him to the notice of some of the painters of the time, especially those who were engaged in publishing extensive works. His name will be found in publications by Tresham and Otley, Britton's Cathedral Antiquities, Westall's Illustrations of the Book of Common Prayer, Physiognomical Portraits, &c.; but it is in the "Sportsman's Cabinet," and a "Series of Horses

and Dogs," that he excels, as an engraver of animals, all the English artists that had preceded him. Some of his detached pieces are of great excellence; particularly Breaking Cover, *after Philip Reinagle*; the Death of the Fox, *after Sawrey Gilpin*; Warwick, a famous racer, *after Abraham Cooper*; and some landscapes with animals, or figures, *after Weenix, Gainsborough, Calcott*, and others. He died in 1828, at the age of 54.]

SCOTT, SAMUEL, an eminent English painter of views and sea-pieces, who resided in London from about the year 1725 till his death. Of this ingenious artist, Lord Orford speaks in the following terms: "If he was but second to Vandevelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, the Quay at the Custom-house, &c., were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings unequal to his finished pictures." He died of the gout in 1772. [Scott was an excellent painter in his style, and his pictures are deserving of more attention than has been bestowed on them; but no comparison can be instituted between his works and those of W. Vandevelde.]

[SCOTTO, FELICE, flourished at the end of the 15th century. He is reckoned among the Milanese painters, but was probably of some other school, his manner of designing being more tasteful, and his colouring clearer, than theirs in general. He painted many pictures at Como for private individuals, and at S. Croce several in fresco relating to the life of S. Bernardo. His genius was varied and expressive, and his pictures display judgment in the composition; he was one of the best artists of the period in those parts of Italy.]

[SCOTTO, or SCOTTI, FRANCESCO, an Italian engraver, was born at Venice about 1760, and was a scholar of Vangelisti. He is known by several well-executed portraits and historical subjects. His *fac similes* of original drawings by celebrated masters, especially those by Raphael, are particularly fine. These, with others by Rosaspina, form the splendid work published by the Abate Celotti under the title "Disegni originali di Raffaello per la prima volta publicata, esistenti nella Imp. Accademia di Belle Arti di Venetia," 1829, folio. The painter Bossi intended to have published this work, as he was the earlier possessor of the drawings made by Scotti, but died before he could accomplish his purpose. After his death Abate Celotti bought the drawings and plates, and published them as above mentioned. Among other important works, there is an engraving by F. Scotti of Leonardo da Vinci's celebrated picture of Modesty and Vanity. His decease is not reported.]

[SCOTTO, or SCOTTI, GIROLAMO, born in 1780, was educated in the school of Longhi, at Milan. He was one of the earlier pupils of this master, and ranks among the best of them, as may be seen in his plates, which exhibit much of the new and improved style of engraving. The following are worthy of notice:

The Virgin in the Clouds, with the Child in her arms, *after Raphael*.

Madonna of Foligno, (the Virgin and Child only), *after the same*.

Mater pulchræ dilectionis, *after a picture by Raphael*, discovered at Genoa in 1823.

Madonna with the Child in her lap, the young St. John, and another little Boy, from a picture by *Raphael*, in the possession of the Duke of Terranuova.

Mary Magdalene anointing the feet of Christ, *after P. Veronese*.

The healing of the Children by virtue of the garments of St. Philip, *after A. del Sarto*. This print is dedicated to Charles Albert, King of Sardinia, 1834.

It is not stated whether this artist be still living.]

[SCOTTO, STEFANO, a Milanese painter, who flourished at the latter part of the 15th and commencement of the 16th centuries. He was an admirable painter of arabesques, and had the honour of being the master of Gaudenzio Ferrari.]

[SCRETA, CHARLES, or KARL, an historical and portrait painter, was born of a noble family at Prague in 1604. He showed an early disposition for the arts, and commenced the study of them, but the distractions of war obliged him to leave his father-land, and betake himself to Italy. For several years he resided at Venice, Bologna, and Florence; in 1634 he accompanied his friend, William Bauer, to Rome. There he studied the antique and the works of the masters of the 16th century with great diligence. He also frequented the schools of the principal contemporary masters, and studied their different manners. By his talents and application he obtained high reputation in Italy, and was even admitted as professor in the Academy at Bologna. On his return to his native country the emperor Ferdinand III. and the nobility honoured him with many commissions. In 1644 he became a member of the Academy at Prague, and in 1652 the principal of the institution. The Emperor Ferdinand confirmed the title of his family to nobility, and he spent the remainder of his life admired and honoured. He died in 1674. His works in history, allegory, and portraiture are rather numerous; many of them have been engraved. Several of them may be ranked among the best productions of his time. They exhibit a successful study of the antique and of nature; an observance of symmetry, decorum, and dignity in the characters. But with all his acquirements he belongs to the class of the Eclectics, and his works have not had any important influence on the art. It would, however, be interesting to trace his many imitations of the styles of the great masters of the Italian, Spanish, and Flemish schools, particularly in single half-length or three-quarter figures, some of which are perfect deceptions. They are not copies, and many a supposed connoisseur has been puzzled to decide respecting the master, or has decided erroneously. His imitations of Guido, Domenichino, Lanfranco, the Caracci, Murillo, and Rubens, are particularly deceptive; he was less successful, though by no means indifferent, in his attempts at Raphael, Titian, and Paul Veronese. His pictures are to be found at Prague, Salzburg, Dresden, and Schleissheim, in the churches, palaces, and private collections. There are some in England, of which the possessors are not at present aware. His subjects are taken from sacred history, or legends of the Saints; of the latter he delighted to paint imaginary portraits, and such is their strong resemblance to nature that no doubt he had living models. It is recorded that he painted his own portrait twice under that guise; once in the character of St. Giles, in the church of St. Martin, and again as St. Luke painting the Virgin, in the church of St. Mary, at Prague. One of his portraits in the Gallery at Prague has been particularly admired; it represents a lapidary and glass-cutter in his workshop. He engraved a large philosophical thesis on two plates, which was published with the title "Philosophia Universa in Universitati Pragensi,"

it is an allegory formed of busts and statues of members of the house of Lobkowitz: signed *Car. Screta fec. 1666.*]

[SCRIVEN, EDWARD, an elegant engraver in the chalk and dotted manner, was born in 1775, and died in 1841. He engraved chiefly for print-publishers and booksellers, and his works have a strong resemblance to the school of Bartolozzi. A refined taste pervades all his productions, which are too numerous to give an account of in detail. Some of them are in "Specimens of ancient Sculpture," published by the society of Dilettanti, in Dibdin's *Aedes Althorpianae*, in Tresham's Gallery of Pictures, and other expensive publications. He engraved the *Studies of Heads* from Benjamin West's large picture of Christ rejected; many detached plates for Boydell and other publishers, of the pictures of English artists; a series of portraits, chiefly after Peter Lely, of the ladies commemorated by Hamilton in *Memoirs de Grammont*; and most of the respectable periodicals of the day were embellished by portraits from his graver. It is not exaggerated praise to say, whatever picture he engraved, whether an historical composition or a portrait, it was improved in the translation.]

SEAMER. This artist is mentioned by Mr. Strutt as the engraver of a slight etching, representing a man on horseback giving his purse to a country girl, who has got a basket of eggs upon her arm. Inscribed *M. Seamer, Jun. fecit. 1734.*

SEBASTIANO, FRA. See PIOMBO.

[SEBILLE, GYSBERT, a Dutch painter, of whom little is known, except that he lived in the middle of the 17th century. He painted the Judgment of Solomon for the Town-house of Weesp, of which place he was a burgomaster. There are other pictures by him in that building, among which is an assembly of the magistrates in 1652.]

SECANO, GERONIMO, a Spanish painter, born at Saragossa in 1638. After learning the rudiments of the art in his native city, from an obscure artist, he visited Madrid, where he studied with assiduity the works of the great masters in the royal collection, and returned to Saragossa an able designer. Of his works in the public edifices in that city, Palomino particularly notices his frescoes in the cupola of the chapel of San Miguel, and some oil pictures in the S. Pablo. He died in 1710. [For the last twenty years of his life he practised as a sculptor as well as painter, but his works in this department are little known.]

SECCANTE, SEBASTIANO. This painter was a native of Udine, and flourished about the year 1576. He was a disciple of Pomponio Amalteo, and was a respectable painter of history and portraits. In the church of S. Giorgio, at Udine, is an altar-piece by this master, representing Christ bearing his Cross, with angels holding the instruments of the Passion, which is spoken of by Lanzi in very favourable terms. [He married the daughter of Pomponio Amalteo, and is pronounced the last good painter of his school. There were others of the same name and family, who lived about the same period, but produced nothing worthy of record.]

SECCHIARI, GIULIO. This painter was a native of Modena, but was educated at Bologna, in the school of the Caracci. He afterwards visited Rome, where he gained considerable reputation. The Duke of Mantua invited him to his court, for whom he painted several pictures, which were destroyed or carried away at the sacking of that city, in 1630. There are some of his works in the

churches at Modena, which are commended by Tiraboschi, particularly an altar-piece in the cathedral, representing the Death of the Virgin. He died in 1631.

[SECU, or SEEUW, MARTIN DE, born at Romerswalen in 1520, was a scholar of Francis Floris, and a good historical painter. His style of painting is free and delicate, and not deficient in grace, but there appears to be too much of haste and inaccuracy in his drawing. His principal pictures are at Middelbourg, where he died in 1574.]

SEDELMAYER, JEREMIAH JAMES. Baron Heineken mentions this artist as a painter and engraver. He executed some plates of views of the Imperial Library at Vienna, from his own designs; published in 1737. [He was born in 1704, and died in 1761. He engraved many other subjects, portraits and history, but none of general importance. Nagler gives a list of them.]

SEGAERS. The name of this artist is affixed to a portrait of Godef. Chodkiewie, of Russia.

SEGALA, GIOVANNI. According to Zanetti, this artist was born at Venice in 1663. He was a scholar of Antonio Zanchi, and painted history with considerable reputation. That writer highly commends a picture by this master, representing the Conception, in the Scuola della Carità, at Venice, which he asserts may compete with the ablest artists of his time. He died in 1720.

[SEGARRA, JAYME, a Spanish painter, who flourished about the year 1530, as appears by his having painted the principal altar-piece of the ancient hermitage of Notre Dame de Belen, now the Misericordia, in that year. This work represented various passages in the life of the Virgin, and was executed to the satisfaction of the brotherhood, but since the renovation of the hermitage, the pictures by Segarra have been removed, and kept in a chamber of the building, as specimens of the art in his time, their places being supplied with others by Fray Juncosa.]

SEGEERS, GERARD. This eminent painter was born at Antwerp in 1589. He was first a scholar of Henry van Balen, but afterwards entered the school of Abraham Janssens, and had made considerable progress in the art when he went to Italy. On his arrival at Rome, he attached himself particularly to the vigorous style of Michael Angelo Caravaggio, and became a disciple of Bartolommeo Manfredi, who had studied under that master. To the striking opposition of light and shadow, and the broad relief of Caravaggio, he added a richness of colour, which is almost general in the painters of his country, and his pictures, though exhibiting a violence of contrast, which is not authorized by a legitimate observance of nature, eclipsed, in point of effect, every thing that was placed near them. He had acquired considerable celebrity by his productions of that description, when he was invited by Cardinal Zapara, the Spanish ambassador at Rome, to accompany him to the court of Madrid. He presented him to the king, who received him in the most favourable manner, and engaged him in his service, with a considerable pension. He painted several historical subjects, and musical conversations, which were greatly admired, and after passing some years at Madrid, the desire of revisiting his native country, where the reputation he had acquired, both in Italy and Spain, rendered his fellow-citizens impatient to possess his works, induced him to request permission to return to Flanders. On his arrival at Antwerp, he painted some pictures

for the churches in imitation of the style of Caravaggio, which were not so favourably received by the public as he expected. The clear and splendid colouring of Rubens and Vandyck had at that time obtained possession of the public estimation, and he was under the necessity of adopting a system more tender and agreeable than that which he had hitherto followed as his model. The facility with which he effected this change in his manner, proves the flexibility of his powers, and some of his latter pictures may be ranked among the estimable productions of the Flemish school. It was at this period that he painted his celebrated picture of the Elevation of the Cross, for the church of the Jesuits at Antwerp; the Adoration of the Magi, for the cathedral, which is admirably engraved by Vorstermans; and Peter denying Christ, of which we have a fine print by Bolswert. His most esteemed production is his picture of the Marriage of the Virgin, the principal altar-piece in the church of the Carmelites at Antwerp.

The compositions of Gerard Segers are judiciously arranged, and his design is more correct than that of the generality of his countrymen. He was well acquainted with the principles of the chiaroscuro, though usually too abrupt in the opposition of his light and shadow, and his colouring is more vigorous than chaste. It is asserted by d'Argenville, and after him by Descamps, that Segers visited England; but this rests on no other authority, nor is he mentioned in the Anecdotes. Vandyck painted his portrait, at Antwerp, among the eminent artists of his country, which is engraved by Pontius. He died in 1651.

SEGERS, or SEGHERS, DANIEL, was the younger brother of the preceding artist, born at Antwerp in 1590. His taste leading him to design flowers and fruit, he became a disciple of John Breughel, who at that time painted those subjects, which he afterwards changed for landscapes. He had made considerable progress in that branch of the art, when he entered the society of the Jesuits, at the age of sixteen, and abandoned painting during his noviciate. When the term of his probation was expired, he obtained permission of his superiors to visit Rome, where his brother had at that time distinguished himself. During his residence in that city, he designed every curious plant, flower, or insect that he met with, and returned to Flanders with a rich assemblage of drawings of those objects. The ability he afterwards displayed, proved that a sojourn in the metropolis of art is beneficial to every painter, whatever may be the department to which he particularly devotes himself. Segers cultivated himself the flowers which served him for models, and he gave to his imitations the beauty, brilliancy, and variety with which nature had clothed the originals. He accompanied them with insects and butterflies, designed and finished with a verity and precision, which seemed to dispute with reality. His talents were not without advantage to the religious body into which he was incorporated. Many of the princes of Europe were desirous of possessing his works, to whom they were sent as presents, whilst his convent profited by the valuable testimonies of acknowledgment which were received in return. The Prince of Orange deputed Thomas Willeborts Boschaert, his principal painter, to visit Segers, and to endeavour to procure a picture by him, on which occasion he painted one of his most capital works, which was presented to that prince in the name of the society, who were munificently

recompensed for the picture. He frequently painted garlands and borders of flowers, in which the interior space was enriched by historical subjects, which Rubens did not disdain occasionally to execute. He died at Antwerp in 1660.

SEGERS, HERCULES, a Dutch painter of landscapes and animals, who resided at the Hague about the year 1650. He was a contemporary of Paul Potter, whose style he imitated, and after the premature death of that celebrated artist, his pictures were held in considerable estimation. His landscapes exhibit very agreeable scenery, and his cattle are correctly drawn, and touched with spirit.

[Hercules Segers, Seghers, or Zeghers, was born, according to Balkema, in 1625, and died in 1679; others say he was born in 1629, and died in 1675. Whichever may be the correct dates, he was an artist of great ability, and it is surprising that his pictures are so rarely recognised. It is said that he imitated the style of Paul Potter; this is not correct; nature was the model both imitated. Zeghers was equal to his contemporary in the representation of cattle, though with less of laboured finish, and far superior to him as a painter of landscape. In the latter his scenery is extensive and varied, and the play of light and shadow, according to the divisions, is scientifically true. Like Jacob Ruissdael and Philip de Koningh, he made a flat country interesting by his artistic management. It may be suspected that Rembrandt was his director in the study of nature, so much is there of that master's skilful method in the colouring and chiaro-scuro of Zeghers. That he was a favourite with Rembrandt may be gathered from finding no less than six of his landscapes in the inventory of that master's effects, taken under a law process in 1656. It is said that he invented a method of engraving and printing landscapes in colours on cloth; and also that in 1660 he practised engraving in what is now called the aquatint manner; if so, it deprives Le Prince of the honour of being the inventor. In the British Museum there are nineteen prints from etchings by this artist, and six variations, or duplicates, making twenty-five in all. Most of these show expansive grandeur of landscape, both campaign and mountainous, with rocky precipices and trees that have sustained the shock of many a storm; others, merely a flat country stretching far into the horizon, like the bird's-eye views of Rembrandt, Ruissdael, and De Koningh. In the execution they are free to coarseness, and the appearance is altogether peculiar. One piece in particular seems to have been impressed by a wood block, or an iron plate; the objects are palpable, and a tinted wash has been passed over it. Perhaps this was an experiment of the process alluded to above, of printing pictures in colours on cloth, and such a procedure might also give rise to the supposition that he was the inventor of aquatint engraving. One of the etchings has been adopted by Anthony Waterloo, who has added some foliage to the trees in the composition; it appears among his works. It is apprehended that an impartial examination and comparison of some sketches attributed to Rembrandt with these etchings by Zeghers, would shake the faith of the possessors of the former, without detracting from the artistic value of the work. In the Bibliothéque at Paris there are three etchings by him, of which there are not impressions in the British Museum; they were purchased at the sale of W. Y. Ottley's collection in 1837.]

[SEGOVIA, JUAN DE, a Spanish marine paint-

er, who resided at Madrid in the middle of the seventeenth century. He painted with facility, and in a graceful manner, and in the representation of his subjects left nothing to be desired but a little more correctness in the figures; all the rest exhibited talent and truth. His pictures were held in great estimation by the amateurs of Madrid.]

[SEGURA, ANTONIO DE, a painter and architect employed by Philip II. in 1580 to paint an altar-piece for the monastery of St. Yuste, and for that purpose to copy the celebrated picture of Titian known as the Apotheosis of Charles V., or the Glory of Titian. Though he was doubtless employed on many other works of a similar kind, this only is particularized. He died at Madrid in 1605, and Philip III. settled a pension on his widow.]

[SEILLER, JOHN GEORGE, of Schaffhausen, a mezzotinto engraver, lived at the end of the sixteenth and commencement of the seventeenth centuries. His principal plates are portraits, and are rather to be considered with regard to the time than the merit of their execution, with a few exceptions. Laborde has specified several, of which the following have his approbation :

The Emperor Joseph I. *C'est un bon travail.*

J. H. Heidegger. *Assez belle planche.*

A Monk attempting to kiss a Girl. *Très bon travail.*

The Empress Eleonora. *Bonne execution.*

The engraver Kilian. *Belle planche.*

His plates are inscribed *J. G. Sciller, fecit, or J. Georg Sciller fecit et ex.*, and sometimes *Joh. Georg Sciller scalfusianus fecit.*

SEIS, P. P. A. ROBERT DE. We have by this artist a slight but masterly etching, executed in the style of Rembrandt, representing Lot and his Daughters. It is inscribed with his name, to which is added the word *fecit*, from which we may conclude that it is engraved from a design of his own. [This is the same as Paul Pontius Anthony Robert de Seri. See that article.]

SELMA, FERNANDO, a modern Spanish engraver, now resident at Madrid. He is said to have been a pupil of Emanuel Salvador Carmona, and has engraved some plates in the style of that artist, among which are the following :

La Madonna del Pesce ; *after the picture by Raffaele, in the Escurial. Fernando Selma, sc. 1782.*

The Virgin and Child ; *after another picture by Raffaele.*

[Fernando Selma was born at Valencia in 1750, and died in 1810. He is among the best of the Spanish engravers. His later manner resembles more that of Edelinck than of his master, Carmona. He engraved the portraits of Cortes and Solis, prefixed to the quarto edition of "Historia de la Conquista de Mexico," published at Madrid in 1783, and afterwards engraved the plates for the "Maritime Atlas of Spain," which occupied him several years. He also engraved a portrait of Charles V. *after Titian*, Magellan the navigator, and various others; but one of his best plates is the Spasimo of Raphael. He was a man of considerable acquirements, and cultivated the two opposites, mathematics and poetry, in addition to the arts.]

SEMENTI, or SEMENZA, GIACOMO. This painter was born at Bologna in 1580, and was a fellow-student with Francesco Gessi, first under Denys Calvart, and afterwards under Guido Reni. According to Malvasia, he was one of the most successful followers of the style of Guido, and painted several pictures, for the churches at Bologna, which have been sometimes mistaken for the works of that

master. Such are his pictures of the Martyrdom of S. Cecilia, in the church of S. Elena; the Marriage of S. Catherine, in S. Francesco; and the Crucifixion, in S. Gregorio.

According to Baglione, he visited Rome in the pontificate of Urban VIII., and was favoured with the protection of Cardinal Prince Maurice, of Savoy, for whom he executed several considerable works. There are some fresco paintings by this master in S. Carlo a Catinari; and in S. Maria d'Araceli, in the Capella Cavalieri, is an altar-piece painted in oil, representing the Virgin and infant Christ, with S. Gregory and St. Francis. He died at Rome, in the prime of life.

SEMINI, ANTONIO. According to Soprani, this painter was born at Genoa about the year 1485, and was a disciple of Lodovico Brea. He afterwards studied the works of Pietro Perugino, and was a successful follower of his style. His picture of the Nativity, in the church of S. Domenico, at Savona, has been compared to the best productions of that master, and even to some of the juvenile works of Raffaele. He was living in 1547.

SEMINI, ANDREA, was the elder son of the preceding artist, born at Genoa in 1510, and was first instructed in the art by his father. He afterwards studied under Perino del Vaga, who had taken refuge at Genoa in 1528, after the sacking of Rome. By the advice of his instructor he went to Rome, to contemplate the works of Raffaele and the beauties of antiquity. After a residence of eight years in that capital he returned to Genoa, where he was engaged in several works for the churches and public edifices, of which the most esteemed were a picture of the Nativity, in the church of S. Francesco; and the Adoration of the Magi, in La Nunziata. In these, as well as his other productions, he is a faithful follower of the style of Raffaele, though not always sufficiently correct in his design. According to Baldinucci, he painted portraits with great success. He died in 1578.

SEMINI, OTTAVIO. This artist was the younger son of Antonio Semini, and was born at Genoa about the year 1515. He learned the rudiments of design from his father, and was, when very young, placed under the tuition of Perino del Vaga, with whom his elder brother was a student. Possessed of a more lively genius than Andrea, his progress was uncommon, and in a short time he was sufficiently advanced to accompany his brother to Rome, for the completion of his studies. The works of Raffaele were the particular objects of his admiration, and he copied with great attention the antique bas-reliefs of the Colonna Trajana. He returned with his brother to Genoa, and, in conjunction with him, executed several considerable works. He decorated the façade of the Palazzo Doria with statues and architecture, designed in the finest taste; and painted some frescoes in the interior, particularly the Rape of the Sabines, so much in the style of Raffaele, that Soprani reports that it was mistaken by Giulio Cesare Procaccini for a work of that master. He was invited to Milan, where he passed the latter part of his life, and executed some of his principal works. In the church of S. Angelo he decorated the chapel of S. Girolamo with several subjects, one of which is particularly admired, representing the obsequies of that Saint. He died at Milan in 1604.

[SEMITECOLO, NICCOLO, a Venetian painter of the fourteenth century. His name is written on a picture which represents the Virgin, with some

circumstances relating to St. Sebastian, still preserved in the Chapter Library of Padua: "Nicoleto Semitecolo da Venexia impense, 1367." The work is an excellent specimen of the school and time; the naked parts are tolerably well drawn, and the proportions of the figures are bold and free, though somewhat extravagantly so. It bears no resemblance to the works of Giotto, being inferior in point of design, though equal to that master in regard to colouring.]

SEMPELIUS, D. G., a German engraver, who flourished about the year 1580. He copied some of the prints by Albert Durer with great success. Among his best imitations is his copy of the Descent of Christ into Hell, from the set of plates of the Life of Christ, by that master. It bears the date of the original, 1512, as well as the year in which it was engraved, 1580.

SEMOLIE, L. See FRANCO.

[SENAVE, JACOB ALBERT, born at Loo in 1758, was a painter of familiar subjects. His works were formerly more appreciated by foreigners than by his own countrymen; but since his death they have discovered their merits. He was, however, a member of several academies and learned societies. He painted a picture representing the atelier, or work-room, of Rembrandt, in which he introduced the portraits of a great number of artists, contemporaries of that master. This he presented to the academy at Ypres, and was in return made an honorary director. In the church of St. Loo is a picture by him of the Seven Works of Mercy. His works are distinguished by purity of drawing, originality in the composition, and a perfect imitation of nature. He died at Paris in 1829.]

[SENEFELDER, ALOIS, the discoverer, or inventor, of the art of lithography, was born at Munich about 1771. His father was a performer at the royal theatre of that city. It would be beside the purpose of this work to give a history of the processes adopted and the difficulties encountered by the artist in bringing this mode of multiplying drawings to perfection. Like many other discoveries or inventions, it originated in necessity, and was promoted by accident. He was placed by his father in the university of Ingolstadt, for the purpose of studying jurisprudence, but his inclination led him rather to the stage and the study of the drama. In neither was he successful. By his first piece, *Die Mädchenkennner*, he cleared fifty florins; his second did not pay the expenses. By the death of his father his means became straitened, and he could not afford the cost of passing his compositions through the press; he therefore endeavoured to devise some other method of printing them himself. He tried various experiments in engraving and stereotyping, but failed through want of practical knowledge, and also from the expense of the copper-plates, which he ground and polished after using for one purpose, to make them available for another. To diminish both the difficulties and expense, he made use of a fine piece of Kelheim stone for the exercises of writing backwards, and tried to print from it, but without much success. As he was ignorant of the method used by engravers of covering their ground for etching, whereby they are enabled to correct mistakes and cure defects, he had invented a chemical ink for the purpose, consisting of wax, soap, and lamp-black. One day when he had prepared a stone for etching, his mother entered the room and requested him to write a bill for the washerwoman, who was waiting for the linen. He

had not even a slip of paper for the purpose, having used all in taking proof impressions, and even his inkstand was dry. As the matter was urgent, he wrote the list on the prepared stone with the chemical ink, intending to copy it at leisure. Afterwards, when about to clean off the writing, it occurred to him that by the application of aquafortis and water he might etch the stone so as to leave the writing in sufficient relief for printing from. The experiment succeeded, and as soon as he had brought this new discovery into a practical form, he applied himself to the means of bringing it into operation. Of the use of the stone as a substitute for copper, Senefelder disclaims the priority; but his experiments upon it led to the discovery of chemical lithography, and his perseverance under numerous difficulties entitles him to the honour of an original inventor. Etching on stone had been previously practised, but abandoned for the greater facility of copper; it had, however, never arrived at the state of perfection to which it was brought by Senefelder, indeed it was a lost art. With regard to the art itself, Senefelder published an account of it in 1818, which was shortly after translated into French and English, so as to make it generally known throughout Europe. His own practice was confined to his native country, where he soon initiated a number of able scholars, and having obtained a tardy patronage, he was appointed to the office of inspector of the royal lithographic establishment, with a handsome salary, and with permission to exercise his private business also. Being at length arrived at a state of ease and competence, he devoted himself to the perfecting of the art, and lived to witness its acknowledged utility not only with regard to pictorial representations, but to the general business of mankind. Alois Senefelder died at Munich in 1834. For the history of his processes in the art, the inquirer is referred to the account published by himself in 1809; and for numerous particulars relating to Senefelder and his works, his coadjutors, pupils, and publications, to the very full details in Dr. Nagler's "*Kunstler Lexicon*."

SENEK, JOHN, an English engraver, who flourished about the year 1720. He engraved the plates for the London Almanacks, from the year 1717 to 1727, with the exception of that for the year 1723, which was executed by John Clarke.

[SEPP, JAN CHRISTIAN, born at Amsterdam in 1739, was a painter of insects, which he represented with the greatest accuracy. He published some works on Entomology, in which he was assisted by his son. The principal is, "*The Natural History of the Insects of Holland*;" it occupies five or six volumes quarto, and is illustrated with upwards of two hundred and fifty finely coloured plates. Sepp was a member of the society *Felix Meritis* at Amsterdam, where he died in 1811.]

[SEPPEZZINO, FRANCESCO, a Genoese historical painter, of whom little is known except that he was born in 1530, and studied under Luca Cambiasi and Gianbattista Castilli. As an artist he was respectable, but there is no record of any public work by which an opinion may be formed of his abilities. He died in 1579.]

SEPTIMUS, HERCULES. See SETTI.

[SEPULVEDA, MATEO NUÑEZ DE, a Spanish painter, who flourished in the middle of the seventeenth century. In 1640 Philip IV. appointed him painter and gilder of the royal navy of Spain, and of the galleons and other vessels trading to the Indies, in consideration of his talent as an artist,

and for his contribution of 500 ducats towards the expenses of the war in which his Majesty was engaged. His patent, among other privileges, gave him the sole right of painting all and singular the banners and standards, and other works required in the navy. He was to be paid for the same according to the estimate of two competent judges, the one on the part of the king, the other on the part of the painter, and in case of disagreement an umpire was to decide. He commenced this employment at Cadiz in 1641, and painted two flags for the navy; the one having the figure of Spain's tutelary Saint, Jago, and the other the Conception of the Virgin; for these he received the sum of 1350 reals. They were painted, as was then the practice, on serge; were well drawn and coloured, and exhibited considerable freedom and intelligence in the art. This is the extent of Bermudez's account of Sepulveda; others have spoken of him as a good painter in fresco, but have not referred to any particular work.]

[SEQUEIRA, DOMINGOS ANTONIO DE, a Portuguese historical painter and designer, was born, according to Count Raczinski, about 1760, but Nagler says in 1768. His works are numerous at Lisbon, and embrace a great variety of subjects. It appears that he gave early proofs of artistic talent, and was sent in 1788, under the patronage of the Marquis Marialva, to Rome to complete his studies. He became a scholar of Antonio Cavallucci, and arrived at considerable distinction. After remaining some time in Italy he returned to Portugal, and was employed in the churches and palaces, and his smaller works were in great request by amateurs. Sequeira had great facility in designing, and used various methods to give effect to his drawings. Sometimes he used the pen and Indian ink, sometimes crayons, at others he would produce his effects by twisted paper, the end of which he burnt in a candle. He succeeded better in his oil pictures when he painted figures of a small size, than in those of larger dimensions. Some of his subjects are from profane history, some relating to the family of his patron, Marialva, but the greater part are of a religious cast, in which St. Anthony of Padua comes in for a considerable share. One of these represents that Saint borne up by angels, and is spoken of in terms of high commendation. In 1823 he went to Paris to exhibit his picture of the Last Moments of the Poet Camoens, which elicited the applause of Gerard, Vernet, and other French painters; after which he went to Rome, and continued to paint with all the vigour of his youth. He became exceedingly devout, and his subjects partook of his deep devotional feelings; one, a Descent from the Cross, has been engraved, and is considered to be a work of great merit. The versatility of his talent has been the cause of some embarrassment in judging of the authenticity of several pictures attributed to him.]

SEQUENOT, L. This artist was probably a native of France, and flourished about the year 1671. He engraved some frontispieces and other book-plates, which are executed in a poor style.

[SERAFIN, PEDRO, surnamed el Griego, a Spanish painter who resided at Barcelona. In conjunction with Pedro Pablo, another painter of that city, he painted the doors of the organ of the cathedral of Tarragona. The composition on the outside represented the Annunciation; those within were the Nativity and the Resurrection. In addition, on a covering for one side of the organ, they painted figures of Faith, Hope, and Charity; and for the other, S.S. Thecla and Catharine. For this work,

which gave great satisfaction to the Chapter, the artists were paid three hundred pounds, Catalonian money; one hundred of which they received during the operation, and the remainder at the completion. There is nothing further recorded respecting Pedro Serafin.]

SERAFINI, SERAFINO DE'. This ancient painter is mentioned by Vedriani, who describes a picture, painted by him, in the cathedral at Modena, which is inscribed with his name, and dated 1385. It represents the crowning of the Virgin, and is painted in the style of Giotto.

[Although there is but little recorded of this artist, he was probably of some importance in his time, if we may conclude from the following inscription in a chapel, not named, painted by him:

Mille trecento con septanta sei
Erano corso gli anni del Signore
E'l quarto entrava quando a so honore
Questa Capella al nobel fin minei.
Et io, che tutta in si la storiei
Fui Serafin da Mutina Pittore.

As some writers have called this artist *Sebastiano*, it may be as well to quote the inscription on the picture alluded to above: *Serafinus de Serafinis Pinxit 1385, die Jovis 23 Martii.*]

SERENARI, GASPERO, was a native of Palermo, and flourished about the year 1750. At an early period of his life he went to Rome, where he frequented the school of Sebastiano Conca. On his return to Sicily he distinguished himself as a painter of history, both in oil and in fresco. His principal works at Palermo are the cupola of the church del Gesù, and an altar-piece in the church of the monastery of La Carità.

[SERI, ROBERT DE. See SEIS, P. P. A., ROBERT DE.]

SERICUS, SOYE, or SYTIUS, PHILIP. According to Huber, this artist was a native of Flanders. He was a contemporary and disciple of Cornelius Cort, and resided at Rome about the year 1568. Mr. Strutt has noticed this artist under three different names, Philip Sericuss, Philip Soius, and Philip Syticus, though it is evidently the same engraver. He engraved a set of twenty-eight portraits of the Popes, published at Rome in 1568. We have also the following prints by him:

The Angel appearing to Joseph in his dream; *C. Cort, inv. Ph. Soye, fec.*

St. Francis receiving the Stigmata; *F. Zuccaro, pinx. Soye, fec.*

The Virgin with the infant Christ sleeping; *after M. Angelo Buonaroti, Philippus Sericuss. 1568.*

The Crucifixion; *after the same.*

[It seems to be agreed that the names *Sericus*, *Sericuss*, *Syticus*, *Sytius*, and *Soye*, all refer to one artist. On the print of the Virgin with the Infant sleeping, *after Michael Angelo*, the name is written *Sericuss*; on the Crucifixion, *after the same*, it is *Syticus*; on an oval portrait of Pope Pius V., the signature is *Sericus fecit*; others are signed *Soye*; all evidently the work of the same hand. Other marks have been attributed to this master; as P. S. interlaced, and P. S. in a circle, with the dates 1535 and 1538, but it seems without sufficient foundation. Zani calls him "the Master of the two Cocks fighting;" (Il Maestro ai due Galli in atto di combattere insieme,) but that mark is generally attributed to Cornelius Cort and to Jerome Cock; Zani, however, does not apply the appellation to Soye inadvertently, as he was quite aware of that circumstance, but denies that they used the mark. Soye was probably of French origin. The following

prints, in addition to those above named, are ascertained to be by this master :

Adam and Eve in Paradise; *after P. del Vaga, P. Sericus fecit.*

Judith with the head of Holofernes; *after Giulio Clovio, Phil. de Soye f.*

Adoration of the Shepherds; *after F. Zuccaro, Ph. Sericus fecit.*

The Angel appearing to Joseph; *after the same.*

A Pietà; *after Michael Angelo.*

St. Jerome in a Landscape; *after H. Muziano.*

There are others which strongly resemble his manner, but with less certainty, having only the publisher's address.]

[SERIN, JAN, a painter of historical subjects and portraits, was born at Ghent in 1678. Balkema has confounded him with his father, N. Serin, an historical painter of the same place, as he says that Jan Serin was a pupil of Erasmus Quellinus, who, according to his own account, died in the same year that the younger Serin was born. The elder Serin may have been the scholar of Erasmus Quellinus, and the younger, a scholar of Jan Erasmus, his son. A picture in the church of St. Martin at Tournay, St. Martin dividing his Cloak with a Beggar, and several altar-pieces in the churches at Ghent, are attributed to Jan Serin by Balkema, but by others, with equal probability, to his father. The younger Serin was more celebrated as a portrait painter, which profession he exercised at the Hague. In 1748, when he had reached his seventieth year, he painted the portrait of the Marquis de Fenelon, ambassador at the Hague, and that of the Marchioness. There is no reported account of the precise year of his death, or that of his father.]

SERMONETA, GIROLAMO SCIOLANTE, called DA. This painter was born at Sermoneta in 1504, and is generally called Girolamo da Sermoneta. He was one of the ablest disciples of Perino del Vaga, whom he assisted in his works in the Castel S. Angelo. He was employed by Gregory XIII. in the decorations of the Sala Regia in the Vatican, where he painted in fresco the history of Pepin, king of France, after making prisoner Astolfo, king of the Longobardi, giving Ravenna to the church. In his oil pictures he is compared by Lanzi to the disciples of Raffaele, for the resemblance of his style to the illustrious head of the Roman school. Such are his pictures of the Martyrdom of S. Lucia, in S. Maria Maggiore; the Transfiguration, in S. Maria d'Ara-celi; and the Nativity, in La Pace. His most celebrated work is in the church of S. Bartholomew, at Ancona, representing the Virgin seated on a throne, with a choir of beautiful angels, with S. Bartholomew, St. Paul, and other saints, which is one of the finest works of art in that city. There are few of his works in private collections, except portraits, which he painted in an admirable style. He died in 1550. [There is probably an error in the date of the birth of Sciolante, as he was a disciple of P. del Vaga; and certainly in the date of his death, as he was employed by Gregory XIII., who ascended the papal chair in 1572. The best authorities place Sciolante's death in 1580.]

[SERRA, MIGUEL, was born in Catalonia about the year 1653. At the age of eight years he absconded from his mother's house, on account probably of her ill usage, and her having married a third time. He managed to get to Marseilles, where he obtained some instruction from an indifferent painter, and afterwards went to Rome, and remained there for some time, studying with great

application the works of the best masters. At the age of seventeen he returned to Marseilles, and painted for the church of the Dominicans in that city an altar-piece, representing St. Peter Martyr, which at once established his reputation. He was soon fully employed in painting for the churches and for private cabinets, thereby adding riches to his fame. He forwarded a picture to Paris, as a specimen of his talent, for which he was elected a member of the academy, and appointed painter to the king. Having arrived at great honour and riches, he devoted his wealth to the succour of the poorer citizens of Marseilles during the plague of 1721, and in consequence became a ruined man. However, when the plague ceased, he returned with renewed ardour to his profession, and adopted for his subjects scenes which he had witnessed in that horrible time of public calamity. He painted pictures for the convents of St. Claire de Marseilles, for the Madelaine of the same city, and for the Carmelites of Aix en Provence. His easel pictures were also in great request, and, as he painted with great rapidity, are numerous. As a proof of the facility with which he exercised the brush it is related, that being solicited to paint an altar-piece for a church in his neighbourhood, he invited the parties who made the request to stay and dine with him, and leaving them to enjoy a walk in his garden, he went and executed the work before the meal was served. He died at Marseilles in 1728.]

SERRES, DOMINIC. This artist was a native of Auch in Gascony. He came to England about the year 1765, and acquired considerable reputation as a painter of sea-pieces and landscapes. When the Royal Academy was instituted, he was chosen one of the members, and some years afterwards was appointed marine painter to the king. In 1792 he was appointed librarian to the Royal Academy on the resignation of Mr. Wilton, who was appointed keeper. One of his most considerable productions was a view of Lord Howe's Engagement with the combined Fleets of France and Spain, off Gibraltar, in 1782. Mr. Serres died in 1793. [Dominic Serres was a large contributor to the exhibitions at the Royal Academy for several years after its institution. During the first ten years he exhibited about forty pictures, all of them of English naval actions. As artistic works they are of very little value, but are still looked at with respect for the gallant deeds of which they are mementos. Many of his pictures were engraved by Canot, Mason, Fittler, Vivares, and others, and were popular in their day.]

[SERVANDONI, GIOVANNI GERONIMO, a very eminent painter of theatrical scenery and architectural decorations, was born at Florence in 1695, and received his instruction in the art from Paolo Panini. He adhered closely to his master's manner, but the subjects he painted in theatres and other public buildings, as well as in mansions of the nobility, permitted a much greater display of poetic imagery, for which he was well qualified by nature and education. His reputation spread throughout Europe, and the principal theatres of Italy, France, Portugal, and other kingdoms, received their embellishments from his hand. In Paris he was received with enthusiasm, and so much satisfaction did he give to the king and nobility, that he was not only richly rewarded, but received the honour of knighthood; hence he is called Il Cavaliere Servandoni. Excellent, however, as decorative works may be that are intended to please the reigning taste of a nation, and administer to the gratification of the

frivolous votaries of fashion, they only charm for a season, and with a change of taste they are expunged to make room for some newer fancy. It would, therefore, be difficult perhaps to discover now any public decorative work of Servandoni by which to judge of that talent that so much delighted his contemporaries. In the Louvre there is a picture of ancient ruins by him, painted in the manner of P. Panini. He died at Paris in 1766.]

SERWOUTER, PETER, a Flemish engraver, born at Antwerp about the year 1574. We have by him several plates, executed with the graver, in a neat, clear style, though without much taste. He was a contemporary with John Londerseel, and his style bears some resemblance to the works of that artist. Among other prints by him are the following :

A set of twelve Huntings; *after D. Vinckenbooms.*

The Fall of our first Parents; *after the same.*

A Dutch Merrymaking; *after the same.*

Samson killing the Lion; *after the same.*

David killing the Bear; *after the same.*

He marked his plates with a cipher composed of a P. and an S. with a W. thus, **PS. W.**

[Peter van Serwouter has had the misfortune to be called by various improper names, such as *Perjecouter, Persecouter, Persecuteur, Sevouter, Servatius Raeven*, and others equally puzzling. In the article *Perjecouter*, the prints marked with the monogram P S interlaced, (Bartsch, No. 34.) and with the dates 1535 and 1538, (Bartsch, P. G. vol. xv. p. 496.) are attributed by Strutt and others to an engraver of that supposed name. The same monogram is applied by them to Peter Serwouter. But the engraver to whom that monogram properly belongs was an Italian, judging from his style, and flourished forty years before Peter van Serwouter was born. Nagler does not mention the P S monogram, nor the W, as being marks on Serwouter's prints; his name, P. Serwouter, is on several plain enough, and one has P V S in a monogram. The dates are from 1608 to 1628; the last is the date of "Thibault's Academie de l'Epée," for which Serwouter engraved several of the plates, published at Brussels in that year.]

SESSONE, FRANCESCO. This artist engraved several of the plates for the Antiquities of Herculaneum, published at Naples.

SESTO, CESARE, sometimes called CESARE MILANESE. This painter was a native of Milan, and flourished about the year 1500. He is generally regarded as a disciple of Lionardo da Vinci, and is considered by Lanzi as one of the closest imitators of his style. In the Ambrosiana at Milan, is a head of an old man by this painter, so much in the style of Lionardo, that it is frequently mistaken for a work of that master. On some occasions he appears to have imitated the style of Raffaele, with whom he was acquainted at Rome. In a picture he painted representing Herodias, he appears to have taken the head from the Fornarina of Raffaele; and a Holy Family, in the possession of Cavaliere Girolamo Melzi, is evidently composed and painted in imitation of the manner of that great master. He died at Milan in 1524.

[It is matter of regret that there are not more authentic particulars recorded of Cesare da Sesto. An artist who could approach so closely to the manner of Lionardo da Vinci and of Raphael, as he did on several occasions, was more deserving of attention than many contemporary painters on whom writers of the period have dissertated at considerable length.

His name does not appear among those of the disciples of Lionardo da Vinci, though he is generally considered to have been one; neither can it be said that he studied in the school of Raphael, if it be true that the latter affably expostulated with him, saying, "It seems to me strange, Cesare, that being bound in such strict ties of friendship as we two are, we do not in the least respect each other with our pencils," as if they had been rivals on a sort of equality. He was intimate too with Baldassare Peruzzi, and they worked together in the castle of Ostia. Lomazzo held him up as a model in design, in attitude, and particularly for the skilful manner in which he disposed his lights. In his celebrated altar-piece for St. Rocco he showed that he did respect Raphael with his pencil, and used the privilege of a friend by borrowing part of the composition from a picture by him at Foligno. From the Dispute of the Sacrament he likewise borrowed the figures of St. John the Baptist and St. John the Evangelist. These decorate the upper part of the picture; the lower part is occupied by SS. Cristoforo and Sebastiano, the latter being remarkable for new and beautiful foreshortening. They bear such a resemblance to the manner of Correggio that they might be easily ascribed to him, but for the name; such is the softness, union, and brightness of the carnations, and such the beauty of colouring and harmony of the whole painting. This picture used to be closed with two doors, on which were painted the two princes of the apostles, with St. Martin and St. George on horseback; all of which displayed the same maxims, though not equal diligence in the art. At the church of Saronò, situated between Pavia and Milan, are seen four figures of saints on four narrow pilasters; the two equestrians above named, and Saints Sebastian and Rocco, to whom especially invocations are made against the plague. These are inscribed *Cesar Magnus, f. 1533*, and are generally assigned to Cesare da Sesto; from which many are inclined to infer that he belonged to the family of the Magni; but this is doubted by others. Lanzi found such a conformity of ideas in these frescoes and the altar-piece, that he is inclined to believe they are by the same painter, and he is not satisfied with the document which states, that Cesare da Sesto died in 1524; nor is Zani, who neither gives the date of his birth nor death, but merely says he *operated* in 1524. The landscape parts of Cesare's pictures were painted, generally, by his friend Bernazzano, who was very eminent in that department; and Cesare in return enlivened Bernazzano's landscapes with figures, but sometimes with such licence, that what should have been auxiliary became principal. Cesare da Sesto has lost much of his due reputation by being such an excellent adopter of the manners of others; but it is a compliment to his great skill to have his easel pictures attributed to Lionardo and Raphael. In the Ambrosian library at Milan is a youthful head of Christ, in the style of the former; in the Manfrini gallery at Venice, two Madonnas, in the styles of both; and in the Museo Borbonico, at Naples, an Adoration of the Kings, the Madonna and Child being in the manner of Lionardo, and the other figures in that of Raphael.]

SESTRI. See TRAVI.

SETLEZKY, BALTHAZAR SIGISMUND, a German engraver, who flourished about the year 1700. He engraved some portraits and historical prints, as well as ornamental subjects, which are etched and finished with the graver in a stiff, formal style.

[Setleky was of Polish origin, but born at Angsbourg in 1695, and died in 1770. He engraved after Watteau, J. M. Roos, and H. Roos.]

SETTI, ERCOLE, or SEPTIMUS, HERCULES, an Italian painter and engraver, who flourished about the year 1560. He was a native of Modena, and, according to Lanzi, painted some altar-pieces for the churches in that city, which he sometimes inscribed Ercole de Setti, and sometimes in Latin, *Hercules Septimus*. He etched several historical subjects, and some architectural ornaments, which he usually marked with the initials H. S., with the date. [He operated as late as 1593; there are only two etchings by him mentioned; one is after Guido, and the other a terminal figure.]

[SEVE, GILBERT DE, was born at Paris in 1615. It is not said by whom he was instructed, but he painted portraits, history, and allegory, with considerable ability. Several of his works were placed in the public galleries at Versailles and Fontainebleau; and portraits by him of distinguished persons were engraved by Edelinck, Van Schuppen, Masson, and other eminent French engravers. He died at Paris in 1698.]

[SEVE, PIERRE DE, brother of the preceding, was born at Moulins in 1623. He received instructions in the art from his brother Gilbert, and painted similar subjects. Edelinck engraved a Holy Family by him, and others were engraved by Simoneau, Landry, Gantrel, and Dolival. He died in 1695.]

[SEVILLA ROMERO Y ESCALANTE, JUAN DE, was born at Granada in 1627. He was first placed with Andres Alonso Argüelles, an indifferent painter, who taught him the elements of the art; but he afterwards became a disciple of Pedro de Moya. From him it is probable that he imbibed the desire to imitate the style of Van Dyck, in which he succeeded. He also copied drawings by Rubens with great assiduity, and, aided by the counsels of Moya, he became an artist of considerable ability, equal to most of his competitors in Granada, and generally preferred in any public work, although among his rivals was the presumptuous but clever Atanasio Bocanegra. He painted several pictures for the churches of the Carmelite and Augustine friars, and a large one of the Last Supper for the refectory of the Jesuits, and others for the monastery of St. Jerome. He died at Granada in 1695, and was buried in the parish church of St. Miguel. The severity of his character, and his excessive jealousy of his wife, prevented him from receiving any pupils, so he left no successor to continue that style of art which he had so auspiciously introduced, particularly as regarded rich and forcible colouring in imitation of the great Flemish masters.]

SEVIN, PETER, an obscure artist, who engraved some book-plates in a very indifferent style. Among others is the frontispiece to Tachard's French and Latin Dictionary, from his own design. He lived about the year 1689. [Peter Paul Sevin was a designer and painter; he lived at Lyons, and was probably employed in designing for the booksellers. Some of his works were engraved by Cossin, Gantrel, and Le Moine; the last engraved his portrait of Madame La Vallière, and that lady did not sit to very inferior artists.]

SEUPEL, J. A. This artist is mentioned by Mr. Strutt as an engraver of portraits, which he frequently drew from the life. They are executed in a neat, though formal style, with the graver. Among others, is that of John Schilter. [He was

born at Strasbourg in 1660, and died there in 1714. He engraved several plates with the burin so as to produce an effect similar to mezzotint; this perhaps induced him to attempt that manner also, of which he has left a specimen in a View of Strasbourg by Night, which is well executed.]

SEUTER, JOHN GOTTFRIED, a German engraver, born at Angsbourg in 1718. He learned the rudiments of design from J. E. Ridinger, and was instructed in engraving at Nuremberg by G. M. Preisler. He afterwards went to Italy, and was employed at Florence in engraving part of the plates from the pictures in the collection of the Marquis Gerini. We have also the following prints by him:

Abraham sending away Hagar; after *A. Celesti*.
The Holy Family; after *A. del Sarto*.
Christ with Martha and Mary; after *L. da Vinci*.
The Adulteress before Christ; after *G. C. Procaccini*.
The Marriage at Cana; after *P. Veronese*; in two sheets.
The Holy Family reposing in Egypt; after *F. Albano*.

[Gottfried Seuter, or *Saiter*, was a very industrious artist, and as he lived to a great age, dying in 1800, his works are rather numerous, particularly after the greatest of the Italian masters. He engraved part of the Florence Gallery, and also several in that of Sans Souci; he signed his name *G. G. Saiter* to his copies of Agostino Caracci's lascivious prints, published at Venice. For a detailed account of his works, which is too long to insert in this work, see Nagler.]

[SEYDELMANN, JACOB CRESCENTIUS, celebrated throughout Europe for his admirable drawings in sepia, was born at Dresden in 1750. He received his first instruction in art from Bernardo Bellotti, the nephew of Antonio Canaletto, who resided for some time in Dresden; and was further improved by Casanova, who found him one of his most industrious scholars. Subsequently he went to Rome under the patronage of the elector, and formed a friendship with Raphael Mengs, who directed his attention to the treasures of art in that city, of which he made many drawings, both from the antique and the paintings of the renowned Italian masters. These he finished in sepia in a manner entirely his own, and they were so much admired for their novelty and the beauty of the execution, that they sold readily at high prices. Many were purchased by English visitors, some by Baron von Riesch, and other noblemen of his country. He also drew the portraits of several persons of distinction, and on his return to his native country he was received with honour, and appointed professor of drawing at the Academy of Dresden. The Academy at Berlin sent him a diploma, and he was elected a member of several foreign Academies. In 1788 he commenced copying the principal pictures in the Dresden Gallery for the duke of Gotha, among which were the *Notte* by Correggio, and the *Madonna di San Sisto* by Raphael; and Titian's celebrated *Venus* for the Winkler cabinet. Notwithstanding these distinctions and encouragements, his love for Italy induced him to visit it again to make copies of several celebrated pictures at Rome and Naples, particularly of some by Raphael, which he executed of the same dimensions as the originals. In 1792 he returned to Dresden, and was employed by the Countess Radczivil to copy some of the finest pictures in the gallery to embellish the chapel of her country-seat. Two years afterwards he made another trip to Rome, and executed two large drawings after Raphael, and after an absence of eight months returned to superintend the continuation

of the Dresden Gallery, for which he made many drawings for the engravers. This work, however, did not occupy the whole of his time; he found leisure for other undertakings. In 1804, for the fifth time, he went to Rome to execute a commission for the Count Marcolini. On his return he was commissioned by Alexander, emperor of Russia, to make copies of the Madonna di San Sisto, by Raphael; the Notte, and St. George, by Correggio; and several others, of the same size as the originals, for which he was most munificently paid by the emperor. For the Raphael copy he received one thousand ducats. He afterwards was invited to St. Petersburg to retouch the pictures which had been slightly injured in their transit, and was commissioned by the emperor to make two other drawings of a large size from the Magdalene by Correggio, and the Venus by Guido, in the Dresden Gallery. Besides the copies enumerated, after the highest order of masters, he made many after others of an inferior grade; particularly of Chevalier Vanderwerff, in which he imitated the polished manner of that painter to perfection. Seydelmann was the inventor of this delicate style of painting in sepia, and stands hitherto unrivalled in it. E. G. Krüger engraved an allegory representing the Genius of Truth, which Seydelmann designed for the Freemasons' Lodge at Dresden, and twelve other plates of antique heads; and there are several portraits engraved after him by other masters. There is an etching by Seydelmann, after J. F. Bloemen, of a figure bathing in a cavern. His high reputation continued till the time of his death, which occurred at Dresden in 1829, and his works are likely to be long admired by the lovers of the elaborate and delicate in art.]

[SEYDELMANN, APOLLONIA, of the family de Forgue, wife of J. C. Seydelmann, was born at Venice in 1767. It is probable that she was instructed by her husband, as she practised the same style of art, and obtained a great reputation for her small copies in sepia of the works of Raphael, Correggio, Guido, Cantarini, Cignani, Domenichino, Carlo Dolci, and others. She also excelled in miniature painting. In 1789 she accompanied her husband to Italy, as electoral pensioner, and assisted in forwarding his larger pieces, a practice which she continued with so much ability that no difference is discernible. A copy of Raphael's Fornarini, in the Borghese palace at Rome, was entirely executed by herself in 1823, and some smaller pieces are marked with her name only. For her merits she was admitted a member of the Academy at Dresden.]

SEYMOUR, JAMES. This artist was born in London in 1702. It is not known by whom he was instructed, but he was thought superior to Wootton in the design of a horse. He was the only son of a banker, and a great lover of the art, who drew well himself, and lived in habits of intimacy with Sir Peter Lely and the artists of his time. The noble author of the Anecdotes relates the following circumstance of this painter. Charles, the old haughty Duke of Somerset, sent for Seymour to Petworth, to paint a room with portraits of his running horses, and one day at dinner drank to him with a sneer, "Cousin Seymour, your health." The painter replied, "My Lord, I really believe that I have the honour of being of your Grace's family." The Duke, offended, rose from table, and sent his steward to pay Seymour and dismiss him. Another painter of horses was sent for, who, finding himself unworthy to finish Seymour's work, honestly told the Duke so,

and humbly recommended to him to recall Seymour. The haughty peer did condescend to summon *his cousin* once more. Seymour answered the mandate in these words, "My Lord, I will now prove I am of your Grace's family, for I won't come." He died in 1752.

SEZENIUS, VALENTINE, a German engraver, who flourished about the year 1620. He engraved some plates of ornaments, and grotesque subjects, which he usually marked with the initials V. S.

[SHARP, WILLIAM, one of the most celebrated English line engravers, was born in 1749, at London. His father was a gunmaker. He was apprenticed to a bright engraver of the name of Barak Longmate, who was also well skilled in heraldry. At the expiration of his term of apprenticeship he commenced business as a writing engraver; his first essays when an apprentice having been on publicans' pewter pots. His flatterers wished to qualify this assertion by substituting silver tankards, but Sharp insisted on the veracity of this humble commencement. There was no degradation in such employment, as it is the initiatory operation of all apprentices of bright engravers; Hogarth had done the same. One of his first attempts in a superior branch of the art, was to make a drawing of the old lion Hector, who had been an inmate of the Tower of London for thirty years, engrave it on a small quarto plate, and expose the prints for sale in his window. The knowledge of his merit as an engraver was, however, more diffused by his engraving, after Stothard's designs, several of the plates for the "Novelist's Magazine," published by Harrison, a work on which Heath, Angus, Collyer, and other eminent artists, were also employed. He was soon distinguished among his contemporaries, and employed on works of art of the highest order, and proved himself the worthy successor of Woollet, but did not, like him, extend his practice to landscape, except when it happened to be an accessory to the subject. As proofs of his extraordinary ability, it is only necessary to adduce his prints of the "Doctors of the Church," after Guido, in which he has blended the freedom of Giacomo Frey with the careful practice of Raphael Morgho; the portrait of "John Hunter," after Sir Joshua Reynolds, wherein there is a just discrimination shown in the quality and texture of the several objects; and "Lear in the Storm," after Benjamin West, which has all the fire and energy that the subject demanded, marked by the strength and application of the lines. His style is always masterly, not servilely borrowed from any of his predecessors or contemporaries, but formed from a judicious selection of the merits of all who excelled. These he combined and blended in a manner peculiarly his own, showing more of the artist and less of the mechanic than any other engraver of his time. As this work has only to notice William Sharp as an artist, many amusing and characteristic anecdotes of his private life, which may be found in other publications, must be omitted. One or two, however, which relate to the arts, should not be excluded. Sharp was employed, by Macklin the publisher, to engrave the picture of the "Holy Family," by Sir Joshua Reynolds, (now in the National Gallery,) and produced a plate which, for all the higher qualities of the art, was considered by competent judges to be inimitable. About one hundred proofs were taken from it, and a few impressions, when Bartolozzi (it is written with regret) undertook, at the solicitation of Macklin, to improve it, by nearly obliterating the lines, and con-

verting it into a dotted engraving! Sharp, notwithstanding the honour he conferred on the arts of the country, had not the honour of being admitted a member of the Royal Academy. It is said that it was his own fault; in other words, he was blamed for not being a sycophant, and abandoning the cause of Woollett, Strange, Hall, and other eminent engravers, who had not been deemed worthy of that distinction. It is related as a fact, that Sharp solicited Sir Joshua Reynolds to be allowed to engrave his picture of the "Infant Hercules;" that the proposal was favourably entertained by the president, who, in the course of the conversation, offered to nominate him as an *associate engraver* of the Royal Academy. But Sharp, full of the honour of his own profession, rejected the offer, warmly espousing the cause of those other distinguished engravers, who considered themselves and their art slighted in not being allowed to become *Royal Academicians*. This independent and generous conduct on the part of Sharp offended the dignity of the president; he was afterwards received coldly, and informed that the picture was engaged by Mr. Boydell. His engraving of the portrait of the celebrated Kosciusko, *after West*, relieved him from an unpleasant and, at that time, dangerous predicament. He was suspected of entertaining revolutionary principles, and was examined before the privy council. At one of these meetings, after being long annoyed by questions which he considered irrelevant, he deliberately pulled out of his pocket a prospectus for subscribing to the portrait, handed it to Pitt and Dundas, requesting them to have the goodness to put their names to it as subscribers, and then to give it to the other members of the council to add theirs. The singularity of the proposal, at such a time, set them laughing, and he was soon after liberated. Sharp was by no means qualified to be a conspirator; he was fond of good cheer, grew corpulent from indulging in it, and had the gout. Though an Epicurean in his living, he had implicit faith in mystical doctrines; he believed in the divine mission of the madman Richard Brothers, in the immaculate conception of Johanna Southcote, and in the reveries of Emmanuel Swedenborg. J. T. Smith, in his *Life of Nollekens*, mentions a ludicrous mistake which occurred in the inscription placed by Sharp under the portrait of Richard Brothers. Sharp had written below, as now appears, "Fully believing this to be the man appointed by God, I engrave his likeness. W. Sharp." The writing engraver, Smith says, put the comma after the word "appointed," and omitted it in the subsequent part of the sentence. The mistake was not discovered till several impressions had been taken, when it was rectified; but the unrectified impressions are in the greater request. Whether this be true, or only a *hoax* by Smith to put curious collectors on a false scent, the editor has not been able to ascertain; there is no such impression in the British Museum. The Imperial Academy of Vienna, and the Royal Academy of Munich, deemed him worthy of being ranked among their honorary members, and he was elected by both. He died at Chiswick in 1824, and was buried in the same churchyard as Hogarth, and where also repose the remains of De Loutherbourg. The following list embraces his principal plates:

The Doctors of the Church; *after Guido*.

Ece Homo; *after the same*.

Portrait of John Hunter, two plates, one large and one small; *after Sir Joshua Reynolds*.

The Holy Family, two plates, one large and one small; *after the same*.

The Witch of Endor; *after B. West*.

Alfred dividing his Loaf with a Beggar; *after the same*.

Lear in the Storm; *after the same*.

The Children in the Wood; *after Benwell*.

St. Cecilia; *after Domenichino*.

The Siege of, and Sortie from, Gibraltar; *after Trumbull*.

Some plates in Cook's Voyages; *after Webber*.

Portrait of Thomas Paine; *after Romney*.

The Portrait of Mr. Boulton.

Sir Francis Burdett; *after Northcote*.

Sir William Curtis; *after Lawrence*.

Charles I., three faces; *after Van Dyck*.

The Earl of Arran; *after the same*.

Boadicea haranguing the Britons; *after Stothard*.

The three Marys and dead Christ; *after An. Caracci*, from the picture at Castle Howard, but left unfinished.

The British Museum contains a complete collection of Sharp's engravings, in a variety of states.]

SHAW, JAMES. This artist was a native of Wolverhampton, and was placed as a pupil with Mr. Penny. He painted portraits with some reputation, and towards the latter part of his life resided in Charlotte Street, Rathbone Place, where he died, about the year 1784.

[SHAW, JOSHUA, a self-taught artist, was born at Bellingborough in Lincolnshire, in 1776. He was left an orphan at an early age, and his childhood was passed in laborious employment. By some means he got apprenticed to a country sign painter, and when his time expired he set up for himself in the same line at Manchester, and married. He now endeavoured to improve himself in other branches of the art, and tried his hand on easel pictures in flower-pieces, still-life, and landscape, chiefly in copying works of the old masters. He came to London and exhibited some of his works, and attracted the attention of the dealers, who found him employment in copying landscapes and cattle by Berchem, Gainsborough, and others in demand, which he executed much to their satisfaction and his own. He essayed original compositions, but was not equally successful. The trade liked his copies better, especially as their customers preferred works by the older masters to those of an unknown painter. The names of Berchem, Both, and Cuypp sounded better than Shaw, and the pictures were really good enough for those who see by their ears. Having for awhile gratified the public taste, he took his departure for America, and, it seems, practised his profession there for some time with success, and probably was at liberty to paint originals, as our cousins were not sufficiently sophisticated five and thirty years ago, to judge of a picture's merit by the artist's name. Shaw had a turn for mechanics, and made some improvement in gun-locks in America; and it is said that he received a premium from the emperor of Russia for giving him lessons in naval warfare; how he managed it is not told. Whether he be still living is uncertain, but he deserves a record for his abilities, and perseverance in great difficulties, and considering that his knowledge was self-acquired.]

SHEPHERD, ROBERT. This artist was a native of England, and flourished about the year 1660. He engraved a few portraits, which are very indifferently executed. He copied on a smaller scale the battles of Alexander, from the prints which Gerard Audran engraved, *after Le Brun*, but they do him little credit.

SHERLOCK, ———, was a native of England, and flourished about the year 1760. We have some portraits by him; among which is that of N. J. Bapt. Cirri. He also engraved several landscapes, *after Pillement*, and other masters.

SHERWIN, JOHN KEYSE, an eminent English engraver, who flourished from about the year 1775 till 1795. On the death of Mr. Woollett he was appointed engraver to the king. The following are his most esteemed plates :

PORTRAITS.

William Pitt, Earl of Chatham.
George Nugent Grenville Temple, Marquis of Buckingham; *after Gainsborough.*
Dr. Louth, Bishop of London; *after Pine.*
Captain James Cook; *after Dance.*
Sir Joshua Reynolds; *after a picture by himself.*
William Woollett, Engraver to the King.
Mrs. Siddons, in the character of the Grecian Daughter.

SUBJECTS.

The Holy Family; *after N. Poussin.*
Christ hearing his Cross; *after the picture in the chapel of Magdalene College, Oxford.*
Christ appearing to Magdalene; *at All Souls' College, Oxford.*
The Holy Family; *after N. Beretoni.*
The Fortune-teller; *after Reynolds.*
The Death of Lord Robert Manners; *after Stothard.*

[John Keyes Sherwin was probably born in Essex, where his father carried on the business of a cutter of wood pins, or bolts, for shipping, a laborious employment, in which the son was occupied till he was about sixteen or seventeen years of age. Whether he had an opportunity in any way of learning to draw is not recorded, but being one day sent on business to the house of a gentleman, he saw a miniature lying on the table, which he eyed with great curiosity. The gentleman perceiving this asked him what he thought of it; to his surprise young Sherwin replied, he thought he could do something like it if he had the means. Paper was placed before him, and a pencil put into his hand, and he was desired to try. So horny had his hands become from the nature of his employment that he could scarcely handle the pencil, but in a short time he succeeded in making a tolerable copy. This excited an interest in his favour, and he was soon after placed under Bartolozzi to learn drawing and engraving. Under this eminent master he made rapid progress, and in 1772 gained the gold medal at the Royal Academy for a drawing, said to be of Coriolanus taking leave of his Family. His name is to be found in the exhibition catalogues of the Royal Academy from 1774 to 1780, as an exhibitor of drawings in chalks, some of them copies, some originals; among the latter is one of the story of Galatea from Ovid, and another described as Leonidas taking leave of his Family, &c.; this was probably a *rifacimento* of the one for which he obtained the prize. One of his drawings attracted much attention; it was called The Joys of Life, and was executed in red and black chalk with a mixture of colour, in the manner of Bartolozzi. The composition consisted of a beautiful female, and a figure of Bacchus surrounded by Cupids strewing flowers. In all his drawings he appears a skilful draughtsman. It is said that Bartolozzi employed him on a great portion of the celebrated print of Clytie, after Annibal Caracci; a proof, if it be fact, of that master's estimate of his talents. In his larger works Sherwin's style of engraving has a greater resemblance to that of Woollett than to that of Bartolozzi. He was not equally successful in his engraving from his own compositions as from those by other masters, though his prints of the Happy Village, and Forsaken Fair, had considerable popularity for a time. One of the best, and perhaps last, The finding of Moses, open

as it is to critical censure, deserves to be recorded. In this composition the beautiful Duchess of Devonshire represents the daughter of Pharaoh, and several other ladies of high rank and fashion are introduced as her attendants. This print would have made his fortune had he been prudent; but the "joys of life" marred all by bringing the "sorrows" in their train. Sherwin was compelled to seek refuge in obscurity from the importunities and persecutions of creditors who had willingly, while he appeared prosperous, administered to his follies. For a time he found shelter in the house of his publisher, but being hunted out by bailiffs he retired to a small alehouse known by the sign of "*The Hog in the Pound*," at the corner of Swallow Street and Edgeware Road, where waggoners from Uxbridge and Edgeware used formerly to refresh themselves and their horses; and there he died. This information is obtained from a manuscript letter, dated October 1st, 1790, written by George Stevens, the editor of Shakspeare, to a correspondent at Cambridge, in which he says, "I am assured that Sherwin the engraver died in extreme poverty at the Hog in the Pound, an alehouse at the corner of Swallow Street; an example of great talents rendered useless by the imprudence of their possessor." Sherwin's decease is announced in the Gentleman's Magazine of the same year.]

SHERWIN, WILLIAM, an English engraver, who flourished from the year 1670 till 1711. It is not known by whom he was instructed in design and engraving. He is said to have been a royal engraver by patent, and the only artist known to have received that honour, a distinction to which his excellence in his profession by no means entitled him. His plates are not numerous, though he exercised his art for many years. We have several portraits by him, which are executed in a formal, stiff style. He also engraved some frontispieces and other book-plates, from his own designs, among which are the greater part of the plates for the edition of *God's Revenge against Murder*, printed in 1669. Among his portraits are the following :

Charles I. on horseback, with a view of Richmond.
Oliver Cromwell.
Charles II.; three plates, one a whole length; prefixed to Ashmole's Order of the Garter.
Catherine, his Queen.
Christopher, Duke of Albemarle.
William III. when Prince of Orange.
Henry, Duke of Norfolk.
George I. when Elector of Hanover.
Richard Atkyns, Typograph. Reg.; scarce.
Slingsby Bethell, Sheriff of London; scarce.
Henry Scudder, B. D. Presbyt.
William Ramesay, M. D.
William Bridge, A. M. Presbyt.
William Sermon, M. D.; inscribed, *W. Sherwin, ad vivum, del. et sculp.* 1671.
John Gadbury, Astrol.
Judge Powell. 1711.

He also scraped a few mezzotintos, but they are very indifferent; among them is the portrait of Monsieur Beverland, which is very scarce.

[SHIPLEY, WILLIAM, the originator of "The Society for the Encouragement of Arts, Manufactures, and Commerce" was a drawing-master; he kept a school for that purpose in London several years, and in 1758 received a gold medal as a compliment for his exertions in giving rise to the above-named institution. There is a print by Faber of a man blowing a lighted torch, which has the name of Shipley as the painter; but whether by this artist is uncertain. He settled at Maidstone, and died

there in 1804, at the age of ninety. He was brother to Dr. Jonathan Shipley, bishop of St. Asaph.]

SIBELIUS, G., a Dutch engraver, who resided in London about the year 1775. He was chiefly employed by Sir Joseph Banks, in his great botanical work. He also engraved a few portraits, among which are,

Cardinal Beton; engraved for *Pennant's Scotland*. Mrs. Rudd; *after Dodd*.

SIBMACHER, JOHN. This artist etched several of the plates of the *Antique Statues* for Boissard's collection. They are executed in a slight, poor style. [He was of Nuremberg, and operated from 1596 to 1611.]

SICHEM, CHRISTOPHER VAN. This artist was a native of Holland, and resided at Amsterdam about the year 1600. He was a disciple of Henry Goltzius, and executed several wooden cuts from the designs of that master. He also engraved several copper-plates, but they are inferior to his engravings on wood. His prints are very numerous, which he usually marked with a monogram composed of a C, a V. and an S. thus, **CVS**. Among others are the following:

PORTRAITS ON COPPER.

The Emperor Charles V.; inscribed *Carolus Quintus Imperator, &c. Ch. v. Sichem, sculp. et exc.*

Queen Elizabeth; inscribed *Ehsabeta D. G. Angliæ, &c. Ch. v. Sichem, fecit.*

Robert Dudley, Earl of Leicester; *C. van Sichem, sc. et exc.*

Francis Valesius, Duke of Alençon; *the same inscription.*

A numerous set of Portraits of the principal Reformers of the Church, published at Amsterdam in 1609; entitled *Iconica Hæresiarcharum.*

A set of whole-length Portraits of the Counts of Holland and Zealand.

WOODEN CUTS.

A set of twelve Historical subjects; *Christ. van Sichem, fecit.*

Ester before Ahasuerus; *after L. de Leyden.*

The Adoration of the Shepherds; *after Ab. Bloemaert.*

The Circumcision; *after H. Goltzius.*

Judith with the Head of Holofernes; *after the same.*

St. Cecilia; *after the same.*

A set of four plates, Judith, David, Samson, and Sisera; *after the same.*

The Four Evangelists.

[See next article.]

SICHEM, CORNELIUS and CHARLES VAN. According to Baron Heineken, these artists were of the same family with the preceding engraver. Their works are frequently confounded together, from the similarity of their style, and from their having used nearly the same mark. To Cornelius van Sichem is attributed a numerous collection of prints, amounting to upwards of six hundred, of subjects from the Old and New Testament, of which some are copied from other prints.

[Christopher Van Sichem, according to Malpe, was born about 1580. There is no authentic notice of *Cornelius Sichem*. Several writers have confused the *Sichems* with a supposed engraver of the name of *Vichem*. This mistake has arisen from finding *ichem* below the monogram; the V in the monogram being the largest, they have erroneously concluded that it was the principal letter. With regard to *Charles Van Sichem*, there is more of probability that there was an engraver of that name, than of there having been one called *Cornelius*. K is frequently used as the initial of *Karolus*, or *Karl*, but there is perhaps no instance of its being used in

Christopher, and there are two or three prints with the monogram K V S having *ichem* below, as in the case of C V S. So, two *Sichems* may be admitted, Christopher and Charles, but *Cornelius* wants confirmation. Christopher and Charles were probably brothers, as their works assimilate, and they flourished at the same period; Christopher operated from 1601 to 1637, Charles to 1629, as appears by dates to monograms C V S and K V S.]

SICOLANTE, GIROLAMO. See *SERMONETA*.

SIEGEN, LIEUT.-COLONEL VON. To this gentleman, who was an officer in the service of the Landgrave of Hesse-Cassel, Baron Heineken attributes the invention of the art of engraving in mezzotinto, which he communicated to Prince Rupert, by whom it was brought to England. This discovery was made in 1643, in which year he scraped a plate of the portrait of Amelia Elizabeth, Princess of Hesse. He also engraved, in the same style, a Holy Family, *after Caracci*.

[It is now generally admitted that Louis von Siegen, or De Siegen, was the first who exercised the art of producing prints in the manner called mezzotinto. He was born in Holland in 1609, his mother being of that country, but his father was of an ancient and noble family in Germany. He went to Germany in 1620 to receive his first education; returned to Holland in 1626, and remained there till 1637, when he entered the service of the Landgrave of Hesse. Whether his services were civil or military is not quite clear, but he had the title of lieutenant-colonel. In 1641 he again returned to Holland, and employed that and part of the following year in the execution of his first engraving, which he produced at Amsterdam in August, 1642. All his other known engravings were executed in Holland or on the borders of the Rhine. Siegen died in the military service of the duke of Wolfenbützel about the year 1680. Many interesting particulars of this amateur artist and his family will be found in "L'Histoire de la graveure en manière noire," par Leon de Laborde, from which work the following list of Siegen's known plates is taken, and compared with that of Mr. Hugh W. Diamond, in the *Archæologia*, vol. xxvii.

1. Bust portrait of Amelia Elisabeth, Landgravine of Hesse, with a dedication, dated 1642, signed L à S. H. 17 in., W. 12½. The second state of the plate has the date of 1643.
2. Eleonora Gonzago, wife of the Emperor Ferdinand III., called by others the Queen of Bohemia. On the lower left-hand corner, *G. Hondthorst pinxit anno*, and on the opposite corner *L. à Siegen inventor fecit*, 1643. H. 20½ in., W. 16½ in.
3. Portrait of the Prince of Orange, inscribed *Guilhelmus D. G. Princeps auriacus comes Nassaviæ, etc., MDCXLIII.*, in one row of capital letters at the bottom. Signed near the top, *G. Hondthorst pinxit. L. à Siegen inventor fecit*, 1644. H. 20½ in., W. 16½ in.
4. Portrait of the Princess of Orange, inscribed *Augusta Maria Caroli M. B. Reg. filia Guilhelmi Princ. Aur. Sponsa*. In the lower left corner, *Hondthorst pinxit. L. à Siegen inv. et fecit*. H. 21 in., (with the inscription,) W. 16½ in.
5. The Emperor Ferdinand III., in an oval, on the upper part of which is inscribed, *Rom. Imperator semper Aug. et Boh. Rex*, and on the lower part, *Lud. Siegen in Sechten ex pinxit novoq; a se invento modo sculpsit Anno*

- Domini 1654. On the left at bottom L V S in a monogram, and opposite the date 1654. H. 16½ in., W. 12¾ in.
6. St. Bruno, a whole-length figure kneeling, turned towards the right, an open book before him. At the bottom are six verses; on the left of the verses D'nis suis Patronis, &c.; on the right, In honorem S^{ti} Brunnonis, &c. *L à S jn S. An.* 1654. H. 9½ in., margin 1¼ in., W. 7¾ in.
7. The Holy Family, after Annibal Caracci. Joseph holds a book in one hand, and a pair of spectacles in the other; from the latter circumstance it is generally known as "La Sainte Famille aux Lunettes." It is dedicated to Prince Leopold of Austria. At the bottom, Ludw. a Siegen humilissime offert—Annib. Caratii pinx. Lower down, Lodovicq a S. novo suo modo luscit. In the second state of the plate it is dedicated to Cardinal Mazarin, and has the date 1657.

The finest collection of the works of Siegen, Fürstenbergh, and other early engravers in mezzotinto, is in the British Museum.]

SIENA MARCO DA. SEE PINO.

SIENA, MATTEO DA. This painter was born at Siena about the year 1533, and went early in his life to Rome, where he was employed by Pope Gregory XIII. to exercise his talent of landscape painting in the loggie of the Vatican. He generally worked in conjunction with Niccolo Circignano, called Pomerancio, who painted the figures, and Matteo the landscape and architecture. They painted in conjunction a series of thirty-two pictures of the History of the Martyrs, engraved by Cavalierius. After the death of Gregory XIII. he continued to be employed by his successor, Sixtus V. He died at Rome in 1588.

[SIERRA, FRANCISCO PEREZ, is reckoned among the Spanish painters, though born at Naples in 1627, and instructed in the art by Aniello Falcone, the landscape and battle painter, and master of Salvator Rosa. His father was a native of Gibraltar, but following the career of arms in the kingdom of Naples he married a daughter of the governor of Calabria. While a student, our artist had the appointment of page to Don Diego de la Torre, secretary to the council of Sta. Clara, which was a great hinderance to his progress in painting, as he could only devote such time to it as he could snatch from his duties. He afterwards followed his patron to Madrid, where he entered the school of Juan de Toledo, a painter of battles, and by great assiduity became such a proficient as to attract the notice of Francisco Ricci, and Juan Carreño, who obtained employment for him in the house of the Marquis de Heliche. His patron, Don Diego de la Torre, also supplied him with a number of pictures by Spagnolotto, which he had brought from Naples, and employed him in copying them; and also in painting a series of Saints for a chapel in the church of the Angels, at Madrid, which he had founded. He painted for the same church a picture in honour of Santa Rosa of Lima. Later in life he was appointed to the office of general manager of the prisons of Spain, and relinquished painting, except for his amusement. Abandoning his former subjects of saints, battles, and landscapes, he confined his pencil to flower-pieces, which were much admired, and some of them found their way into the palace of the Buenretiro, and houses of the nobility.

In his old age he was afflicted with the palsy, which carried him off in 1709.]

SIGNORELLI, LUCA. This painter was born at Cortona in 1439, and was a disciple of Pietro della Francesca. He proved one of the ablest artists of his time, and was one of the first of the Tuscan painters who drew the figure correctly, though not entirely divested of the dry, stiff manner which preceded him. His most considerable work is his celebrated fresco in the chapel of the Virgin, in the cathedral at Orvieto, representing the final Dissolution and Judgment of the World, an immense composition, exhibiting surprising variety and originality of ideas, and designed in a bold and daring style, in which he evinces a perfect acquaintance with foreshortening. A performance which was admired by Michael Angelo, and which that great artist did not disdain to imitate in some parts of his Last Judgment. In the greater part of his works he is not remarkable for the beauty of his forms nor the harmony of his colouring. Lanzi cites as an exception to this his picture of the Communion of the Apostles, in the church del Gesù, at Cortona, which unites elegance and grace with a sweetness of tint that approaches to the modern. He was invited to Rome to assist in the ornaments of the Sistina, where he painted the Journey of Moses and Zipporah, and the Promulgation of the old Law, copious and abundant compositions, exhibiting an arrangement superior to his contemporaries. There are several of his works in the churches of Arezzo, Perugia, Urbino, Siena, and Florence, which establish his rank among the most eminent artists of the Florentine school, at the period in which he lived. He died in 1521.

[Among the painters at the period of the renovation of the art, Signorelli stands pre-eminent; all writers are nearly unanimous as to his superior excellence. A Dictionary, however, is not the place to dissertate on his great qualities as an artist, with relation to the time in which he lived, and the benefits derived from his productions. A reference to the print of the Last Supper in the Etruria Pittrice, and to those of the taking down from the Cross, and part of the Last Judgment in Rosini, Storia della Pittura, (plates 65 and 82,) will show his original mode of composition and design, and the energy and expression he gave to his subjects. It will also be seen that his works have served as types to some of the illustrious painters, his contemporaries or immediate followers. Zani quotes two of his inscriptions; *Lucas Aegidii Signorelli Cortonensis 1502—Lucas Coritiuus.* He also says he was living in 1525.]

SIGRILLI, B., a modern Italian engraver, who flourished about the year 1760. He engraved part of the plates for the collection of prints taken from the pictures of the Marquis Gerini.

[SILO, ADAM, a marine painter, designer, and engraver, was born at Amsterdam in 1670. A Storm at Sea, painted by him for the Dutch admiral, Grave, is spoken of as a learned composition, and by which he gained a great reputation. He was also skilled in the mechanical arts, and Peter the Great, of Russia, engaged him to instruct five young Russians in ship-building, for which each paid him 100 ducats. He painted several marine pieces for the czar; the drawing of the vessels only is commended, the sky and water not being in accordance with nature. There are nine etchings of skiffs, fishing boats, and other vessels, by him, signed *A. Silo inv. et fecit.* It is said that he lived to the age of 90.]

SILVESTRE, ISRAEL, an eminent French en-

graver, born at Nancy, in Lorraine, in 1621. He was the nephew of Israel Henriot, by whom he is supposed to have been instructed in design and engraving. He formed his style by studying the works of Della Bella and Callot, and appears to have been imitated in his turn by Sebastian Le Clerc. He designed and engraved a great variety of landscapes and views, which are executed in a neat, tasteful manner, producing a charming effect. He decorated his prints with small figures, correctly drawn, and touched with uncommon spirit. His merit recommended him to the patronage of Louis XIV., who employed him in designing and engraving views of the royal palaces, the public festivals, and the places he had conquered. He was appointed drawing-master to the Dauphin, and was made a member of the Academy. The prints of this artist are very numerous, amounting to upwards of one thousand. He went twice to Italy, where he made a great number of designs, which he engraved. He died at Paris in 1691. The following are amongst his most esteemed prints:

- A set of twenty-one Views of Italy and France, representing edifices, ruins, and landscapes, with inscriptions in French.
- A set of thirteen Views in Rome and the environs; inscribed *Fastes par Israel Silvestre, et mises en lumiere par Israel Henriot.*
- Twelve Views of gardens and fountains; entitled *Alcune vedute de Giardini e Fontane di Roma e di Tivoli, &c.*, with descriptions in Italian.
- Four Views in the Kingdom of Naples, in the form of friezes.
- A set of six Views of Sea-ports in the Kingdom of Naples; circular.
- Twenty-four circular plates of Views of Italian and other Sea-ports; with descriptions in French.
- Twelve of the most remarkable Views in Paris and the environs, some of which are engraved by *La Bella.*
- A View of Paris, from the Bridge of the Tuilleries.
- A large View of Rome; four sheets.
- Two Views of Campo Vaccino, and the Coliseum at Rome; the latter is scarce.
- The grand Carousal, or Royal Entertainment at Paris in 1662; in one hundred and eight prints. *F. Chaveau* engraved some of these plates.
- The Pleasures of the Enchanted Island; nine plates, with a vignette.
- A great variety of other Views and Landscapes.

[A collection of 74 views of palaces, churches, fountains, gardens, &c., in France and Italy, was published, under the title "Paysages Diverses," at Paris and Rome; and another under the title "Vues diverses de Rome et d'Italie," consisting of 105 views of Italian scenery.]

SILVESTRE, LOUIS, was the eldest son of Israel Silvestre, born at Paris about the year 1651, and was instructed in the rudiments of design by his father. He afterwards applied himself to painting landscapes and portraits, in which he had acquired considerable reputation, when he was invited to the court of Dresden by Augustus III., king of Poland and elector of Saxony, in whose service he passed many years as his principal painter. [Zani says he was the *third* son of Israel, that he was born in 1675, and died in 1760; others say he was born in 1644, and died in 1728. He studied painting under Bon Boullongne.]

SILVESTRE, ALEXANDER. This artist was the younger son of Israel Silvestre, and flourished about the year 1700. He etched some plates of landscapes from the designs of Louis Silvestre, his brother, which are not without merit, though very inferior to the productions of his father. [According to Zani he was the eldest son of Israel. There are great discrepancies among writers respecting the

names and ages of all the Silvestres. Nagler says Alexander was born in 1650.]

SILVESTRE, NICHOLAS CHARLES. According to Basan, this artist was the grandson of Israel Silvestre, and was born at Paris in 1700. He was drawing-master to the king and the royal family of France, and died in 1767. He engraved, among others, the following plates:

- Ubaldo and the Danish Knight searching for Rinaldo in the palace of Armida; *after Le Moine.*
- A Hunting-piece; *after Audray.*

[By some he is called *Nicholas Mark*, and by others *Charles Francis*; but the latter name belongs to his father, who was second son of Israel, and born in 1667.]

SILVESTRE, SUSANNA. This lady was of the same family with the preceding artists. We have by her some plates of heads and portraits, after Vanduyck. [She was daughter of Israel Silvestre, and was married to Le Moine the painter. One of her prints is signed *Susanna Silvestre Le Moine Sculp.* The heads she engraved after Van Dyck are copies from other prints.]

SILVIO, GIOVANNI. This painter was a native of Venice, and flourished about the year 1532. He is mentioned by Lanzi as a very able artist, and is supposed to have been educated in the school of Titian. In the collegiata di Piovi di Sacco, near Padua, is a picture by this master bearing the above date, which is spoken of by that writer in very favourable terms. It represents S. Martino between St. Peter and St. Paul, with three angels, two of which are supporting his crosier, and the third is playing on the harp. The composition is elegant and graceful, and the colouring is entirely Titianesque.

[**SILVIUS, or SYLVIUS, ANTHONY**, whom Papillon calls *Silvius Antonianus*, are the supposed names of a designer and engraver on wood, who

used the monogram *A*, and flourished from 1553 to about 1580. It is said that he was born at Antwerp in 1525, and was much employed by Christopher Plantin, the eminent printer and bookseller of that city, and by other publishers, in works requiring illustrations. The names, however, of *Silvio Antonianus* given to him by Papillon, proceed from a mistake of that writer. It would seem that he had observed the monogram on the wood cuts to an edition of Paerno's Fables, printed at Antwerp in 1567, and dedicated to Cardinal Borromeo by *Silvio Antoniano*, professor of *Belles Lettres* at Rome, and afterwards a cardinal himself, and hastily concluded that the editor was the engraver. Nagler has given a catalogue of books to which this engraver (whatever may be the name) is supposed to have contributed the wood cuts, vignettes, or title-pages; more interesting to book than print collectors.]

SILVIUS, [or SYLVIVUS,] BALTHASAR, a German engraver, who flourished about the year 1555. He executed some plates with the graver, in a coarse style, which are chiefly from his own designs. They are usually marked with the initials B. S. Among other prints by this artist, we have one representing Lot and his Daughters, bearing the above date. [He engraved after Francis Floris, Karl Van Mander, Jerome Bos, and others.]

[**SIMMONS, JOHN**, a native of Nailesea in Somersetshire, was a house and ship painter at Bristol, where he died in 1780. His name appears in the early catalogues of the exhibitions at the Royal Academy as a portrait painter. There is an altar-

piece by him at All Saints' church, Bristol, and another at St. John's church, Devizes: one represents the Annunciation to the Virgin, and the other the Resurrection. He painted the portrait of Ferguson, the astronomer, which has been engraved as well as some others by him. Probably the greater part of his portraits are at Bristol, or in its neighbourhood. It is said, he was known to Hogarth, who thought favourably of his talents. In the Academy catalogues his name is sometimes printed *Simmonds of Bristol.*]

SIMON, JOHN. This artist was a native of Normandy, and was instructed in engraving in his own country. He came to England some years before the death of John Smith, and on seeing the works of that celebrated artist, he quitted the graver, and applied himself entirely to scraping mezzotinto. Sir Godfrey Kneller, upon some difference between him and Smith, employed Simon to engrave some of his pictures in mezzotinto, which he did with considerable success, as well as from the works of other masters. We have several portraits by him, among which are the following:

Queen Elizabeth; *after Hilliard.*
 Charles I.; *after Van dyck.*
 William III.; *after Kneller.*
 Mary, his consort; *after Vander Vaart.*
 Queen Anne; *after Kneller.*
 George, Prince of Denmark.
 George I.; *after Kneller.*
 George II., when Prince of Wales; *after the same.*
 John, Lord Cutts; *after the same.*
 William, Earl of Cadogan; *after the same.*
 John Tillotson, Archbishop of Canterbury; *after the same.*
 John, Lord Sommers; *after the same.*
 Sir Richard Temple; *after the same.*
 William, Earl of Cadogan; *after La Guerre.*
 Horace, Lord Walpole; *after Vanloo.*
 Henry Rouvigny, Earl of Galway; *after de Graves.*

[This list might be considerably enlarged with the much greater names of William Shakespeare, John Milton, Alexander Pope, Joseph Addison, Richard Steele, and others, compared with whom the foregoing are insignificant.

John Simon was born about 1675, and died at London about 1755; his principal works in mezzotinto are the following:

Half-length of the Princess Mary, daughter of George II. Peter delivered from Prison; *after Berchet.*
 The Cartoons at Hampton Court.
 Christ and his Apostles; *after Baroccio.*
 Christ restoring sight to the Blind; *after Laguerre;* excellent.
 The Samaritan Woman; *after the same.*
 Portrait of the Hon. Mrs. Walpole; *after M. Dahl;* excellent.
 Maria Stuart; the expression infantine.
 Dorastus and Fannia; *after Berchet.*
 A Pastoral Scene, of which the foliage and landscape are remarkable.]

SIMON, PETER, a French engraver, who resided at Paris about the year 1680. He is supposed to have been a pupil of Robert Nanteuil, to whose style his prints bear a great resemblance, and though inferior to the works of that eminent artist, his engravings possess considerable merit. His best plates are his portraits, some of which are from his own designs. We have, among others, the following prints by him:

PORTRAITS.

Louis XIV.; *after C. Le Brun;* the size of life.
 Louis de Bourbon, Prince of Condé; *from his own design.*
 Anna Maria Louisa of Orleans, Duchess of Montpensier; *the same.*
 Elizabeth Charlotte, Duchess of Orleans; *the same.*

Charles d'Ailly, Duke de Chaulnes, Peer of France; *after La Borde.*
Jacobus Cardinalis Rospigliosus; [after C. Maratti.]
 Federigo Baroccio, Painter.

Among his historical prints we have,

The Martyrdom of St. Cosmus and St. Damien; *after S. Rosa.*

[Moses at the burning Bush; *after N. Poussin.*]

[**SIMON, PETER,** called **THE YOUNGER,** a designer and engraver in the chalk and dotted manner, was born at London in 1750. He was one of the engravers employed by Boydell on the large Shakspeare prints, and on other pictures by contemporary painters. Those he engraved for the Shakspeare gallery are among the best, of which are the following:

A scene from the Tempest; *after Fuseli.*
 The Merry Wives of Windsor, two plates, one *after Smirke,* and the other *after the Reverend W. Peters.*
 Scene from Measure for Measure; *after T. Kirk.*
 Scene from Much Ado about Nothing; *after W. Peters.*
 Midsummer Night's Dream; *after Fuseli.*
 Scene from the Merchant of Venice; *after Smirke.*
 Scene from As You Like It; *after W. Hamilton.*
 Scene from the Taming of the Shrew; *after F. Wheatley.*
 Another from the Induction to the Play; *after Smirke.*
 Scene from Henry IV.; *after R. Westall.*
 Scene from Romeo and Juliet; *after Miller.*

He also engraved many other prints that had great popularity, among which the following may be named:

The Woodman; *after Gainsborough.*
 The Philosopher Square, discovered by Tom Jones, and the Companion; *after Downman.*
 The Sleeping Nymph; *after Opie.*
 Frances Isabella Ker Gordon; *after Sir J. Reynolds.*
 The Three Holy Children; *after W. Peters.*
 Bust of Clytie; *after J. B. Cipriani.*
 Fair Emmeline, and a subject from the Vicar of Wakefield; *after Stothard.*

Peter Simon died about 1810.]

SIMONE, MAESTRO. According to Dominici, this old painter was a native of Naples, and flourished about the year 1325. He was a disciple of Filippo Tesauo, and when Giotto visited Naples, he improved his style by studying the works of that master. One of his principal works was a picture of the taking down from the Cross, at the great altar of the church of the Inconronata, which was esteemed little inferior to the works of Giotto. [Maestro Simone, called also *Simone da Bologna,* and *Simone da Crocifissi,* is by some considered a native of Cremona, and by others of Naples. He was first a disciple of Filippo Tesauo, and afterwards painted under the direction of Giotto. His style partakes of both. Giotto, at his departure from Naples, about 1330, recommended him to King Robert and Queen Sancia, who employed him on many works in various churches, particularly in S. Lorenzo, and Sta. Chiara. In the first he painted that monarch in the act of being crowned by his brother, the Bishop Lodovico, to whom, on his death and subsequent canonization, a chapel was dedicated in the episcopal church, and Simone appointed to decorate it, but which he did not live to execute. Dominici particularly extols a picture by him of a Deposition from the Cross, painted for the great altar of the Inconronata, and thinks it will bear comparison with the works of Giotto. Rosini refers to a picture by him of the Coronation of the Virgin, of which he has given an outline by Lasinio in his second volume of "Storia della Pittura Italiana;" it represents Christ placing a crown on the head of the Virgin, both seated under a canopy, on which are three

rows of Cherubs and Seraphim; it is simple and beautiful. At the bottom is inscribed, *Simon de Bonna Fecit Hoc Opus*. He died about 1346. His son Francesco is also extolled for a fresco in the church of Sta. Chiara, of the Madonna enthroned, and a picture of the Trinity underneath. The pictures commenced by Simone in the chapel of S. Lodovico, Bishop of Tolosa, were finished by two of his disciples, Gennaro di Cola and Stefanone.]

SIMONEAU, [or SIMMONEAU,] CHARLES, an eminent French engraver, born at Orleans in 1639. He was instructed in the rudiments of design by Noel Coypel, and learned the art of engraving from William Chateau. His first plates were executed with the graver only, in a style resembling that of Poilly, but he afterwards introduced the point, particularly in the demitints and distances, and reserved the burin for the more prominent and vigorous parts. He engraved historical subjects, portraits, and vignettes, which are executed in a very neat and agreeable style. Among others, we have the following prints by him :

PORTRAITS.

Henrietta Maria, consort of Charles I.
Charlotte Elizabeth, Duchess Dowager of Orleans; *after Rigaud*.
Charles Francis de Brienne, Bishop of Constance; *after Dumée*.
Julius Hardouin Mansart, Architect to the King; *after de Troy*.
George Villiers, Duke of Buckingham.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. Elisabeth and St. John; *after Raffaele*.
The Virgin and infant Jesus, with St. John; *after the same*.
The Adoration of the Shepherds; *after Ann. Caracci*.
Christ and the Woman of Samaria; *after the same*.
Hagar and Ishmael; *after Andrea Sacchi*.
The Virgin and infant Christ, with Angels; *after Frà Bartolommeo*.
The Stoning of Stephen; *after Caracci*.
Christ, with Martha and Mary; *after Domenichino*.
Christ's Entry into Jerusalem; *after C. Le Brun*.
Christ bearing his Cross; *after the same*.
The Nativity; *after Noel Coypel*.
Christ among the Doctors; *after Ant. Coypel*.
The Triumph of Galatea; *after the same*.
Venus curing the Wound of Æneas; *after C. de la Fosse*.
The Journey of Mary of Medicis to Pont-de-Cé; *after Rubens*; for the Luxembourg Gallery.
The Conquest of Franche-Comté; *after Le Brun*. This is esteemed his best print.

[Charles Simmoneau died in 1728. His works are rather numerous; Nagler gives a list of eighty-three plates by him. Many of them are of superior merit, and deemed worthy of being placed in the portfolios of tasteful collectors.]

SIMONEAU, [or SIMMONEAU,] LOUIS, was the younger brother of the preceding artist, born at Orleans in 1656. He appears to have formed his style by an imitation of the works of the Andrans. By combining the point with the graver, he gave a pleasing variety to his plates, and his drawing is correct. Though his prints are not so numerous as those of his brother, the works he has left us are little inferior. The following are his most esteemed prints :

PORTRAITS.

Giacinto Serroni, Archbishop of Albi.
Anthony Arnauld, famous Theologian; *after Ph. de Champagne*.
Anthony le Maitre, Advocate in Parliament; *after the same*.
Martin de Charmois, Counsellor of State; *after Seb. Bourdon*.

SUBJECTS AFTER VARIOUS MASTERS.

Susanna and the Elders; *after Ant. Coypel*.
Lot and his Daughters; *after the same*.
Christ with Martha and Mary; *after the same*.
Christ bearing his Cross; *after Ant. Dieu*.
The Elevation of the Cross; *after the same*.
The Crucifixion; *after the same*.
The Assumption of the Virgin; *after the ceiling by Le Brun in the chapel of St. Sulpice*.
Four Plates of the Four Times of the Day; *after the same*.
The Four Seasons; in four plates; *after the same*.
The ceiling of the Pavilion of Aurora, in the garden de Sceaux; in four plates; *after the same*.

[Zani places his birth in 1660, and his death in 1727.]

SIMONEAU, [or SIMMONEAU,] PHILIP, was the son of Charles Simoneau, and was instructed in design and engraving by his father. Either from the want of talent, or of application, he never made any considerable progress in the art. We have the following prints by him, which do not possess much merit :

Two friezes, on one sheet, representing the Rape of the Sabines, and the Peace between the Romans and the Sabines; *after the pictures by Giulio Romano in the Orleans' collection*.
The three Goddesses preparing for the Judgment of Paris; *after the picture by Perino del Vaga*; in the same collection.
Venus and Adonis; *after Albano*.

[SIMONET, JEAN BAPTISTE, an engraver of considerable merit, was born at Paris in 1742, and died there about 1810. His engravings are chiefly from paintings by his own countrymen, some of them his contemporaries, among which are the works of Greuze, Moreau, Baudoin, and Aubry. He engraved also, for the Orleans' Gallery, Rachel hiding her Father's Idols, *after Pietro da Cortona*, and the beautiful vignette to the historical discourse on ancient painting in the "Musée Français;" the vignette plates for an edition of Ovid's Metamorphoses, published by Basan, and illustrations to the comedies of J. Racine. Some of his plates are from subjects which in France are called sentimental, but in England, where the people are more fastidious, are called free.]

SIMONINI, FRANCESCO. This painter was born at Parma in 1689, and was a scholar of Ilario Spolverini. He excelled in painting battles, and skirmishes of cavalry, which were well composed, and painted with great spirit. His principal residence was at Venice, where he painted, in the Sala Capello, a series of combats and warlike achievements, which were much admired. There are many of his works in the private collections at Venice, where he was living in 1753.

SIMPSON, WILLIAM, an indifferent English engraver, who flourished about the year 1635. He was chiefly employed by the booksellers, and, among other things, engraved the plates for *Quarles's Emblems*.

SIMPSON, JOSEPH, THE ELDER. According to Lord Orford, the first employment of this artist was to grave coats of arms, and other embellishments, on pewter, but having some disposition for drawing, he found access to the society of artists of the time, where he studied the figure. He was afterwards employed by Tillemans, the painter, to engrave a copper-plate of Newmarket, after one of his pictures, to which he affixed his name. He lived about the year 1710.

SIMPSON, JOSEPH, THE YOUNGER, was the son of the foregoing artist, and his father had conceived

great expectation of his success from the first specimens of his ability ; but he died young, in the year 1736, without having attained much excellence. He engraved a plate of a Holy Family, with St. John, St. Sebastian, and several angels ; *after Filippo Lauri*, dated 1728.

SINGER, HANS, or JOHN. This artist was born at Hesse-Cassel, about the year 1510. He painted landscapes, with figures, in a free, bold manner, and chiefly resided at Antwerp, where he was received into the Academy in 1543. He was much employed in painting cartoons for tapestry.

[**SINGLETON, HENRY**, an English historical painter, was born at London in 1766. His father died while he was in his infancy, and he was brought up by his uncle, a miniature painter, by whom he was instructed in drawing. He became a student of the Royal Academy, and gained the gold medal for the best historical painting in 1788; the subject was taken from Dryden's Ode on Alexander's Feast, and was highly praised by Sir Joshua Reynolds. For more than fifty years he was a constant exhibitor in the Royal Academy, but never arrived at any of its honours. His pictures are numerous in historical and fanciful subjects, but seldom exhibit signs of genius in circumstances novel or striking; they have too much of manner and common-place. "Propose to Singleton a subject," said West, "and it will be on canvass in five or six hours." As was to be expected, a composition that cost so little labour was destined to a short existence. Some of his small drawings for book illustrations were popular, as also some sentimental pieces on a larger scale. Among his best works are reckoned Christ entering Jerusalem, Christ healing the Blind, Coriolanus and his Mother, Hannibal swearing Enmity to the Romans; all of which were engraved in mezzotint, and were favourite parlour prints for some time. His paintings of The Storming of Seringapatam, The Death of Tippoo Saib, and The Surrender of Tippoo's Sons as Hostages, had the good fortune to be engraved by Schiavonetti and Cardon, which, with the subjects, insured their popularity. There is an extensive series of small paintings by him of scenes taken from Shakspeare's Plays. There is much of fine fancy and discrimination of character in them, and the colouring superior to any of his larger works; if they were engraved, his fame as an artist would be greatly enhanced. He died in 1839.]

[**SINJEUR, GOVERT**, is mentioned among the painters of Rotterdam as having painted in the manner of Philip Wouwerman, but there are no particulars of him recorded. It would be an agreeable surprise to find the works of an original artist who painted in the manner of that consummate master; it is to be feared, however, that it would prove lost labour to seek for them.]

[**SINTZENICH, HEINRICH**, an engraver in the chalk and dotted manner, and in mezzotint, was born at Manheim in 1752. After receiving the elementary instructions in art in the academy of that city, he was sent to England at the expense of the Elector to complete his studies under Bartolozzi. With this able instructor he remained about four years. On his return to his own country he was appointed engraver to the court, and executed many works in the several styles he had acquired in England. Among these are portraits of noble and otherwise distinguished persons in Germany, and subjects from pictures by eminent Italian masters, such as Frà Bartolomeo, A. Caracci, P. Veronese,

Domènichino, Carlo Dolce, and Solimene; as well as some after Rubens, Le Brun, and painters of later date. As his reputation increased he became a member of the academies of Munich and Berlin. Nagler has described fifty-four of his principal plates, and pointed out some of the variations. He died at Munich in 1812.]

SIRANI, GIOVANNI ANDREA. This painter was born at Bologna in 1610, and was one of the favourite disciples of Guido Reni. After the death of his admirable instructor he was employed to finish several of his works left imperfect in the churches at Bologna, particularly the large picture of S. Brunone, at the Certosini. His first productions resemble the second style of Guido, in which he followed the suavity and tenderness of his master. Such is his picture of the Crucifixion, in the church of S. Marino, at Bologna. He afterwards adopted a more vigorous opposition in his light and shadow, approaching to the principles of Michael Angelo da Caravaggio, as is evident in the Feast of the Pharisee, at the Certosa; and the Marriage of the Virgin, in S. Giorgio, at Bologna. He died in 1670. We have by this artist some very masterly etchings, from his own compositions, which are usually marked with the initials G. A. S. or I. A. S., among which are the following :

The Virgin and infant Christ, to whom St. John is presenting a Bird.

St. Michael vanquishing the Evil Spirit; oval.

A Sibyl; *after Guido*.

Apollo and Marsyas; an oval print.

[The print of Apollo and Marsyas, signed *Sirano*, and another of Lucretia Dying, are all that Bartsch admits to be by G. A. Sirani.]

SIRANI, ELISABETTA. This ingenious lady was the eldest daughter of Giovanni Andrea Sirani, born at Bologna in 1638, and was instructed in the art by her father. She attached herself, however, to an imitation of the best style of Guido, which unites great relief with the most captivating amenity. It appears almost incredible, that during so short a life, not having survived her twenty-sixth year, she could have finished the long list of works enumerated by Malvasia, from a register kept by herself, amounting to upwards of one hundred and fifty pictures and portraits; and it is still more astonishing that they were chiefly of a large size, and finished with a care which excludes all appearance of negligence or haste. Her first public works appear to have been painted in 1655, when she was seventeen years of age. Her compositions are elegant and tasteful; her design is correct and firm; and there is a freshness and suavity in her colouring, especially in the demitints, which remind us of the best works of Guido. The airs of her heads are graceful and noble, and, like her admirable prototype, she was particularly successful in the expressive character she gave to her Madonnas and Magdalenes, which appear to have been her favourite subjects.

Elisabetta Sirani had acquired a distinguished reputation by the assiduous exercise of her extraordinary talents, when her brilliant career was interrupted by poison administered to her by her servant, in 1664. Her most admired works in the churches at Bologna are her pictures of the Baptism of Christ by St. John, at the Certosa; St. Anthony of Padua kneeling before the infant Christ, in the church of S. Leonardo; and the Virgin Mary with St. Anne contemplating the infant Christ sleeping, in S. Maria di Galiera. There are several of her pictures in

the Zampieri, Caprara, and Zambeccari palaces at Bologna, and in the Corsini and Bolognetti palaces at Rome. We have a few etchings by Elisabetta Sirani, which are executed in a spirited style, and the extremities are finely marked. They are sometimes signed with her name, and sometimes with the initials E. S. F. Among others are the following:

The Virgin in the Clouds holding a Rosary, with the infant Jesus; *from her own designs.*

The Virgin weeping, surrounded by Angels, and contemplating the emblems of Christ's Passion; *Elisabetta Sirani, f. 1657.*

The Holy Family; *after Raffaele; Elisabetta Sirani, sic incisum exposuit.*

St. Eustacius kneeling before a Crucifix; *Elisabetta Sirani, f. 1656.*

The Decollation of St. John; *Elta. Sirani, f. 1657.*

[Bartsch describes ten etchings which he believes to be by Elisabeth Sirani; some are signed, others not. No one has the initials E. S. P., and the St. Eustache, in its *first state*, is signed *Elisabetha Sirani J. F.*; the *copy* is faintly signed *Elisabetha Sirani, f. 1655.*

SIRCEUS, PHILIP. This artist is noticed by Florent Le Comte, and is said to have engraved some prints after the designs of Michael Angelo Buonaroti. [This is the same artist as Sericus, or Soye.]

SIRIES, VIOLANTE BEATRICE. This lady was born at Florence in 1710, and was instructed in crayon-painting and in water-colours by Giovanna Fratellini. She afterwards went to Paris, where she learned the practice of oil-painting from a Flemish painter, who is not named. Her talent was chiefly confined to portraits, though she occasionally attempted historical subjects, as well as flowers and fruit. On her return to Florence from France, she was patronized by the Grand Duke, and was employed to paint a large picture of the portraits of the imperial family, which she executed to the satisfaction of her protector. The portrait of this ingenious lady with that of her father, painted by herself, is in the Florentine gallery of artists. [The greater number of her pictures are in oil, and are executed in good taste, and are admired for their truth and delicacy. She died about 1770.]

[SKELTON, WILLIAM, historical and portrait line engraver, was born in London, 14th June, 1763. He was descended from the ancient family of the Skeltons in Cumberland, by a branch which subsequently settled in Yorkshire. He was some time pupil of James Basire and of William Sharp. At starting on his own account, his patrons were Sir Richard Worsley, and Charles Townley, Esq.; then Boydell and Macklin; and still later, the Dilettanti Society greatly encouraged him; and some of his best engravings are from the antiques published in their valuable works. The close of his professional labours was productive of the series of his Royal Portraits, embracing representations of every member of the royal family from George III. to the accession of Queen Victoria. These portraits he published on his own account; and their having produced him a fair remuneration, together with his previous professional success, he acquired a moderate independence, which enabled him to indulge in acts of charity and goodness to others. He was for nearly sixty years a guardian of the Asylum for Female Orphans (to which charity his father, also named William Skelton, had been previously, and to the time of his death, a guardian). During the last fifty years he was on the acting committee; and so complete was his undivided devotion to the true

interests of that most valuable institution, that he was latterly designated the father of the charity. He died in Upper Ebury Street, Pimlico, on Sunday, the 13th of August, 1848, in the eighty-sixth year of his age, and was interred on the Saturday following in the cemetery at Brompton.]

SKILLMAN, WILLIAM, an English engraver, who flourished about the year 1655. Among other plates, he engraved the façade of Albemarle House, and a View of the Banqueting House.

[SKIPPE, JOHN, of whose personal history very little seems to be known, was a gentleman of education, and an amateur artist. He engraved in chiaro-scuro a number of subjects, chiefly after the designs of Parmigiano, which he published from about the year 1770 to 1812. It is supposed that he received the elementary instructions in this art from John Baptist Jackson. Mr. John Jackson, in his "Treatise on Wood Engraving," (a most valuable work for all who wish to be acquainted with the art historically and practically,) says, "that from the year 1754, the date of John Baptist Jackson's tract 'On the Invention of Engraving and Printing in Chiaroscuro,' to 1819, when the first part of Mr. Savage's 'Hints on Decorative Printing' was published, the only chiaro-scuro wood-engravings which appear to have been published in England were those executed by an amateur of the name of John Skippe." He adds, "The chiaro-scuros engraved by Mr. Skippe do not appear to have been numerous; I have only seen three—St. John the Evangelist, St. Paul, and Hebe, all after drawings by Parmigiano; the latter [last] is printed from four blocks, and each of the others from three. In point of execution that of St. John is decidedly the best; it is much superior to any of the specimens given in John Baptist Jackson's work, and will bear a comparison with some of the best chiaro-scuros of Nicholas Le Sueur." Nagler has fully described twenty-eight of these chiaro-scuros, and an aquatinted etching, by John Skippe, among which the Hebe is not mentioned; so the number of his works is considerably greater than Jackson supposed. Of these described by Nagler, the editor has examined twenty-three, and several variations. It is possible that Jackson mistook one of the figures of St. John (of which there are three) for a Hebe. The figure of the saint standing and holding a chalice, has much the appearance of a female; the other two are seated, each with an eagle and an open book. The Sibyl (No. 14 in Nagler) is inscribed to John Baptist Malchair, an amateur collector of the time, who had, among others, a fine collection of this class of prints, which, it would seem, Mr. Skippe had studied while practising the art himself, and had also profited by the taste and judgment of his friend. The inscription is, "Joanni Baptistae Malchair, a quo primum artis disciplinam hausit, hoc Exemplar ad opus M. Angeli, artificio qualicunque exactum, Optime merito gratis defert Johannes Skippe." This circumstance is noticed on account of the earliest instructor of Mr. Skippe, and the friend by whom he was first disciplined in the art, being both named John Baptist. From inscriptions on several others Mr. Skippe appears to have been on terms of intimate friendship with persons of rank and learning. Among the names are those of John Lane, Esq., of Lincoln's Inn, Uvedale Price, Dr. John Symonds, Regius Professor at Cambridge, Dr. Blayney, Henry Jerome De Salis, and Jacob Walwyn. Neither the year of his birth nor death has been ascertained by the editor, but the earliest

date that appears on a print by him is 1771, and the latest 1809. Some of his cuts, it may be noted, are from drawings by Raphael, Correggio, Giorgione, Titian, Tintoretto, Salvator Rosa, Rubens, Pierino del Vaga, Andrea del Sarto, and Baccio Bandinelli.]

SLABBAERT. The name of an artist affixed to a portrait inscribed *Paulus Perre, Syndic. Medibourg. et Leg. Belg. in Anglia.* 1660.

[**SLABBAERT**, or **SLABBARD**, **KARL**, a Dutch painter of interiors and familiar subjects. From his manner of colouring, and the elaborate finishing of the accessories, it is supposed that he studied under Gerard Dou; but it is only in those particulars he approaches that master. His figures are not well drawn, and have, in some measure, a resemblance to those of Isaac Ostade. The ordonnance of his compositions is not so censurable, and they who will excuse bad drawing in the figure in consideration of laboured pencilling, good colouring, and a pleasing general effect, will not despise Slabbaert. His pictures are not common; there is one in the museum at Amsterdam, of an interior with a woman cutting bread, and two children in the attitude of praying; one or two in the gallery at Salzdaalum; and there are probably three or four in England, but they are not of sufficient merit to find a place in choice collections. With respect to his birth and death, the Dutch writers are silent. Whether the preceding artist be the same is not ascertained; he operated in 1645, according to Zani, who describes him as a designer and engraver of portraits, but says nothing of him as a painter.]

SLATER, **T.**, an English engraver who flourished about the year 1630. He engraved, among others, the portrait of George Webbe, Bishop of Limerick.

SLINGELANDT, **PETER VAN.** This painter was born at Leyden in 1640, and was a scholar of Gerard Douw. He followed the highly-finished style of his master, and as far as patience and polish are considered, he may be said to have equalled, if not surpassed, his instructor; though we look in vain for the characteristic expression, the magical effect of the chiaro-scurio, and the correctness of design, for which the works of Douw are eminently distinguished. Houbraken reports, as an instance of his slavish devotion to extreme finishing, that he was occupied three years, without intermission, in painting a small picture of the portraits of the family of Meerman, and that he was employed a month in finishing the lace of a ruff. When he painted a dog, a cat, or a mouse, which he was fond of introducing into his pictures, he was not satisfied until he had precisely represented each individual hair. Although he is tasteless and stiff in his compositions and the design of his pictures, they still find purchasers, at considerable prices, among the admirers of mechanical and persevering labour. He died in 1691. [There are seventy of his pictures described in Smith's Catalogue raisonné, vol. i. and Supplement. The highest price on record given for one is about £480 sterling. The picture was purchased by a French gentleman of an English brewer, and is now in the gallery of the Louvre; the Experts du Musée have valued it at twenty thousand francs, about £800. The best specimens of the master's works known in England, are in the Royal Gallery, that called the Bridgewater, but now the Earl of Ellesmere's, and in the collection of Sir Robert Peel.]

SLITZER. This artist is mentioned by Mr. Strutt as the engraver of some large views of Scot-

land, executed in a style resembling that of Michael Burgers.

SLUYS, **JACOB VANDER.** This painter was born at Leyden in 1660, and was first a scholar of Ary de Voys, whom he left to become a disciple of Peter van Slingelandt. He imitated the polished style of his last instructor, though with less laborious finishing, and painted with considerable success small pictures of conversations, domestic subjects, and modish assemblies, which he composed and treated in an agreeable style. His pictures are well coloured, and produce a pleasing effect, but his design is neither elegant nor correct. The works of Vander Sluys are little known, except in Holland, and are there chiefly confined to Leyden, in which city he constantly resided, and died there in 1736.

SLUYTER, **P.**, a Dutch engraver, who flourished about the year 1700. He was principally employed in engraving frontispieces, and other book ornaments, for the publications of Peter Vander Aa.

[**SMEES**, **JAN**, a Dutch landscape painter and engraver, who flourished in the first quarter of the eighteenth century, and is supposed to have died in 1729. To judge of him by his five known etchings, he must have been an excellent painter in the manner of Jan Both. These etchings consist of landscapes enriched with figures, animals, buildings, and ruins; and are signed *J. Smees in. et fecit.* See Bartsch, *Peintre Graven*, tom. iv., for descriptions.]

SMIBERT, [or **SMYBERT**.] **JOHN.** This artist was born at Edinburgh about the year 1684, and served his time with a common house painter; but eager to handle a pencil in a more elevated style, he came to London, where, however, for subsistence, he was forced to content himself with working for coach painters. He was afterwards employed in copying for dealers, and learned to draw the figure by designing after casts. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Titian, Vandyck, and Rubens, and improved enough to meet with much business in portrait painting at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted, against the persuasion of his friends, to embark in the uncertain but amusing scheme of the famous Dean Berkeley, afterwards Bishop of Cloyne, whose benevolent heart was then warmly set on the erection of a universal college of arts and sciences in Bermuda, for the instruction of heathen children in Christian duties and civil knowledge. Smibert was enchanted with a plan that he thought promised tranquillity and an honest subsistence in a healthy Elysian climate. It may easily be conceived how a man, so devoted to his art, must have been animated, when the Dean's enthusiasm and eloquence painted to his imagination a new theatre of prospects, rich, warm, and glowing, with scenery which no pencil had yet made cheap and common by a sameness of thinking and imagination. In spite of remonstrances, he engaged with the Dean, whose zeal had ranged the favour of the court on his side. The King's death dispelled the vision; Smibert, however, who had set sail, found it convenient, or had resolution enough, to proceed, but settled at Boston, in New England, where he succeeded to his wish, and died there in 1751. A panegyric on him, written there, was printed here in the *Courant*, 1730.

[The two first founders of painting, as an art, in America, were Scotchmen; the one was named *John Watson*, who settled in the capital of New Jersey, Perth Amboy, in 1715; the other was *John Smibert*.

(for so he wrote his name,) who settled at Boston, as above related, in 1728. The American Vasari, (so let him be called as the first collector of the biographies of American painters,) William Dunlap, traces the influence of Smybert's painting to Copley, Trumbull, and Allston. The man who had been brought up a house painter, yet had sufficient ardour for improvement in a more elevated department of art, as to travel to Italy, and other places, to study and copy the works of Titian, Rubens, and Van Dyck; and in whom Berkeley discerned those qualifications that are suited to instruct a people emerging from barbarism, was the sort of man to lay a good foundation for a school of art in the then state of America. It does not appear that he attempted any thing beyond portraiture. At Yale College, in America, there is a large picture by him representing Dr. Berkeley, some of his family, and other persons, among which is the artist himself, on their landing in America; and the best portraits of eminent magistrates and divines of New England and New York, says the same authority, who lived between 1725 and 1751, are by him. Smybert had a son named Nathaniel, who was of great promise, followed the profession of a painter for a short time, but died at an early age. Smybert and Allen Ramsay, the writer of the "Gentle Shepherd" and many other good things, were correspondents. Ramsay, in one of his letters to Smybert, dated 1736, says, "My son Allen has been pursuing the science since he was a dozen years old; was with Mr. Hiffidg" (never met with his name before) "in London for some time, about two years ago; he has since been painting here *like a Raphael!* sets out for the seat of the beast, beyond the Alps, within a month hence, to be away for two years. I'm swear to part with him, but canna stem the current *which flows from the advice of his patrons*, and his own inclinations." Well said, old Allan, spoken like a true Scotsman.]

[SMIRKE, ROBERT, an excellent painter of humorous and sentimental subjects, taken from poets and novelists, was born at Wigton in 1752. At the age of nineteen he became a student at the Royal Academy, but did not exhibit there till the year 1786; in 1792 he was elected an associate, and in the same year an academician. It is said that he painted arms on coach panels; so did Catton, whose name is among the first forty of the Royal Academicians. His pictures are numerous, generally of small dimensions, as they were mostly painted to illustrate plays, poems, or novels, and intended for the engravers. On such he seldom bestowed much variety of colour, but was particularly attentive to the chiaro-scuro; the same, indeed, may be said of his larger compositions, in which the deficiency in point of colouring is more conspicuous; they appear weak. But he made ample amends by the skilful manner in which he arranged his subjects, and by a rich display of humour in his characters, which never degenerated into buffoonery or farce. He was always the gentleman when representing the ridiculous, the affected, or the grotesque. He makes the observer think and smile, but seldom causes him to laugh outright. His favourite subjects are from Scripture, English history, Shakspeare, Don Quixote, the Arabian Nights; of the last, his illustrations of the story of The Hunchback, engraved by Daniell, are in his happiest manner. The manner in which he illustrated the plays of our immortal bard may be seen in the Shakspeare Gallery; and the truth of his conceptions of the several characters

will be assented to by every tasteful reader of the poet. Many of his smaller designs, for book publications, abound with pathos and sentiment. He was a severe critic on his own performances, and was reluctant to exhibit them; two very uncommon qualities in a painter. In common with many others, he regarded with great suspicion a large portion of the *soi-disant* connoisseurs and admirers of the works of the ancient masters; not because he was insensible of the real merits of the old works, but because he considered such pretenders to be incompetent judges of them, and felt the depressing influence of their criticisms on modern art. He continued to practise his art till late in life; it is said that his last were the designs for the *bas-reliefs* in front of the Oxford and Cambridge Club House in Pall Mall, of which his sons were the architects. He had formerly designed the *bas-reliefs* for the Junior United Service Club, at the corner of Charles Street and Regent Street, also built under their direction. As most of his paintings and designs have been engraved by very eminent artists, they are generally known in England, and also on the continent, where they are held in high estimation. He died on the 5th of January, 1845.]

[SMIT, ANDREAS, a Dutch painter of marine subjects, lived about the middle of the seventeenth century. There is a capital sea-piece by him in the Berlin gallery. The composition represents an approaching storm; the sea is rising with a heavy swell, and several vessels are making preparation to encounter the tempest. There are several of his pictures in England, but they are attributed to other masters; the Dutch writers seem to be unacquainted with his works, for they have not noticed him. There was also an *Arnold Smit*, who lived about the same period, and painted landscapes and sea-pieces. His large pictures of marine subjects resemble the darkest of Backhuysen. Such is the similarity of manner, however, in pictures signed *A. Smit*, *And. Smit*, and *Arn. Smit*, that it may reasonably be suspected they are identical; especially as the Dutch painters of the time were careless in their signatures, and there is no authentic record of either.]

[SMITH, ANKER, an excellent engraver of small book-plates in the line manner, was born at London in 1759. He received his education at the Merchant Tailors' School, and afterwards was articled to an attorney. As he was an excellent penman, and had a taste for the arts, he amused his leisure hours in copying line engravings with the pen, some of which were so accurately done, that on being shown to James Heath, he mistook them for prints. The ability to make accurate drawings of this kind is not what an attorney requires in a clerk, therefore it was deemed advisable to transfer his services to an engraver of the name of Taylor. This master instructed him in the mechanical part of the business, and his natural talent soon enabled him to surpass his teacher. He became an assistant to James Heath, in whose name, it is said, he executed several works, among which the Apotheosis of Handel is named. Bell was now publishing an edition of the British Poets, and engaged him to engrave the illustrative plates; and he was soon employed in a similar manner by other publishers, by which means his talents became known, and his name familiar to the public. He also engraved several of the plates, which are highly esteemed, for Smirke's edition of Don Quixote. In this way his engravings are numerous. It is said that he practised also un-

der Bartolozzi; his larger works have certainly much of that able master's manner. He was one of the engravers employed by Boydell on the "Shakspeare Gallery;" and the print of "The Death of Wat Tyler," after the picture by Northcote, obtained for him the honour of being elected an associate of the Royal Academy. He engraved the plates for a smaller edition of Shakspeare's Plays, edited by Wood, and for the works by Coombe, on "The Ancient Marbles and Terracottas" in the British Museum; and several separate plates after *Lionardo da Vinci, Titian, and Caracci*. It is said that he was related to Hoole, the translator of Tasso and Ariosto. He died in 1819.]

[SMITH, BENJAMIN, an engraver in the chalk and dotted manner, was born at London; the year of his birth is not clearly ascertained. He was a pupil of Bartolozzi, and was one of the engravers employed by Boydell on his "Shakspeare Gallery," of which some of the best plates are by him. He engraved chiefly after contemporary painters. Among his works are the following:

Christ healing the Sick; after *B. West*.
St. Peter's first Sermon; after the same.
An Allegory of Providence; after *J. F. Rigaud*.
An Allegory of Innocence; after the same.
Sigmunda; after *Hogarth*.
Bacchus; after *Sir J. Reynolds*.
Shakspeare nursed by Tragedy and Comedy, and The Infant Shakspeare attended by Nature and the Passions; both after *Romney*.
An equestrian Portrait of George III.; after *Beechey*.
The Portrait of Napoleon; after *Appiani*.
William Hogarth and his Dog; after *Hogarth*.
The Marquis Cornwallis; after *Copley*.
The Annual Ceremony of administering the Oath of Allegiance to the Lord Mayor elect, &c.
Scene from Richard II.; after *Mather Brown*.

This excellent engraver, of whom there are so few particulars recorded, died in 1810.]

[SMITH, CHARLES JOHN, an engraver, was born at Chelsea in 1803; he was the son of an eminent surgeon, resident there for many years. He was instructed in the art of engraving by Charles Pye. He became skilful in his profession, and was extensively employed, particularly in some of the best antiquarian and topographical publications of the time. Among these are Stothard's Sepulchral Effigies, Cartwright's Rape of Bramber, Murray's Illustrations of Johnson, Dibdin's English Tour, and similar works, some of which were only for private circulation. In 1828 he engraved and directed the publication of a volume in imperial quarto, comprising a series of facsimile autographs of royal, noble, and illustrious persons from the reign of Richard II. to that of Charles II., to which biographical notices were furnished by John Gough Nichols, F. S. A. At the time of his death he was engaged in a work entitled "Historical and Literary Curiosities," of which six numbers were published; two more, to complete it, were left unfinished. He was a fellow of the Society of Antiquaries. His death occurred in January, 1839.]

[SMITH, FRANCIS, a landscape painter, whose name and works appear in some of the earlier exhibition catalogues of the Royal Academy. In 1770 he exhibited Views of Naples and Constantinople; two years afterwards his name appears to a View of Naples, an Eruption of Vesuvius, and an Old Temple near Pozzuoli; and the following year to Views of London and Westminster Bridges, taken from the bottom of Arundel Street, Strand. There are some prints after drawings by him of Turkish

costume and ceremonies in the seraglio. It is supposed that he died in 1779.]

SMITH, GABRIEL. This artist was a native of England, and flourished about the year 1775. Having learned the rudiments of engraving in London he went to Paris, where he acquired the method of engraving in imitation of chalk drawings; and on his return to England began to practise it, with the assistance of Mr. Ryland, with some success. Among others, we have the following prints by him:

The Blind leading the Blind; after *Tintoretto*.
Tobit with the Fish; after *Sal. Rosa*.
The Queen of Sheba's visit to King Solomon; after *Le Sueur*.
A Bear-hunt; after *Snyders*.

[He was born in 1724, and died in 1783. His principal plates were executed for Boydell.]

SMITH, JACOB, an obscure English engraver, who flourished about the year 1730. Among other prints he engraved the portraits of Sir Isaac Newton and Sir Hans Sloane, on one plate. The engraving is executed in a singular manner, with one spiral line, begun in the middle, and continued to the border of the plate.

SMITH, JOHN. This eminent artist is considered the best mezzotinto engraver that had appeared at the period at which he lived, about the year 1700. He is said to have served an apprenticeship to one Tillot, [or Tillet,] a painter in Moorfields. As soon as he became his own master, he learned the art of mezzotinto scraping from Isaac Becket, and received further instruction in it from J. Vander Vaart. Sir Godfrey Kneller having seen some of his performances, took him into his employment, and engaged him to engrave many of his portraits, which are the best of his works. His prints are very numerous; among which are the following:

PORTRAITS AFTER KNELLER.

Charles II. with the Star.
James, Duke of York, leaning on an Anchor.
The Duke of Schomberg on Horseback.
Meinhard, his Son, when Duke of Leinster.
William III.
Mary, his Queen.
George, Prince of Denmark [an oval].
Queen Anne, when Princess of Denmark.
John Churchill, Duke of Marlborough.
John, Duke of Buckingham.
Charles Sackville, Earl of Dorset.
Charles, Earl of Halifax.
Arnold, Earl of Albemarle.
William, Earl of Jersey.
Catherine, Duchess of Rutland.
Frances Bennet, Countess of Salisbury.
Mary Somerset, Duchess of Ormond, with a black Boy.
Henrietta, Duchess of Bolton.
Sir Richard Steele.
Joseph Addison.
Alexander Pope.
William Congreve [very fine, 1710].
John Locke.
Sir Godfrey Kneller.
John Smith, holding a Portrait of Kneller. [The engraver's own Portrait, painted by Kneller in 1696, engraved in 1716.]

[To these may be added the following, after Kneller:

Sir Christopher Wren, 1713.
Lord Euston, whole length, 1689.]

PORTRAITS AFTER VARIOUS MASTERS.

Queen Mary II, with a high head-dress; after *Vander Vaart*.
James Fitzroy, Duke of Monmouth; after *Wissing*.
Thomas Herbert, Earl of Pembroke; after the same.
Patrick Crawford, Viscount Garnock; after *Medina*.

William Anstruther; *after the same*.
 Sir Henry Goodricke; *after J. Hill*.
 Mr. Sansom; *after Closterman*.
 Mrs. Cross, Actress; *after J. Hill*.
 Arcangelo Corelli, Musician; *after Howard*.
 William Penkethman, Comedian; *after Schutz*.
 Godfrey Schalcken; *after a picture by himself*.
 [Charles XII.; *after D. Craft*, 1701-2.
 William, Duke of Gloucester, and Benj. Bathurst; *after T. Murrey*.
 Anthony Leigh, in the character of the Spanish Friar. A beautiful print, in folio.
 Isaac Becket, *J. Smith, fec.*
 Thomas Murrey, Pictor, an oval.
 W. Wycherley; *after Sir P. Lely*; remarkably fine.
 Guilielmus Cowper, Chyrurgus; *after J. Closterman*; excellent.]

SUBJECTS AFTER VARIOUS MASTERS.

A set of ten Plates of the Loves of the Gods; *after Titian*.
 Venus standing in a Shell; *after Coreggio*.
 Cupid and Psyche; *after A. Veronese*.
 Tarquin and Lucretia; *after the same*.
 Time conquering Love; *after S. Vouet*.
 Venus and Adonis; *after N. Poussin*.
 The Virgin and infant Christ; *after F. Baroccio*.
 The Holy Family; *after C. Maratti*.
 [A Woman asleep near a Light; *after G. Schalcken*.
 The Story of Acteon, small figures; *after P. Berchet*.
 M. Magdalene; *after G. Schalcken*. An admirable imitation of the manner of the original master. There are proofs of a second state, in which tears are introduced.
 The Angel and Tobit; *after Elsheimer*.]

[These additions are of prints that Laborde thinks to be particularly deserving of notice. Nagler has given a catalogue of 500. John Smith died about 1720.]

[SMITH, JOHN THOMAS, a writer on the antiquities of London and Westminster, and a recorder of obsolete customs and manners of the inhabitants, and many years keeper of the prints at the British Museum, was born in 1766. His father, Nathaniel, had been a pupil of Roubilliac the sculptor, and had formed an early friendship with Nollekens, who was a pupil of Scheemakers. These two gained many of the best prizes of the Society of Arts; Nathaniel carved three of the heads of River Deities, designed by Cipriani, which adorn arches of Somerset House. At the age of thirteen the subject of this article was introduced to the studio of Nollekens, to whom his father, Nathaniel, was then principal assistant. Here he had much practice in drawing, and after three years became a student of the Royal Academy. Having distinguished himself by some drawings in imitation of Rembrandt and Ostade, he obtained a liberal offer from Sherwin the engraver, and became his pupil. For some years after his term with that skilful engraver, he was chiefly engaged as a drawing-master. In 1791 he commenced his first work, "The Antiquities of London and its Environs," which he completed in 1800, the whole work consisting of 96 plates in imperial quarto. His next work for the illustration of the early architecture of the metropolis was the "Antiquities of Westminster;" the Old Palace, St. Stephen's Chapel, (the late House of Commons,) &c., illustrated with 246 engravings of topographical subjects, (the greater part of which no longer exist,) to which he afterwards added a Supplement. The first part was completed in 1807; the Supplement in 1809. A disastrous fire at Bensley's printing establishment destroyed 400 copies of the first part of the work, and between five and six thousand of the prints; this was a serious loss to Mr. Smith. These works were followed by another, entitled "Ancient Topography of London," which was not completed until 1815, and published, like the former,

in imperial quarto, and contains 32 plates very boldly etched in a style resembling that of Piranesi. In 1816 he was appointed Keeper of the Prints in the British Museum, which, in some measure, prevented his extending the work as he had intended. He however found leisure to publish "Vagabondiana, or Anecdotes of Mendicant Wanderers through the Streets of London," which he illustrated with etchings of remarkable beggars and persons of notoriety: to this Mr. Douce wrote an introduction. His last literary production was entitled "Nollekens and his Times." This, having nothing to do with his artistic talents, may be passed over. It amused the public for a time, gave pain to his friends, raised up a host of enemies, and in some instances gave rise to a suspicion of his veracity. He once told the editor that he had collected materials for a history of St. Martin's Lane and Cranbourne Alley, in which he would give an account of all the painters, and other artists, who had dwelt in the locality for nearly a century; and also of other remarkable persons, either good or bad, that came within the scope of his history. Alas! his darling Cranbourne Alley is swept away, St. Martin's Lane is no longer the place of residence for artists, the historian is departed, and the history lost. He died, after a short illness, on the 8th of March, 1833.]

SMITH, THOMAS, an ingenious English landscape painter, who resided chiefly at Derby, and was on that account usually styled Smith of Derby, in contradistinction to the other artist of the same name who resided at Chichester. Without the help of a master he reached an eminent rank in his profession, and may be said to have been one of the first of the English artists who explored and displayed the charming scenery of his native country. We have several excellent prints engraved from the works of this painter by Vivares. He died at the Hot Wells, Bristol, in 1769. [He painted almost all the picturesque views of the Peak of Derbyshire; 40 of these, engraved by Vivares, were published, collectively, by Boydell in 1760. Other views were engraved by Mason and Elliot, and also some sporting subjects.]

SMITH, JOHN RAPHAEL. This eminent artist was the son of Thomas Smith, of Derby, the landscape painter, and was born about the year 1750. He probably was instructed by his father in the principles of design, but he adopted the branch of engraving in which he distinguished himself, particularly in mezzotinto. We have a great variety of prints by this able artist, both from his own designs and after the compositions of other masters, of which his portraits are particularly admired. Among the most esteemed are the following:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Duke of Devonshire.
 William Markham, Archbishop of York.
 Richard Robinson, Archbishop of Armagh.
 Joseph Dean Bourke, Archbishop of Tuam.
 Lady Beaumont.
 Lady Caroline Montague, daughter of the Duke of Buccleugh.
 Mrs. Montague.
 The Marchioness of Thomond, when Miss Palmer.
 Lady Gertrude Fitzpatrick, daughter of the Earl of Ossory.
 Lady Catherine Pelham Clinton.
 Master Crewe, as Henry VIII.
 Master Herbert, as young Bacchus.
 Lieutenant-Colonel Tarleton.
 Mrs. Musters.
 Lieutenant-General Sir William Boothby.
 [The Duke of Orleans, called *Egalité*, father of Louis Philippe.]

PORTRAITS AFTER VARIOUS MASTERS.

Hyde Parker, Vice-Admiral of the Blue; *after Northcote.*

Miss Coghlan; *after Gainsborough.*

Mrs. Siddons, as the Grecian Daughter; *after Lawrence.*

Edward Wortley Montagu, in an Oriental dress; *after Peters.*

He also engraved a variety of subjects from his own designs, and from the compositions of other masters. Mr. Smith died in 1811.

[J. R. Smith was first apprenticed to a linen-draper at Derby. It is not known by whom he was afterwards instructed in mezzotint engraving and drawing in crayons, but he became eminent in both. His engravings only amount to about 150 plates. He led a life of business and pleasure, but the latter predominated, and he lost the advantages fortune placed in his way. He had a good heart, encouraged merit in others, assisted George Morland, made the world acquainted with Chantrey's abilities, gave his advice kindly and generously to all artists who consulted him, and was no man's enemy but his own. Let his merits cover his faults. For the last three years of his life he resided at Doncaster, where he died in 1812, in his 60th year.]

SMITH, WILLIAM, GEORGE, and JOHN. These brothers were natives of Chichester; William was born in 1707, George in 1714, and John in 1717. It does not appear that they had the advantage of any instruction in the art of painting, but they studied from nature with great assiduity, and had established in their family a kind of domestic academy, which supplied the place of a technical education. William devoted his attention chiefly to portraits, though he occasionally painted landscapes, flowers, and fruit. George, distinguished by the name of Smith of Chichester, excelled in landscape-painting, and reached a very eminent rank in that department. The youngest, John, also painted landscapes, in which he was little inferior to his brother, but he died in the vigour of life. Of the merit of their productions, a very favourable idea may be formed, by examining the fine prints engraved from them by Woollett, Eliot, Peake, &c. We have several sets of small landscapes, very neatly etched by these ingenious artists, from their own designs. William and John Smith died in 1764, and George in 1766. [The Smiths of Chichester were very pleasing painters for the time in which they lived; but how much of their reputation would have descended to posterity if Woollett, Elliot, and Peake had not engraved their pictures? Many painters owe the preservation of their names even, to the value the engraver has given to their works by his translation. A proof print of one of Smith's pictures by Woollett, is now worth considerably more than the original from which it was taken. John and George Smith etched, engraved, and published 53 prints of landscapes painted by themselves, and of subjects from Rembrandt. There is also a collection of "Select Views in England and Wales," after them, by Vivares and others.]

SMITS, [LUDOLF, or LUDEWYK,] called HART-CAMP. This artist was born at Dort in 1635, and acquired some reputation as a painter of flowers and fruit, but his system of colouring was so flimsy and unsubstantial, that the effect of his pictures has hardly survived the life of the painter; his works, with the name of the artist, being now almost obliterated. He died in 1675.

[SMITS, NICHOLAS, a native of Breda, and born about the year 1672, is mentioned as a good painter

of subjects called historical. His composition, drawing, and colouring evince considerable talent. It is said that he died in 1731, but the Dutch writers seem to know little or nothing of his history; nor are his works of frequent occurrence.]

SMITZ, GASPAR, a Dutch painter, who, according to Graham, came to England soon after the Restoration, and who, from painting a great number of Magdalenes, was called *Magdalene Smith*. For these penitents, his model was a woman that he called his wife. A lady, whom he had taught to draw, persuaded him to visit Ireland, where he painted small portraits in oil, had great business, and high prices. His flowers and fruit were much admired. In his Magdalenes he generally introduced a thistle in the fore-ground. In Painter's Hall is a small picture of a Magdalene, dated 1662. He died in Ireland in 1707. [Some writers say he died in 1689. He engraved in mezzotint a portrait, a Magdalene in a Grotto, and Hagar in the Wilderness.]

SNAYERS, PETER. This painter was born at Antwerp in 1593, and was a scholar of Henry van Balen. Although he painted history and portraits with considerable success, he distinguished himself more by his pictures of battles and landscapes, which were held in great estimation. He was much patronized by the Archduke Albert, who appointed him his painter, and sent several of his pictures to Spain; and he was favoured with many commissions from that court. His figures and horses are designed and painted with surprising spirit and animation; his compositions are rich and ingenious, and his colouring sometimes approaches to the splendour of that of Rubens. The battle-pieces of Snayers decorate the choicest collections in the Netherlands, and are sometimes met with in this country, where they are justly esteemed. Vandyck painted the portrait of Snayers among the eminent artists of his country. He died in 1670; [others say in 1662.]

SNAYERS, or SNYERS, HENRY, a Flemish engraver, born at Antwerp about the year 1612. It is not ascertained from whom he learned the art of engraving, but he imitated the style of Scheltius Bolswert with considerable success. His drawing is tolerably correct, and his prints exhibit much of the character of the masters whose works he engraved. We have, among others, by him,

The Portrait of Prince Rupert; *after Vandyck.*

— Adam Van Oort, Painter; *after Jordaens.*

The Virgin seated upon a step, surrounded with several Saints; *after Rubens.* The first impressions of this plate are very scarce.

The Fathers of the Church; *after the same.*

The Death of St. Francis; *after the same.*

He also engraved some plates from Titian and other masters, and a few portraits. [He signed his engravings *Heinrich Snyers, H. Snyers*, but never *Snoyers*.]

SNELLINCKS, JOHN, [OR HANS SNELLINX.] This artist was born at Mechlin in 1544. It is not known by whom he was instructed in the art, but he is celebrated by Karel van Mander, in the Life of Otho Venius, as an eminent painter of history and battles. There are some historical pictures by him in the public edifices in the Low Countries, which prove him to have possessed considerable abilities in that branch; but his chief excellence consisted in painting skirmishes and attacks of cavalry, which were considered among the ablest pro-

ductions of the time. He principally resided at Antwerp, where he was much employed by the most distinguished personages of the country, and was appointed battle-painter to Albert and Isabella, the governors of the Netherlands. His compositions are judiciously grouped, his figures and horses are correctly and spiritedly designed, and the animated courage of the combatants is admirably expressed. He was perfectly acquainted with aerial perspective, and by his intelligent conduct of the chiaro-scuro, his pictures produce a surprising effect. The talents of this painter were highly respected by Vandyck, who not only painted his portrait among the distinguished artists of his time, but has etched a plate of it himself. He died in 1638.

SNEYDERS, [properly] **SNYDERS**, FRANCIS. This distinguished painter was born at Antwerp in 1579, and received his first instruction from Henry van Balen. For some time he confined himself to painting fruit and objects of still-life, in which he excelled; but he afterwards devoted his studies to a more difficult branch of the art, in which he not only surpassed all his contemporaries, but may be said not to have been equalled by any artist who has succeeded him. He painted animals and huntings, which are composed in a grand style with surprising fire and spirit. The talents of Snyders excited the admiration of Rubens, who frequently intrusted him to paint the animals, fruit, &c. in his pictures, though he himself represented those subjects in so admirable a manner. Such was his excellence in colouring, and the spirited touch of his pencil, that even in competition with the powers of that illustrious painter, the whole appeared to be the production of the same hand. M. d'Argenville asserts that he travelled to Italy, where he studied for a long time the works of Benedetto Castiglione. This cannot, however, be reconciled with chronology, as Snyders was thirty-seven years older than the Genoese painter, who was born in 1616. It is more probable that he never left Flanders, but constantly resided at Antwerp, except for a short time, when he was invited to Brussels by the Archduke Albert, for whom he painted some of his finest works, particularly a stag-hunt, which was sent by the Archduke to Philip III. of Spain, who commissioned him to paint several large pictures of subjects of the chase, and combats of wild beasts, which are still in the old palace of the Buen-Retiro. He also excelled in painting kitchens and larders stored with all kinds of dead game, fish, fruit, vegetables, &c., which have occasionally the advantage of being decorated with admirable figures by Rubens or Jordaens. We admire, in the works of this eminent painter, the richness and variety of his compositions, the correct and spirited design of his animals, and the characteristic ferocity with which he has marked their attacks and combats. His pencil is bold and free, and peculiarly adapted to express the various furs and skins of the different wild beasts he introduced into his pictures; and his colouring is clear, chaste, and vigorous. Some of his most capital works embellish the collections of this country, where they are held in high estimation. Vandyck painted an admirable portrait of Snyders, which was in the Orleans collection. We have a set of sixteen etchings of various animals by F. Snyders, executed in so spirited and masterly a style, that it is to be regretted that he did not more frequently amuse himself with the point. They are now become very scarce. He died at Antwerp in 1657.

[It is not correct to attribute these etchings of animals to Snyders; they are by *Jan Fyt*. The first impressions, which are very rare, were published by him in 1642, with a dedication to the Marquis de Solerio, and several of them have the name of Fyt in addition. *Johannes Fyt pinxit et fecit*, or *Fyt* only. Subsequently the plates fell into the hands of some person who erased the name of Fyt, and substituted that of *Snyders*: "*Livre d'Animaux Peint et Gravé par Senedre*." See Bartsch, *Peintre Graveur*, tom. iv. It will be observed that one of the prints, N^o. 2, of the second series, has the date 1662 written backwards; a close examination will satisfy the inspector that there has been some tampering with the last 6; it is coarser than the first; the cause must be left to conjecture.]

SOBLEO. See **DESUBLEO**.

SODOMA, I. See **RAZZI**.

SOENS, JOHN. This painter was born at Bois le Duc about the year 1553. He was first instructed by James Boon, but he afterwards became a scholar of Giles Moestaert. Under that master he made great progress, and was considered one of the most promising young artists of his time. He travelled to Italy, where his manner of painting landscape was greatly admired, and he was employed by the pope, and several of the nobility of Rome, in the embellishment of their palaces. He passed some time at Parma, in the service of the duke. His manner was prompt and full of fire; he had a perfect intelligence of the degradation of tint in his distances. The figures he introduced into his landscapes were well drawn, and touched with great spirit. [He died at Parma in 1611. There is some difference respecting the year of his birth; Zani says 1547.]

SOEST, or **ZOEST**, **GERARD**. This artist was a native of Westphalia, born about the year 1637. He visited England some time before the Restoration, as he is said in the Anecdotes to have been, at that period, of established reputation as a portrait painter. His heads are animated with truth and nature, with a great relief, bold, yet highly finished. His draperies were usually of satin, in which he imitated the manner of Terburg; but he enlarged his style on seeing the works of Vandyck. He was enlisted among the rivals of Sir Peter Lely, the number of which is honourable to the talents of that painter. Emulation seldom unites a whole profession against one, unless he is clearly their superior. He was more successful in his portraits of men than women; and his taste is said to have been too coarse and ungraceful to recommend him to the softer sex. The gentle manners of Sir Peter carried them all from his competitor, though he had a considerable share of business among the men. He died in 1681.

SOGLI, **NICCOLO**. This painter was born at Florence in 1474, and was a disciple of Pietro Perugino. He painted history in the style of his instructor, though his figures were designed in a dryer and more laboured manner than those of his master. His chief residence was at Arezzo, where some of his works are preserved in the public edifices. In the church of La Madonna delle Lagrime is a picture by him of the Nativity, painted in a precise, formal style. He died at Arezzo in 1554.

SOGLIANI, **GIOVANNI ANTONIO**. This artist was a native of Florence, and flourished about the year 1530. He was a disciple of Lorenzo di Credi, under whom he studied several years. On leaving that master, he endeavoured to imitate the works of Bartolommeo di S. Marco, but his genius was more

adapted to the simple and agreeable style of his instructor, than the grand gusto of Il Porta. Among his most esteemed performances are, his picture of Cain and Abel, in the cathedral at Pisa; and the Martyrdom of S. Arcadio, in the church of S. Lorenzo, at Florence. [He was born in 1481, and died in 1533.]

SOJARO. See GATTI.

SOITZ, G. C., a German engraver, who flourished about the year 1530. He executed some of the portraits for a book entitled *Templum Honoris*, published at Vienna in the above-mentioned year.

SOIUS, PHILIP. This artist resided at Rome about the year 1568. He engraved from his own designs a set of half-length figures of the Popes, from the year 204 to the year 1568, when they were published. They are executed with the graver in a stiff, formal style. [This is the same as SERICUS; see that article.]

SOLARI, ANDREA. This painter was a native of Milan, and flourished about the year 1530. He is sometimes called Del Gobbo, and by Vasari is denominated Andrea Milanese. That writer states him to have been a contemporary of Coreggio, and commends him as a graceful designer and an excellent colourist. One of his most esteemed works is his picture of the Assumption of the Virgin, in the church of the Carthusians, at Pavia, where he resided the latter part of his life. [Zani places his birth in 1458, and his death in 1508; he thinks him the same as *Andrea Salaino*, scholar of Lionardo da Vinci. Others deny this; but it is probable.]

SOLARIO, ANTONIO, called Lo ZINGARO. According to Dominici, this painter was born at Abruzzo, in the kingdom of Naples, about the year 1382. The history of this old artist is strikingly similar to that of Quintin Matsys, of Antwerp. He had, like that artist, followed the business of a blacksmith until he was seventeen years of age, when he conceived an affection for the daughter of Colantonio del Fiore, a Neapolitan artist, who promised him her hand, when he should merit it by becoming an eminent painter. He accordingly devoted himself with uncommon zeal to the study of design, and went to Bologna, where he became a disciple of Lippo Dalmasio, whose works were then held in the highest estimation. Aided by the lessons of that artist, and stimulated in the prosecution of his studies by the ardour of his attachment, his progress was surprising, and he returned to Naples, where he distinguished himself as one of the ablest painters of that early period, and received the reward of his constancy and perseverance. Several of the works of Lo Zingaro are preserved in the public edifices at Naples, among which the most remarkable are some frescoes, in the cloister of S. Severino, representing the Life of Benedetto; a dead Christ, with the Virgin and St. John, in S. Domenico Maggiore; and in S. Pier Martire, some pictures of the Life of S. Vincenzo. He died about the year 1455.

[The pictures by Antonio Solario hold a middle place between the school of Umbria and the German school of Alsatia. There are several in the Museo Borbonico. One in S. Lorenzo Maggiore, at Naples, of S. Francis giving the rules of his order to some monks, is grand and animated. Authors who wrote previous to Dominici say Solario was of Venice; this is supported by an inscription on a picture of the Virgin, Christ, and St. John, (of which Rosini has given an outline, plate 37), *Antonius da Solario Venetus, f.* The composition has the truth and simplicity of Raphael.]

SOLDI, ANDREA. This painter was born at Florence about the year 1702. He had resided some time at Aleppo, and having painted the portraits of some English merchants resident there, they gave him letters of recommendation to some of their countrymen, with which he arrived in England in 1735. For some time he had considerable employment, became a member of the Chartered Society of Artists, and exhibited with them in 1766. He did not long survive that period.

SOLE, ANTONIO DAL. This painter was born at Bologna in 1597, and was brought up in the school of Francesco Albano. He excelled in painting landscapes; and as he always worked with his left hand, he acquired the appellation of *Il Manchino dai Paesi*. His pictures, like those of his instructor, exhibit very pleasing scenery, and his distances recede with a charming degradation. He decorated his landscapes with groups of figures, gracefully designed and composed, in the style of Albano. He died in 1677. [Zani says he was born in 1606, and died in 1684.]

SOLE, GIOVANNI GIUSEPPE DAL, was the son of the preceding artist, born at Bologna in 1654, and was instructed in the first principles of design by his father, but he afterwards became a disciple of Domenico Maria Canuti, and ultimately studied under Lorenzo Pasinelli. Following the example of his last instructor, he founded his system of colouring by studying at Venice the works of the best masters of that school. He imitated the agreeable style of Pasinelli with great success; and though he was inferior to him in the clearness and harmony of his colour, he surpassed him in the correctness and energy of his design. His compositions are regulated by judgment and reflection, and are embellished with landscape and architecture, which he introduced into his picture with admirable taste. There are several of the works of this eminent artist in the public edifices at Bologna, which establish the respectability of his talents. Among the most esteemed are the Incredulity of St. Thomas, in the church of La Madonna di Galiera; the Annunciation, in S. Gabrielle; and some frescoes in S. Biagio, which are accounted his finest works. He died at Bologna in 1719.

[Giovanni Giuseppe dal Sole was ambitious of becoming every day more perfect in his art, and he raised himself by his application to one of the first stations among the painters of his time. He had constant commissions from noblemen, both native and foreign, and received invitations from the courts of England and Poland. For some time he preserved a style conforming to Pasinelli's, and, in order to improve it from the same sources, made frequent visits to Venice. In many particulars he displays exquisite grace; as in the hair and plumes of the angels, and also in the accessories, such as veils, bracelets, crowns, and armour. He seems to have been inclined to treat powerful themes, and was more observant than his master, Pasinelli, of costume, more methodical in composition, and better informed in architecture and landscape. In these, indeed, he is almost *unique*. The most beautiful specimens, perhaps, are to be seen at the Casa Zappi in Imola, representing Evening, Night, and Morning, all harmonized with the sober tints belonging to the subjects. His works in general exhibit the most lovely play of vivid fluctuating light, more especially in holy subjects and celestial visions. Though exact and polished, he was by no means deficient in celerity in conducting

his works; but he esteemed it unworthy of an upright character to confer upon them less perfection than he was capable of bestowing. For the Giusti family at Verona he executed several scriptural histories and mythological subjects, truly beautiful; one, of Bacchus and Ariadne, which occupied but a week of his time, was pronounced by artists excellent. Yet he cancelled almost the whole, to remodel it according to his own wish, declaring that it was enough to have shown his rapidity of hand to satisfy others, but that it became his duty, by additional accuracy, to satisfy himself also. Hence his fresco, at S. Biagio in Bologna, which is his greatest work, cost him infinite labour in its completion. In conducting his altar-pieces, few and valuable, as well as his pictures for private collections, which are very numerous, he called for high remuneration, persevering in his determination to paint only with care. In his works two manners are observable; the second partakes of that of Guido. A large portion of his pictures nearly approach the taste of that master; so the surname of *The modern Guido*, conferred on him by so many, has not been granted as a favour, but as his desert. Bartsch describes three etchings by him; an allegorical representation of Envy, a Group of Angels, after a design for a ceiling by Pasinelli, and another of Olympus, after the same. Gori mentions one of St. Francis Xavier confuting, or rather confounding, by his holy doctrine, the satraps of Japan, also *after Pasinelli*. Several portraits were etched by him in 1674, which were intended for the "Felsina Pittrice," but are not found in that work.]

[SOLEMACKER, J—F—, a landscape and cattle painter, of whom there is no satisfactory account. He lived at the same time as Wynants, Ruisdael, and Berchem. It is supposed that he was a pupil of the last, but of that there is no proof. He certainly was his imitator in the grouping and forms of his cattle in some instances; but in the handling there is not the freedom of that master, and the colouring is less transparent; his shadows are black, and the general appearance of his pictures heavy. There is, however, considerable merit in them, and they are sometimes mistaken for Berchem's. It is probable that he was Berchem's senior, for the editor has seen landscapes by Wynants, in which the cattle and figures are by Solemacker, evidently painted contemporaneously; these have less appearance of imitation. Whether he ever attempted to imitate Wouwerman, as some have said, the editor will not take upon himself to affirm, as he has never seen any counterfeits of that *imitable* master's works that have borne the stamp of Solemacker's pencil. There are dark and heavy pictures, sometimes called Wouwerman's, evident attempts at imitation, but they are not by Solemacker. His skill lay in painting cows, sheep, and goats, not horses; and there is no mistaking his pencil. There is a piquancy in his manner, a pleasing rural choice in his subjects, and a freedom in his distribution of the objects, which, if it were not for the opacity of the colouring, would make his pictures valuable. They are generally of small dimensions, always on panel, and a good specimen may be a *locum tenens* for a Berchem. The name is sometimes written *Soolemacker*, and, improperly, *Zoolemacker*.]

SOLERI, GREGGIO. This painter was a native of Alessandria, and flourished about the year 1573. It is not precisely ascertained by whom he was instructed, but he was probably a disciple of Bernardino Lanini, whose daughter he married, though he

did not adopt the style of that master. As a painter of portraits, Malvasia ranks him on an equality with Bartolomeo Passerotti, Giuseppe Arcimboldi, and Gio. Cremasco da Monte; and Lanzi mentions two of his historical pictures in very favourable terms.—One is an altar-piece, in the church of the Conventuali, at Alessandria, representing the Virgin, to whom SS. Agostino and Francesco are recommending the protection of the city of Alessandria. The other is a picture in the church of the Domenicani, at Casale, which is signed with his name, and the date 1573. It represents S. Lorenzo kneeling before the Virgin, with a group of three angels, designed with a grace which reminds us of Coreggio. He died in 1587.

SOLIMENE, [or SOLIMENA,] FRANCESCO, called L'ABATE CICCIO. This eminent artist was born at Nocera de Pagani, a small town about eighteen miles distant from Naples, in 1657. He was the son of Angelo Solimene, a respectable painter, who had been a disciple of Cavaliere Massimo, who, discovering in his son a disposition for literary pursuits, had him instructed in classical learning, and he is said to have passed whole nights in the study of poetry and philosophy. This assiduous application did not, however, prevent his cultivating the principles of design, for which he showed an early and decided genius. As his father intended him for the profession of the law, the time he occupied in the indulgence of his favourite propensity was by no means satisfactory to him, and he frequently remonstrated with him on the subject. Cardinal Orsini, afterwards Pope Benedict XIII., happening to pass through Nocera, honoured Antonio with a visit, and had the condescension to examine the youth in his classical acquirements. On expressing his approbation of his progress, his father observed, that it would be much more considerable if his son did not sacrifice so much of his time to drawing. The prelate desired to see his designs, and was so surprised at the uncommon talents they evinced, that he persuaded his father to permit him to pursue the bent of his inclination. After studying two years under his father, he went to Naples in 1674, where he first became a disciple of Francesco di Maria, but left that master to enter the school of Giacomo del Po. He afterwards went to Rome, where the works of Pietro da Cortona were for some time the models of his imitation. By contemplating the vigorous productions of Lanfranco and Il Calabrese, he acquired a powerful effect of light and shadow, which he afterwards softened, by adopting the sweetness and amenity of Guido and Carlo Maratti. By an accurate and well-arranged study of these matters, he formed to himself an excellent style, and distinguished himself as one of the most admired painters of his time. Among his most celebrated works are, the sacristy of S. Paolo Maggiore, and the Last Supper, in the refectory of the Conventuali at Assisi.

Solimene possessed a fertile and extensive genius, and his powers were so general, that he equally excelled in history, landscapes, portraits, animals, and architecture. His compositions are rich and ingenious, and his figures are elegantly designed, though sometimes wanting in correctness. His colouring unites tenderness with force, the airs of his heads are graceful and expressive, and his draperies are judiciously cast. He was the contemporary and friend of Luca Giordano, and after the death of that master was regarded as the ablest painter of his time. He died at Naples in 1747. [Admitting

the merits of Solimena, he must be ranked with those painters who caused the declension, and accelerated the downfall, of Italian art. Pietro da Cortona, Luca Giordano, Solimena, Sebastian Conca, Pompeo Batoni, regularly followed each other in depravity of style.]

SOLIS, FRANCISCO DE, a Spanish painter, born at Madrid in 1629, was instructed in the art by his father, Juan de Solis, a painter little known. He painted history, and Palomino mentions as his most esteemed work a picture of Santa Teresa, in the church of San Miguel, at Madrid. He died in that city in 1684.

[Francisco de Solis was intended for the church, and educated accordingly. The little instruction he received from his father was intended rather as an amusement than as an induction to art; for it seems that his father, who had studied under Alonso Herrera of Segovia, did not practise much as a professor. However, the little information he received had the effect of withdrawing him from the study of theology to that of painting, and when he was only eighteen he painted a picture, of his own invention, for the Capuchins of Villarubia de los Ojos. This was exhibited on one of the days of a public solemnity in the convent de la Paciencia at Madrid, and attracted the notice of connoisseurs, particularly of Philip IV., who directed him to sign his name and age on the picture. This circumstance brought him into public favour, and he obtained much employment. When the queen, Louisa of Orleans, made her solemn entry into Madrid, he contributed to the splendour of the decorations by a series of paintings representing the labours of Hercules, from Claudio Coello's designs; but the work which established his reputation was an Immaculate Conception of the Virgin, with the dragon at her feet: henceforward his Conceptions were the vogue. Few professors in Spain contributed so much to the advancement of painting as Francisco de Solis. For many years he held an academy in his house, to which all young artists were admitted free of expense, to draw from the living model. He wrote an account of the lives of Spanish painters, sculptors, and architects, and even engraved several of their portraits, which he intended to publish, but was prevented by death. This manuscript is lost, which is to be regretted, as he not only had the opportunity of collecting facts, but taste and skill to set them off to advantage. He left books, prints, and drawings, which were estimated at the value of six thousand ducats. His pictures are chiefly remarkable for their colouring. Bermudez has named the principal places where they were formerly.]

SOLIS, VIRGIL, a German engraver, born at Nuremberg in 1514. According to the usage of the time, he engraved both on wood and on copper, chiefly from his own designs. The copper-plates he engraved in the early part of his life resemble the works of Hans Sebald Beham, but when he afterwards engraved after the Italian masters, he adopted a style more open and spirited. His wooden cuts are similar to those of Jost Ammon, both with respect to the composition and execution. His works prove him to have been a man of considerable ability, and though his design is formal and stiff, some of his figures possess great merit. On account of the smallness of his plates, this artist is ranked among the little masters. His works are very numerous, amounting to upwards of eight hundred prints. He usually marked them with a cipher

composed of a V. and an S., thus, **V.S.** or **U.S.** Among his multifarious productions are the following:

A variety of small Engravings on copper, representing hunting subjects; dated 1541.

A set of vases and ornaments for goldsmiths; the same. The Marriage of Cupid and Psyche, the Assembly of the Gods, Mount Parnassus, and several other subjects; after Raffaele.

The Bath of the Anabaptists; copied from Aldegrever.

WOODEN CUTS.

Several sets of small historical subjects from the Bible.

The Metamorphoses of Ovid, in one hundred and seventy cuts; published at Frankfort in 1583.

A set of cuts for the Emblems of Nicholas Reuser. 1581.

Another set of cuts for the Emblems of Andrews Alciatus. 1581.

[There has been considerable discussion respecting Virgilius Solis, particularly whether he ever engraved in wood; Zani says, decidedly, "*non ha mai inciso in legno.*" Perhaps all that need be said on the matter is concentrated in the preliminary remarks of Bartsch to the catalogue of his prints in tom ix. of "*Le Peintre Graveur,*" of which the following is the substance. "The little we know of the history of Virgilius Solis is supplied by an inscription at the bottom of his portrait engraved by a master who signs with the letters B. J." The inscription, which is in German, may be thus rendered:

VIRGILIUS SOLIS was my name;
Through all the world extends my fame;
For artists many, form'd by me,
Acknowledge my paternity
And call me father. I did ever
To serve them use my best endeavour;
I painted, graved with the burin;
Illumin'd, to make art alluring;
Design'd, to waken their ability;
And etch'd, to teach their hands facility;
And subjects traced on blocks of wood:—
So, no one as my equal stood
In executing works of art
With skill refined in every part.
In justice, then, the voice of fame
Has given me SOLIS for my name;
For that imports that, like the sun,
I stand alone—the only one.
When fifteen hundred sixty-two,
As Christians reckon, onward drew,
And years I counted forty-eight,
God pleased to call me from the state
Of mortal life; and His behest
Has number'd me among the blest.

By this we learn that he was born in 1514, and that he died in 1562. The inscription details all the branches of art he exercised. He painted, and illuminated prints (Sandrart says that in the latter he excelled all the artists of his time). He engraved with the burin, and etched with aquafortis; he made designs, and traced them on wood prepared for being engraved. Consequently, it may be inferred, he did not himself engrave the numerous wood cuts that bear his monogram, as is generally pretended notwithstanding the many pieces that have the cipher of the wood engraver, in addition to that of Virgilius Solis; and notwithstanding also that a great part of these were not published till several years after his death; a circumstance of itself sufficient, if not to prove, at least to excite suspicion that the *cutting* was done by other hands. As regards the engravings with the burin and aquafortis which bear his mark, there are such various degrees of merit in them, that so far from indicating

the several epochs of an individual artist's progress, we feel at once convinced that a great number of them are executed by different engravers, who apparently were his disciples, after his designs, on which they marked his cipher. The passage of the inscription that *he had formed many artists by the productions of his hand, and that they called him father*, seems to confirm this conjecture in a great measure. Besides, Virgil Solis having only attained to the age of forty-eight, and having died rich, as is gathered from the preface to the collection of Bible prints, it is to be believed that he did not gain his wealth by his personal exertions only, but also by the works executed for him by his scholars. Bartsch excuses himself for not having placed the prints by Virgil Solis in a class distinct from those of inferior execution, which, in his opinion, were engraved by his pupils from his designs, from the difficulty of discovering fine impressions for comparison; but all his prints have become so rare that scarcely any but bad impressions are to be met with, even in the richest collections. The cause of this rarity is perhaps less on account of their beauty than the smallness of their size, which rendered them liable to be lost; or perhaps they were given to young children to amuse themselves in colouring them. The latter reason seems to be the better, as, however small the prints, they would have been, otherwise, preserved as book illustrations. It would seem that the wood cuts from the designs of Virgil Solis, after being used for the books they were originally intended to illustrate, were transferred to foreign printers, or booksellers, and hence some curious anomalies occur. Several are to be found in Archbishop Parker's Bible, printed by Richard Jugge in 1568. In the second edition, in 1572, two of the ornamental initial letters, originally intended for an edition of Ovid, are used. In the letter G, which forms the commencement of the first chapter of the Epistle to the Hebrews, the subject designed by the artist represents the story of Leda and the Swan; and in the letter T at the beginning of the first chapter of the Epistle general of St. John, the subject is Venus before Jupiter, with Cupid, Juno, Mars, Neptune, and other heathen deities. There is an improbable story related by John Evelyn, of Virgil Solis having had his eyes put out by order of the magistrates of Nuremberg, for having engraved the Postures of Giulio Romano; there is no mention by any writer of authority of such copies, nor the slightest evidence of his ever having been punished in any way by the magistrates. Had he lent his talent to the propagation of those infamous designs, the writer of the inscription to his portrait would hardly have thought him worthy of being placed among the blessed after his death.]

SOLOMAYOR, LUIS DE. See SCOMAYOR.

[SOLVYNS, FRANCIS BALTHASAR, a marine painter, was born at Antwerp in 1760. His sea-pieces, however, are not numerous, as his fondness for travel led him to visit India, where he employed himself in observing and depicting the customs and manners of the people. This work was first engraved and published at Calcutta in 1799, and afterwards republished at Paris in 1808, in four atlas folio volumes, with the letter-press in French and English, at the price of a hundred guineas. It consists of nearly three hundred coloured plates of the occupations, festivals, and costumes of the Hindoos. In the preface to this latter edition, the author complains of the piracy committed on his former work by a London publisher. He says, "A Mr. Orme

published in London a piecemeal collection, a sort of counterfeit of a set of sketches which I had formerly published at Calcutta, and which, even in the country itself, were received with great applause. They were, however, no more than a rough outline of some part of what I now publish. An early and regular education in the imitative arts in the school of a most celebrated master; painful journeys, continued absence from my native country, long residence in a foreign climate, care, fidelity, study, and expense, I have spared none of these to acquire true and ample information, and render my work as interesting and meritorious as the subject would admit. May the reception which it meets from the public prove that the execution is not unworthy of the labour and expense." It met, however, with very little encouragement, and involved its author in pecuniary embarrassment. He died in 1824. One of his marine pieces, a view from Ostend, is in the palace at Vienna.]

SOLY, ARTHUR, an obscure English engraver, who lived about the year 1683. He was employed by Robert White, and engraved a few portraits, among which are the following:

His own Portrait; dated 1683.

Tobias Crisp, D. D., Rector of Brinckworth, Wiltshire; prefixed to his Sermons. 1689.

Richard Baxter, Presbyter. 1683.

SOMER, or SOMMEREN, MATHIAS VAN, a Dutch engraver, who flourished about the year 1660. He engraved a set of landscapes, marked with the initials M. V. S., and his name is affixed to a small oval portrait of John Ernest, dated 1666. [There are many portraits by him; among them, that of Oliver Cromwell.]

SOMER, JOHN VAN, was probably a relation of the preceding artist, and flourished about the year 1675. He engraved in mezzotinto some indifferent plates from the Dutch painters, and a few portraits, among which are the following:

PORTRAITS.

The Duchess of Mazarine.

Charles Louis, Elector of Bavaria.

Michael Adriantsz [de Ruyter], Dutch Admiral; after [Karel] Du Jardin.

SUBJECTS.

Peasants drinking; after A. Both.

Dutch Boors regaling; after A. Ostade.

A Flemish Concert; after Teniers.

A Conversation; after Tevburg.

A Drinking Party; after his own design.

Abraham and the Angels; after Peter Lastman.

He usually marked his plates with the monogram



SOMER, PAUL VAN, was apparently of the same family with John van Somer. After residing some time at Paris, where he engraved several plates, he came to England, and settled in London, where he died in 1694. He etched, engraved, and scraped in mezzotinto. We have, among others, the following prints by him:

A Portrait of the Countess of Meath; after Mignard.

Tobit burying the Dead; after Seb. Bourdon.

Moses saved from the Waters of the Nile; after N. Poussin.

The Baptism of Christ; after the same.

Nil placet, &c., or the Fable of the Old Man and his Ass; after Griffier; a set of six etchings.

The Four Times of the Day; from his own designs.

The Adoration of the Shepherds; from the same.

The Holy Family; from the same.

[SOMER, or SOMEREN, BERNARD and PAUL, brothers, born at Antwerp, Bernard in 1579, and Paul in 1581. Bernard visited Italy, and on his return joined his brother at Antwerp, where, it is said, they painted some historical pictures. They were considered as men of talent. Bernard died in 1632, and Paul in 1641.]

[SOMMERAU, LUDWIG, a painter and engraver, but more known as the latter, was born at Wolfenbüttel in 1750. He was a scholar of Mechel at Basle. He engraved several portraits; and some pieces after Guido, Domenichino, Guercino, and Raphael, particularly about twenty of the designs for tapestry in the Vatican, by the last. These were published at Rome in 1780. The same has been published in London in 1837, with six additional plates, and explanations by Cattermole.]

SOMPEL, or SOMPELEN, PETER VAN. This artist was born at Antwerp about the year 1600, and was instructed in engraving by Peter Soutman, whose style he followed with success. His plates are neatly executed, and produce an agreeable effect, particularly his portraits, which possess considerable merit. We have, among others, the following prints by him :

PORTRAITS.

Paracelsus, the famous Physician; after Soutman.
Henry, Count of Nassau; after the same.
Philip of Nassau, Prince of Orange; after the same.
The Emperor Charles V.; after Rubens.
Cardinal Ferdinand, brother to Philip IV.; Governor of the Netherlands; after Vanduyck.
Isabella Clara Eugenia, Infanta of Spain; after the same.
Gaston, Duke of Orleans, brother to Louis XIII.; after the same.
Margaret, his consort; after the same.
Philip the Bold, Duke of Burgundy; after J. van Eyck.
Frederick Henry of Nassau; after G. Hondthorst.

SUBJECTS.

Christ with the Disciples at Emmaus; after Rubens.
The Crucifixion; after the same.
Juno and Ixion; after the same.

[The only date by which we know when this master operated, is 1643 on a print of Christ journeying to Emmaus, after Rubens.]

SON, [or ZOON,] JORIS VAN. This artist was born at Antwerp in 1622. He excelled in painting flowers and fruit, and treated those subjects with considerable success. His pictures are agreeably composed, his pencil is light and flowing, and his colouring chaste and clear. [His death is placed by Balckema in 1676.]

SON, [or ZOON,] JOHN VAN, was the son of the preceding artist, and was born at Antwerp about the year 1650. His genius led him to paint similar subjects to those of his father, by whom he was instructed in the art, and whom he greatly surpassed. It was his constant practice to paint every thing from nature, and he copied every object before him with a precision and fidelity that approach to illusion. He came to England when young, and having married the niece of Robert Streater, he succeeded to a great portion of her uncle's business. He painted flowers, fruit, dead game, vases, curtains fringed with gold, Turkey carpets, and similar objects of still-life. These subjects he composed in a picturesque manner; his touch was free and spirited, and his colouring rich and transparent. This artist is called Francis van Son in the Anecdotes, but Descamps and the other authorities style him John. He died in London in 1700. [Others place his birth in 1661, and his death in 1723.]

SON, [ANTHONY, or NICHOLAS] DE. This artist,

who flourished about the year 1628, imitated the style of Callot with success. We have several etchings by him from the designs of Callot, as well as some from his own compositions. Among others are the following :

A set of small Landscapes with figures and buildings.

The Village Fair; after Callot.

The Companion, representing a street, with a coach in the back-ground, and several female figures.

[This engraver was a native of Rheims. He is sometimes called Anthony, but several of his prints have *N. de Son fecit.*

SOPHONISBA. See ANGOSCIOLA.

SORELLO, MIGUEL. This artist was a native of Spain, but he established himself at Rome about the year 1650, where he learned engraving from James Frey. He engraved several prints after the Italian masters, but his principal work is a set of eight plates from the tapestry in the Vatican, designed by Raffaele, representing

The Nativity.

The Purification of the Virgin.

Christ giving the Keys to St. Peter.

Christ descending into Hell.

The Resurrection.

Christ with the Disciples at Emmaus.

Christ appearing to Magdalene.

The Conversion of St. Paul.

[As Giacomo Frey was born in 1681, and died at Rome in 1752, there is a mistake here of about 100 years. Sorello was born at Barcelona about 1700, and died in 1765. He was one of the engravers employed on the Antiquities of Herculaneum, published in 1757 and 1761.]

[SORGH, M. See ZORO.]

SORNIQUE, DOMINICK, a French engraver, born at Paris in 1722. He was a pupil of Charles Simonneau, whose style of engraving he followed with considerable success, and executed a variety of vignettes, and other book-plates, in a neat, clear style. He also engraved several portraits and other subjects, among which are the following :

PORTRAITS.

Armand J. du Plessis, Cardinal de Richelieu; after Nanteuil.
John Louis, Duke of Epemon; after the same.
Louis de Bourbon, Admiral of France; after Mignard.
Marshal Saxe; after Rigaud.

SUBJECTS.

Diana and her Nymphs; after Coreggio.

The Rape of the Sabines; after L. Giordano.

Peasants regaling; after Teniers.

[He was born in 1707, and died in 1756. Had he been born in 1722, he would hardly have been a pupil of Charles Simonneau, who died in 1728. See Nagler for a list of his works.]

SORRI, PIETRO. This painter was born at Siena in 1556, and was for some time a scholar of Arcangelo Salimbeni, but he afterwards studied at Florence, under Cavaliere Passignano, whose daughter he married. He adopted the system of his father-in-law, which was characterized by a mixture of the Florentine and Venetian taste. He accompanied Passignano to Venice, where he improved his manner, by studying the works of Paul Veronese, whose splendid style is discernible in his best pictures. Less prompt in his operation than Passignano, his colour is more durable, and his design more graceful and correct. There are several of his works in the public edifices at Florence and the other cities of Tuscany, particularly at Pisa, where he represented, in the cathedral, the Consecration of that Basilica,

and painted an altar-piece of Christ disputing with the Doctors. He died in 1622.

[SOTO, JUAN DE, a Spanish historical painter, flourished at Madrid in the early part of the seventeenth century. He was one of the best scholars of Bartolomé Carducho, and assisted him in several of his works. Although young, he was selected from among the great professors of his time to decorate in fresco the queen's dressing-room in the palace of the Pardo. He painted several pictures in oil, by which he obtained a high reputation; they were much in the style of his master, pure in design, and harmonious in colour. The expectations he had raised were, however, disappointed by his early death in 1620, in the twenty-eighth year of his age.]

[SOTO, DON LORENZO DE, was born at Madrid in 1634. He was instructed in the art of painting by Benito Manuel de Agüero, whose manner he afterwards imitated. He painted landscapes with great truth, and adorned them with figures of hermits and saints. He did not confine himself to these subjects, but painted others of a higher grade; one represents a circumstance in the life of Sta. Rosa, on a large scale, and served as the altar-piece to the church of Atocha, but is now, or was, at Madrid. In consequence of an attempt by the government to impose a tax on the artists, similar to that which had been formerly frustrated by El Greco and Carducho, Soto abandoned the practice of his pencil at Madrid and retired to Yecla, in Murcia, where he obtained the post of collector of the royal rents. During this retirement from his profession, he made sketches of the surrounding country, which are praised by Palomino, to whom he had presented several. After an absence of about fifty years he returned to Madrid, but no longer exhibited the talent of his younger days; his works were looked at with indifference, and the poor old man was reduced to the necessity of selling them in the public places for a subsistence. He died in 1688, and was buried in the parish church of S. Justo y Pastor.]

[SOTOMAYOR, LUIS DE, was born at Valencia in 1635; he became a disciple of Estéban March, the painter of battles, but not being disposed to submit to the extravagant quixotisms of that master, he left him, and entered the school of Juan Carreño at Madrid. After profiting by his instructions and example, he returned to Valencia, where he obtained much credit for his productions both in public places and for private collections. He had a fine talent for composition, in which he displayed good taste, and was an excellent colourist. He painted for the Augustine nunnery their titular saint, and St. Christopher in company with Christ and the Virgin; and for the barefooted Carmelites, two large pictures from a legend of the miraculous discovery of an image of the Virgin, called *La Morenita*, (or the little brown Virgin,) which is an object of their greatest veneration. He again returned to Madrid, where he died in 1673, to the regret, it is said, of his professional brethren, who had formed a high estimate of his talents as an artist.]

SOUBEYRAN, PETER. This artist was a native of Geneva, and flourished about the year 1760. He resided several years at Paris, where he engraved some of the plates for a collection of antique gems, in the king's cabinet, published by Mariette. They were engraved from designs by Bouchardon. We have also, among others, the following prints by him:

The Portrait of Peter the Great; *after Caravac.*

The Arms of the City of Paris, supported by Genii; *after Bouchardon.*

The fair Maid of the Village; *after Boucher.*

He also engraved a variety of vignettes and other book-ornaments after Cochin and others. [He was born in 1708, and died in 1775. Nagler places his birth eleven years earlier.]

[SOURCHES, LOUIS-FRANÇOIS DU BOUCHET, MARQUIS DE, grand provost of France, was born at the commencement of the seventeenth century. He designed and handled the point in the manner of Stefano Della Bella, of whom, it is supposed, he took lessons, during the residence of that artist at Paris from 1640 to 1649. In the print department of the Bibliothèque at Paris are preserved nineteen pieces by this amateur engraver, which are not common. They are copies after Della Bella, and are so exact that it is not surprising that proofs of them before the letters have been mistaken for the originals. But this cabinet does not possess a series of twelve pieces, which are more rare than the former, marked with a monogram supposed to belong to this amateur. They are from original designs, engraved with the point in a style so strongly resembling that of Della Bella, that Messieurs Mariette and Gersaint were deceived, and placed one of them, in their arrangement of the cabinet of M. Paignon-Dijonval, among the works of Della Bella. It represents two men fighting with swords. Robert Dumesnil, "Le Peintre Graveur Français," tom. ii., has given descriptions of these twelve pieces, which are entitled as follows:

1. Le Berger.
2. L'Homme de Qualité.
3. La Dame de Qualité.
4. Le Duel.
5. Le Porte-drapeau.
6. La Marchande de vieux Habits.
7. Le Depart pour la Chasse.
8. Le Promeneur.
9. Le Pêcheur.
10. Le Puits.
11. Les Ramoneurs.
12. Le Batelier.

The pieces *after Della Bella* are entitled *Diuerſes figures et Maneiges de Cheuaux Gravées par le Marquis de Sourches*. This inscription appears on the wall of a stable in one of them. Each print has a couplet referring to the qualities of the animals represented. According to *le Père Lelong*, (Bibliothèque Historique de France,) this artist engraved the portrait of Madame de Nevelet, the wife of a counsellor of the parliament of Paris; but it has escaped the researches of Dumesnil.]

SOUTMAN, PETER, a Dutch painter and engraver, born at Haerlem about the year 1590. He was a disciple of Rubens, and is said to have painted historical subjects and portraits with considerable success, particularly at the courts of Berlin and Warsaw. We have several prints by this artist, as well from his own designs, as from those of Rubens and other masters, which are executed with great spirit. He appears to have aimed at giving a striking effect to his plates, by keeping all the masses of light broad and clear; but by carrying this idea too far, many of his prints have a slight, unfinished appearance, though neatly executed. The following are his most esteemed works:

SUBJECTS AFTER RUBENS.

The Fall of the Angels. The first impressions are before the address of the younger *Bouttat*.

The Defeat of the Army of Sennacherib.

Christ giving the Keys to St. Peter; from a design by *Rubens, after Raffaele*.

The Last Supper; from a drawing by *Rubens*, after *Lionardo da Vinci*.

The miraculous Draught of Fishes.

The Dead Christ at the Tomb, with the Holy Women. The first impressions are before the shadows were strengthened by *Witdoeck*.

The Crucifixion.

The Consecration of a Bishop.

The Rape of Proserpine.

The Triumph of Venus.

Silenus supported by a Satyr and a Negress.

A Boar-hunt. 1642.

The Hunting of the Lion and the Lioness.
the Wolf.

the Crocodile and Hippopotamus.

He also engraved several portraits of the Counts of Flanders, and other eminent personages of the Low Countries, in which he was assisted by his scholars, *Snyderhoef*, *Louys*, and *P. van Sompel*. [*Nagler*, who gives a good list of his works, places his birth in, or about, 1580. He operated in 1650.]

SPADA, LIONELLO. This painter was born at Bologna in 1576. His parents were extremely poor, and he was placed, when a boy, in the service of the *Caracci*, in the capacity of a colour grinder. This employment, however humble, gave him an opportunity of occasionally hearing their conferences, and of contemplating their works. Stimulated by a native disposition, he attempted some essays in design, which attracted the notice and received the commendation of his masters, who encouraged him to persevere in his pursuit, and admitted him into their academy. His progress under their instruction was surprising, and he became an eminent disciple of that distinguished school. One of his first works, which excited public admiration, was a picture of *S. Francesco* and *S. Domenico* kneeling before the Virgin, in the Chiesa de Poveri, at Bologna; and *Malvasia* reports, that on *Guido's* first seeing that performance, he sarcastically observed, that the powers of *Lionello* seemed to be confined to decoration, which so exasperated him, that he determined to rival the graceful and delicate style of that painter, by adopting a system more masculine and vigorous. Vindictively bent on his purpose, he had recourse to the energetic style of *Michael Angelo Caravaggio*, whose novelty and extraordinary effect had at that time acquired him such popularity; and he went to Rome, to study under that master. In adopting the daring contrast of light and shadow which distinguishes the works of *Caravaggio*, he avoided the vulgarity of his character, for which he substituted somewhat of grandeur and elevation, which he had acquired in the school of the *Caracci*, though his forms are neither beautiful nor select. On his return to Bologna, he acquired great celebrity by a picture he painted for the refectory of *S. Procolo*, of the Miraculous Draught of Fishes; and still more by his celebrated altar-piece in the church of *S. Domenico*, representing that saint burning the forbidden books, which is considered his best performance. The latter part of his life was passed at Parma, in the service of the Duke *Ranuccio*, by whom he was patronized until the death of that prince. He did not long survive his protector, and died at Parma in 1622. [He sometimes marked his pictures with a sword, (in Italian *Spada*), crossed with the letter L.]

[**SPADINO**, ———, a Neapolitan painter, of whom there is no account. He painted fruit and flowers in a manner truly surprising. From what the editor has seen he can answer for the beauty of the works, but can only conjecture that the artist lived about the commencement of the 18th century.

Zani gives the names *Spadino il vecchio*, and *Spadino il giovane*, the first a Neapolitan, the other a Roman, both painters of flowers, but he gives no dates. A *Veronica Spada* is mentioned, who painted flowers, fruit, and birds; she was probably of Verona.]

[**SPAENDONCK, GERARD VAN**, a distinguished fruit and flower painter, was born at Tilburgh in Holland in 1746, and studied under the elder *Herreyns* at Antwerp. At the age of twenty-four he went to Paris, where for some time he practised as a miniature painter, but still pursuing his favourite branch of art, fruit and flower painting. His exquisite productions in this department attracted general attention among amateurs, and they were purchased with avidity. As he never relaxed in his endeavours at excellence, his works continued to be favourites with the public, and even considered as valuable additions to the best collections. His selections and arrangements are excellent, and his colouring true to nature. His work entitled "Fleurs dessinées d'après Nature" informs us that he was a member of the National Institute, and Professor Administrator of the Museum of Natural History at Paris, where he died in 1822.—His brother *Cornelius*, who was born in 1756, was also a painter of flowers. He was chiefly employed at the *Sevres* porcelain manufactory, but occasionally painted portraits in oil. It is not said when he died, but it was before his brother *Gerard*.]

SPAGNOLETTO, JOSEF RIBERA, called *IL*. This eminent painter was born at *Xativa*, in the kingdom of Valencia, in 1589. Having discovered an early inclination for the art, his parents, though in indigent circumstances, did every thing in their power to promote his desire of becoming a painter. He was placed as a student with *Francisco Ribalta*, under whom he studied a few years; but before he was sixteen, he determined on visiting Italy, in search of improvement, though destitute of every means of supporting himself on the journey, except what he could derive from the exercise of his juvenile talents. He arrived at Naples in 1606, where *Michael Angelo Caravaggio* had at that time taken refuge, being under the necessity of flying from Rome, to avoid the consequences of a homicide he had committed in that capital. The powerful and effective style of that painter had particular attraction for *Ribera*, who paid his court to *Caravaggio* with so much address, that he favoured him with his instruction during his residence at Naples. The progress of the young Spaniard was remarkable, and his early productions were so much admired, that he acquired the appellation of *Il Spagnoletto*. From Naples he went to Parma, where the works of *Coreggio* were for some time the objects of his contemplation, and afterwards visited Rome. The grandeur of *Raffaelle*, and the graces of *Coreggio*, appear, however, to have made a less lasting impression on the mind of *Spagnoletto* than the vigour and energy of *Caravaggio*, and though he for some time attempted to enliven and embellish his style, by an imitation of the higher characteristics by which the works of those illustrious artists are distinguished, it was not attended with much success.

The great number of reputable artists then resident at Rome, determined *Ribera* to return to Naples, where he was taken under the protection of the viceroy, and was employed in several considerable works, which were sent to the king of Spain. His principal pictures at Naples are, the Martyrdom of *S. Januarius*, in the royal chapel; *S. Jerome* and *S. Bruno*, in the church of *La Trinità delle Monache*;

and the taking down from the Cross, at the Carthusians.

The genius of Spagnoletto led him to paint gloomy and austere subjects, which were peculiarly acceptable to the Neapolitans and Spaniards, such as hermits, and saints emaciated by abstinence and severity. He also selected for the subjects of his pictures images of savage greatness and terrific sublimity. In tragic compositions, the distortions of agonized nature, in martyrdoms, executions, and torments, he was eminently successful. These dreadful subjects he treated with horrific fidelity, and with a correctness of design which might serve as a study for the anatomist. He died at Naples in 1656. We have about twenty etchings by Il Spagnoletto, executed in a bold, free style, producing a powerful and fine effect. His drawing is correct, and the extremities of his figures are marked in a very masterly manner. He sometimes signed his prints with his name, and sometimes marked them with one of these monograms, **SP. AR.**

Bv. The following are his principal plates :

- The Dead Christ, extended on a linen cloth.
- The Martyrdom of St. Bartholomew.
- St. Jerome, with an Angel blowing a trumpet.
- St. Jerome reading, with a Skull on the ground.
- The Penitence of St. Peter.
- Bacchus made drunk by Satyrs.
- The Portrait of Don John of Austria, on horseback.

[Bermudez has set at rest the question of Ribera's birth, by producing an extract from the baptismal register; he was born on the 12th of January, 1588. The foregoing article contains a tolerably correct outline of his history and character as an artist. They who are desirous of knowing more of him, not only as a painter, but as a man, will do well to consult Mr. Ford's "Hand-book of Spain," and Mr. Stirling's recently published "Annals of the Artists of Spain." These works contain all that need be required to be known, not of Ribera in particular, but of every other Spanish painter of any note. Their criticisms, also, on Spanish pictures will be found discriminating and just; no maudlin common-place repetitions, but bold, enlightened, independent remarks on subjects, characters, and artistic execution. Their censures will sometimes startle, but their truth will tend to dissipate much of the prevailing ignorance, which has too long existed, with regard to the Spanish masters. It should be noticed that Ribera was an excellent painter of portraits. His sketches, executed with the pen, or with red chalk, are much esteemed by collectors. With regard to his etchings, Bartsch has described eighteen, all that he believes really belong to him. He remarks, "the prints of Spagnoletto are reckoned among the most remarkable engravings in aquafortis. His Martyrdom of St. Bartholomew is a real *chef d'œuvre*, it is impossible to carry to a higher degree of truth the expression in the head of the Saint, and in that of the executioner. In all his works [of this class] purity and exactitude of design are observable, particularly in the extremities, the delicacy of the point; and the ingenious manner in which the hatchings follow the forms of the muscles and draperies. Besides, his etchings exhibit such facility and taste, such variety in the mode of execution, adapted with so much intelligence to the different objects, and apparently so little assisted by the burin that doubt is almost excited whether he ever employed it, yet the whole displays harmony and vigorous effect."]

SPAGNUOLO, GIOVANNI, called **LO SPAGNA**. This artist was a native of Spain, but studied in Italy under Pietro Perugino, and, according to Vasari, was one of his ablest disciples. He resided chiefly at Spoleti and Assisi, where he has left proofs of his talents, which rank him among the most respectable painters of his time. In the church degli Angioli, at Assisi, is a picture by this master, which is spoken of by Baldinucci in very favourable terms. He was living in 1524.

[Giovanni Lo Spagno, or Spagnuolo, a Spaniard by birth, was a fellow pupil with Raphael under Pietro Perugino. He settled at Spoleto, where he left many of his best works. Vasari says the colouring of Perugino survived in him more than in any of his fellow scholars; and it is asserted, that no other pupil of the school painted portraits with more truth, except Raphael. A picture by him, dated 1516, is in the chapel of S. Stefano, in S. Francesco, at Assisi. It represents the Virgin enthroned, with three saints on each side, and is remarkable for grace, nobleness, and elevated feeling; and in the chapel of the Angioli, below Assisi, he painted in fresco a series of portraits of the brotherhood of St. Francis, which are spoken of as beautiful and dignified figures. Rosini, Storia della Pittura Italiana, plate 104, has given an outline of one of his compositions, representing the Virgin and Child attended by St. Mark, St. Francis, St. Catharine, and a canonized bishop: it is worthy of Raphael at the same period. This is the same painter that is noticed in a former article, taken from Bermudez, under the name *Juan de Espana*.]

SPALTHOF, N., a Dutch painter, who flourished about the year 1636. It is not ascertained by whom he was instructed in the art, but he is said by Descamps to have visited Italy, where he studied several years. He excelled in painting fairs, Italian markets, carnivals, and merry-makings, which are ingeniously composed and designed in the Italian taste, resembling the style of Theodore Helmbrecker. The figures with which they are decorated are correctly drawn, and are touched with neatness and spirit.

SPECCHI, ALESSANDRO, an Italian engraver, who flourished about the year 1699. He engraved a set of plates of views of the palaces and public buildings at Rome, which are executed in a bold, spirited style. They are decorated with figures, neatly and tastefully designed. These engravings were published by Dom. de Rossi, in 1699. [He flourished from 1665 to 1706, and, it is supposed, died in 1710. His views in and about Rome were published at different periods.]

SPECTLE, or SPECKIN, VITUS RODOLPHUS, an old engraver on wood, who flourished at Strasburg about the year 1540. He executed a set of cuts for Fuchs's Herbal, published in that year, with a whole-length portrait of the author, the portraits of Henry Fullmaurer and Albert Maher, who designed the figures, and the engraver's own portrait. The cuts do great credit to the ability of the artist. [The name of this artist is variously written; Nagler calls him *Specklin*, or *Speckle*. He operated in 1549.]

[**SPEER, MARTIN, or MICHAEL**, a painter and engraver, was born at Regensburg in 1700. It is said that he became a disciple of Solimena; at all events he imitated his manner, and engraved some of his allegories and martyrdoms. He painted several altar-pieces and historical pictures, and there are engravings by him after his own designs. They

are signed *M. Speers inv. et fecit, 1742*. The time of his death is not accurately known; Zani says in 1762.]

[SPELT, ADRIAN VANDER, a flower painter, was born at Gonda, according to some authorities, or at Leyden, according to others, about 1630. He was a scholar of W. Crabeth. He resided in Germany for a considerable time, where his flower-pieces were held in great estimation, and was patronized by the Elector of Brandenburg. He returned to his native country, and died at Leyden in 1673.]

SPENCER, JARVIS, a painter in miniature and in enamel, who flourished about the middle of the last century. Of this self-taught artist, Edwards gives the following account. "He was originally a gentleman's servant, but, having a natural turn to the pursuits of art, amused himself with drawing. It happened that one of the family with which he lived sat for their portrait to a miniature painter, and when the work was completed, it was shown to him; upon which he observed, that he thought he could copy it. This hint was received with much surprise, but he was indulged with permission to make the attempt, and his success was such, that he not only gave perfect satisfaction, but also acquired the encouragement and patronage of those he served, and, by their interest, became a fashionable painter of the day." He died in 1763.

SPERANZA, GIOVANNI BATTISTA. This painter was born at Rome about the year 1610. He was a disciple of Francesco Albano, under whom he became a correct designer, and improved his style by studying with great assiduity the distinguished works of art which adorn his native city. He acquired considerable celebrity as a painter of history, particularly in fresco. In a chapel in the church of S. Caterina da Siena, there are some frescoes by him, representing subjects from the life of the Virgin; and in the church of the Orfanelli is a ceiling by this master, representing, in five compartments, the Passion of our Saviour. Several other works of this painter, in the public edifices at Rome, are mentioned by Baglione. To the great regret of all the admirers of the art, this esteemed painter died, in the prime of life, in 1640.

SPERLING, JEROME, a German engraver, born at Augsburg about the year 1693. He was a pupil of Preissler, at Nuremberg, and engraved part of the plates for a collection of the churches in the city of Vienna, published by J. A. Peffel, in 1724. He also executed part of the plates engraved from the marble statues in the gallery of the King of Poland, at Dresden, published in 1733. We have also by him a set of thirteen plates of the Twelve Months of the Year, represented in allegorical subjects, with a frontispiece, representing the portraits of the Pope and the Elector of Cologne. [He engraved many portraits, chiefly after German painters. He signed his prints *H. (Hieronymus) Sperling*. He died in 1777.]

[SPERLING, JOHN CHRISTIAN, a painter of portraits and small poetical or historical subjects, was born at Halle, in Saxony, in 1691. He was the son of Johan Heinrich Sperling, a painter of portraits and fancy heads, who resided at Hamburg, but removed to Halle. John Christian received the elements from his father, but afterwards studied the art under Adrian Vander Werff at Rotterdam, and adopted his manner of painting. Some of his pictures are in the galleries at Dresden and Salzda hlum; and many portraits by him of persons of high rank exist in Germany. They are but

little known elsewhere. He died at Ansbach in 1746.]

[SPEY, MARTIN, a painter of portraits, flowers, and dead game, was born at Antwerp in 1777. He left his native country for Paris in 1809, and remained there till the entry of the allied army, when he disappeared, and has not been heard of since.]

SPEZZINI, FRANCESCO. According to Soprani, this artist was a native of Genoa, and flourished about the year 1578. He was first a scholar of Luca Cambiasi, but he afterwards studied under Giovanni Batista Castelli. Desirous of improving himself by contemplating the works of the great masters at Rome, he visited that city, where he passed some time in studying the admirable productions of Raffaello, Giulio Romano, and M. Angelo Buonarotti. On his return to Genoa, he painted several pictures for the public places in that city, particularly an altar-piece for the church of S. Colombano, which is considered his best work. He died young, of the plague.

SPICER, HENRY, an eminent English painter in miniature and enamel. He was very extensively employed, and attained to considerable excellence as an enamel painter, though he never arrived at the beauty and delicacy of execution which distinguish the inimitable productions of Mr. Bone, whose enamel pictures infinitely surpass every thing that has appeared in that branch of the art. Mr. Spicer died in 1804, aged about 60.

SPICER, ———, an English mezzotinto engraver, who flourished about the year 1760. He engraved some portraits *after Sir Joshua Reynolds*, among which is that of Barbara, Countess of Coventry.

[SPIEGL, JOSEPH, a mezzotinto engraver, of whom there are no particulars, except that he was born in 1772, and received his artistic education in the academy at Vienna. There are five mezzotinto prints by him :

A Holy Family; *after Sassoferrato*.
Mater dolorosa; *after Guido*.
Venus and Cupid; *after N. Poussin*.
Bacchus and Ariadne; *after Gavin Hamilton*.
A Female bathing; *after Rubens*.]

SPIERRE, FRANCIS. This eminent artist was born at Nancy in 1643, and went to Paris when he was young, where he became a pupil of Francis de Poilly, whose style of engraving he for some time followed with the greatest success. He did not, however, confine himself to the manner of his instructor, but went to Italy, where he formed a pleasing and novel mode of handling the graver, which was much admired. He did not long survive his return to his native country, but died in 1681. The following are his most esteemed prints :

PORTRAITS.

Pope Innocent XI.; engraved with single strokes, in the style of Mellan; *Franciscus Spier, del. et sculp.*
The Grand Duke of Tuscany; dated 1659.
Lorenzo, Count de Marsciano; *after his own design*.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin suckling the infant Christ; *after Coreggio*. This fine print is very scarce. The first impressions are before the drapery was inserted to cover the nudity of the child. [In Mariette's sale, an impression of this print sold for 500 francs, and in that of Sylvestre for 756 francs.]

St. Michael combating the Evil Spirit; *after P. da Cortona*.
The Conception of the Virgin; *after the same*.
The Virgin and infant Jesus, with St. Catherine; *after the same*.

The Circumcision; *after Ciro Ferri.*

St. John preaching in the Wilderness; *after Bernini.*

The miracle of the Loaves and Fishes; *after the same.*

Christ on the Cross, suspended over a sea of blood, which flows from his wounds; *after the same*; executed with single strokes. The first impressions are before the heads of the cherubs were added at the top.

SPIERINGS, N. This painter was born at Antwerp in 1633. It is not known under whom he studied, but he went to Italy when he was young, where he resided some years, and distinguished himself as a landscape painter. On his return to the Netherlands he passed some time at Paris, where his pictures were much admired, and he was for some time employed by Louis XIV. He appears to have formed his manner by studying the works of Salvator Rosa, to whose bold and eccentric style the best works of Spierings bear a great resemblance. The forms of his rocks and trees are grand and picturesque, and his touch is firm and spirited. As he was not successful in the design of the figure, his pictures are usually decorated with historical subjects by other artists. In the church of the Carmelites at Antwerp, is a fine landscape by Spierings, with figures by the elder Eyckens. [The baptismal name of Spierings is not known; Balkema boldly calls him *Nicolas*. He died in 1691.]

SPIERS, ALBERT VAN, was born at Amsterdam in 1666, and was a scholar of William van Inghen, an historical painter of some eminence. He had already given proof of considerable talent in his native country, when he determined to visit Rome, where his instructor, Van Inghen, had studied with so much advantage. Arrived in the metropolis of art, he contemplated with admiration and delight the wonderful productions with which he was surrounded; but, above all others, the works of Raffaele, Giulio Romano, and Domenichino, particularly occupied his attention. After passing seven years at Rome, in assiduous application to his studies, he went to Venice, to perfect himself in colouring, by studying the works of the best masters of that distinguished school. After a residence in Italy of ten years, he returned to Holland in 1697, and established himself at Amsterdam, where he was extensively employed in ornamenting the principal mansions with poetical and historical subjects, which were greatly admired, and he was regarded as one of the ablest artists of his time. His compositions are ingenious and abundant, the character of his design partakes more of the Roman than the Dutch school, and he had acquired by his studies at Venice a chaste and harmonious system of colouring. Van Spiers had established a brilliant reputation, by an indefatigable exercise of his estimable talents, when he fell a victim to a too assiduous application to his profession, in 1718.

SPILBERG, JOHN. This artist was born at Dusseldorf in 1619. He was the son of a glass-painter, who was in the service of the Duke of Wolfgang, by whom he was instructed in the rudiments of design. It was his father's intention to have sent him to Antwerp, to be educated in the school of Rubens, and, as an introduction to that great painter, the Duke had favoured him with a letter to Rubens, recommending the young artist to his particular attention. He was on the eve of his departure for Antwerp, when he received the news of the death of the head of the Flemish school. He afterwards went to Amsterdam, where he became a scholar of Govaert Flinck. He prosecuted his studies under that able artist for seven years with the greatest assiduity, and on leaving his school, became in a short

time a celebrated painter of history and portraits. The reputation he had acquired at Amsterdam reached the court of Dusseldorf, and he was invited to establish himself there, in the capacity of painter to the Elector Palatine. He painted the portrait of his protector, and those of the principal personages of his family, and decorated the churches at Dusseldorf with several of his historical works. For the castle at Dusseldorf he painted a series of pictures, representing the Labours of Hercules, in which he discovered a fertile and original invention, and a commanding facility of execution. For these considerable works he was liberally rewarded by his patron, and presented with a gold medal and chain, as a token of his approbation. He was commissioned by the Elector to paint a set of pictures of the Life of Christ, which he did not live to accomplish, but died in 1690.

SPILBERG, ADRIANA. This lady was the daughter of the preceding artist, born at Amsterdam in 1646, and was instructed in design and painting by her father. She excelled in painting portraits in crayons, though she occasionally practised in oil. Her portraits are said to have had the merit of an exact resemblance; they were executed with neatness and care, and delicately coloured. She was much patronized at the court of Dusseldorf, where she chiefly resided.

SPILIMBERGO, IRENE DI. According to Ridolfi, this ingenious lady was of an illustrious family of Venice, and flourished about the year 1550. Although she only practised painting for her amusement, she applied herself to the study of it with all the zeal of a professor, and is said to have had the advantage of receiving lessons from Titian. Lanzi mentions three pictures, representing subjects of sacred history, by this lady, preserved in the Casa Maniagi, which, though not very correctly designed, are coloured with a richness and harmony worthy of the ablest artists of that school. Titian is said to have painted an admirable portrait of his noble pupil, with whose family he lived in habits of intimacy.

SPILMAN, HENRY. This artist is miscalled John, by Mr. Strutt. He was born at the Hague about the year 1738, and painted portraits and landscapes with some reputation. He engraved a few plates, among which are the following:

PORTRAITS.

Henry Tilly; *after C. van Noord.*
His own Portrait; *after the same painter.*

LANDSCAPES AND VIEWS.

Six small Landscapes, representing Views in Holland, on one sheet; inscribed *Plaisante Landschapien, H. Spilman, inv. et sculp.*
A View, called the Rochin; *after J. de Boyer.*

He also engraved three landscapes, in the style of drawings in bistre, *after Everdingen, Van Borsum, and Berghem.* These are said, by Hubert, to be now very scarce, the plates having been destroyed. [Henry Spilman was born at Amsterdam in 1721; some of his prints were published in 1745; indeed one after Van Goyen has the date 1632. See Nagler for a list of his works.]

SPILSBURY, INIGO, an English engraver and printseller, who resided in London about the year 1760. He engraved several plates in mezzotint, and in the dotted style, and, particularly in the latter manner, a collection of gems, which were published in numbers. We have by him a great number of portraits and other subjects, among which are the following:

PORTRAITS AND HEADS.

A set of fourteen Heads and Busts; in the manner of *Rembrandt*. 1767 and 1768.
 George III. when Prince of Wales. 1759.
 Queen Charlotte. 1764.
 Christian VII., King of Denmark; *after Fesche*. 1769.
 Inigo Jones; *after Vanduyck*.
 Lady Mary Leslie, decorating a Lamb with Flowers; *after Reynolds*.
 A young Lady holding a Bouquet of Flowers; *after the same*.
 Frederick Howard, Earl of Carlisle; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

A Boy eating Grapes; *after Rubens*.
 Two Monks reading; *after the same*.
 Abraham sending away Hagar; *after Rembrandt*.
 The Flight into Egypt; *after Murillo*.
 The Crucifixion; *after the same*.

SPINELLO, ARETINO. This old painter was born at Arezzo in 1308, and was a disciple of Jacopo di Casentino. Before he had reached his twentieth year, he surpassed his instructor, and proved superior to his contemporaries in the invention and arrangement of his subjects. In the sacristy of S. Miniato, at Florence, are still remaining some pictures by him of the life of S. Benedetto, which are the best preserved of his works. He was employed, in conjunction with the best artists of his time, in the decorations of the Campo Santo at Pisa, where he painted in fresco the history of SS. Petito ed Epiro, which Vasari ranks among his best productions. He gained great reputation by his portraits of Pope Innocent IV. and Gregory IX. In the church of S. Maria Maggiore, at Florence, he painted a series of frescoes of the Life of the Virgin, which, though stiff and Gothic in the design, were among the most esteemed productions of the early period at which he lived. He died in 1400.

[It is ascertained that Aretino Spinello painted, in conjunction with his son Parri, in 1407, the frescoes in the Sala della Balia in the Palazzo Pubblico at Siena. These paintings represent the struggle between the papacy and the empire, under the Popes Adrian IV. and Alexander III., and Frederick III., surnamed Barbarossa. After the completion of this work, he returned to Arezzo, and vigorously commenced another extensive work in the church of the Archangel Michael, representing the defeat of the rebel angels and their expulsion from heaven. The story relates that in the progress of this work his brain became overheated, and he imagined that Satan appeared to him, fiercely demanding why he had done him such foul wrong in painting him so hideous? The old painter was terror-struck, and the ghastly phantom had mastered his fancy, his eyes were fixed from thenceforth in a round dilated spectral stare, and he died of the fright shortly afterwards. For an excellent account of Aretino Spinello and his works, the inquirer is recommended to peruse the second volume of Lord Lindsay's elegant and spirited "Sketches of the History of Christian Art."]

SPINELLO, GASPARRI, or PARRI, was the son of Aretino Spinello, born at Arezzo in 1356, and was first instructed in the art by his father. His colouring was excellent, but his design was strained and extravagant. Some of his works are still preserved in the church of S. Domenico, at Florence. He was living in 1425.

SPIRINX, J., an indifferent engraver, who flourished about the year 1635. He engraved some frontispieces and other book-plates, which are executed in a slight, poor style.

SPIRINX, L., was probably a relation of the preceding artist. He engraved some frontispieces and other ornaments for books, which are dated from 1641 to 1674, which, though neater than those of J. Spirinx, have little to recommend them. We have a few portraits by this artist, among which is that of Peter de la Mothe, dated 1663.

SPISANO, VINCENZO, called Lo SPISANELLO. According to Malvasia, this painter was born at Orta, in the Milanese, in 1495. He studied at Bologna, in the school of Denys Calvart, whose style he adopted, and followed without deviation. His compositions are, however, less judicious, and his design less correct. Of his numerous works in the public edifices at Bologna, the most remarkable are, the Death of S. Joseph, in S. Maria Maggiore; the Visitation of the Virgin to St. Elisabeth, in S. Giacomo Maggiore; the Baptism of Christ, in S. Francesco; and the Conversion of Paul, in S. Domenico. His easel pictures, of which there are several in the private collections at Bologna, are more esteemed than his altar-pieces. He died in 1662.

SPOFFORTH, ROBERT, an English engraver and printseller, who flourished about the year 1707. From his style of engraving, Mr. Strutt thinks it probable that he was a pupil of S. Gribelin. We have a few portraits by him, among which are the following:

Queen Anne.
 George I.
 John Cole, M. D.

SPOLVERINI, ILARIO. This painter was born at Parma in 1657, and was a disciple of Francesco Monti. Although he occasionally painted historical subjects, he was more celebrated for his pictures representing battles, attacks of banditti, and assassinations, which he designed with spirit, and touched with a vehemence of pencil, well adapted to the subjects. He was much employed by Francesco, Duke of Parma. There are some altar-pieces by him in the cathedral and at the Certosa at Parma. He died in 1734.

SPOONER, CHARLES. This artist is supposed to have been a native of England, though he resided some time in Dublin. We have several portraits and other subjects by him, engraved in mezzotint, and dated from 1752 to 1762, among which are the following:

PORTRAITS.

Thomas Prior; *after John Van Nost*. 1752.
 Major-General Sir William Johnson; *after T. Adams*. 1756.
 Miss Gunning; *after Costes*.
 Miss Smith; *after the same*.
 George Keppel, Earl of Albemarle; *after Reynolds*.
 Lady Selina Hastings; *after the same*.
 Mr. Garrick in the character of Lear; *after Houston*.

SUBJECTS AFTER VARIOUS MASTERS.

A Female Figure, with a Candle in her hand; *after Schalken*.
 Peasants regaling; *after Teniers*.
 A set of four plates of Youthful Amusements; *after Mercier*.
 [The Four Elements; *after R. Pyle*, dated 1768.]

[**SPOOR, W. J. L.,** born at Budel, in the province of North Brabant, was a scholar of Henry Antonissen, at Antwerp. In his early pictures he imitated the manner of that master; but subsequently he employed himself much in copying the pictures of Paul Potter, and other great landscape and animal painters of the Dutch school. He did not altogether neglect original subjects, in some of which he has faithfully represented nature. Prince

William had several of his pictures, copies and originals, in his collection at the Hague.]

SPRANGHER, BARTHOLOMEW. This painter was born at Antwerp in 1546. He was the son of Joachim Sprangher, a merchant of eminence, who destined him for commercial pursuits; but finding in his son a decided inclination for painting, he was placed under the tuition of John Madyn, a painter of some reputation, at Haerlem, with whom he studied eighteen months, and on the death of his instructor he became a scholar of Francis Mostaert. He afterwards travelled through France to Italy, and resided three years at Parma, where he studied under Bernardino Gatti, called Il Sojaro, who had been a disciple of Coreggio. From Parma he went to Rome, where he was favoured with the patronage of Cardinal Farnese, who engaged him in the decoration of his Villa of Caprarola, which he embellished with some landscapes, painted in fresco. He was introduced by that prelate to Pope Pius V., who appointed him his painter, and accommodated him with apartments in the Palazzo Belvidere. The first work he engaged in for his Holiness was a picture of the Last Judgment, an immense composition, of upwards of five hundred figures, painted on a copper-plate, six feet high, which he finished with great care, and it is said to have occupied him nearly three years. This picture was so highly esteemed, that after the death of that pontiff it was placed over his tomb. He was commissioned by the Pope to paint twelve pictures of the Passion of our Saviour, which he did not entirely accomplish before the death of his protector.

In 1575 Sprangher was invited to the court of Vienna, by the Emperor Maximilian II., who appointed him his principal painter. On the death of Maximilian, in 1576, he continued in the service of his successor, Rodolphus II., who engaged him in several considerable works for the palaces and churches, both at Vienna and at Prague. Sprangher was greatly respected by the Emperor Rodolphus, both for his abilities as a painter, and for his literary acquirements, which were extensive, as well as for his talents in conversation. In 1588, the Emperor ennobled him and his descendants, and honoured him, by placing round his neck, with his own hands, a gold medal and chain. He died at Prague in 1623.

With the advantage of residing several years at Rome, Sprangher seems to have been little impressed with the admirable productions of art with which he was surrounded, at least they appear to have made little or no difference in his style, which remained entirely that of his country. It is doubtful whether he ever made a single design from the antique, or from Raffaele. He contented himself with a superficial observance of those excellent models, and depended on his memory for a retention of their beauties. If he paid more attention to the works of Michael Angelo Buonaroti, instead of embellishing his style, it appears to have rendered it more extravagant and preposterous. His design is mannered and constrained, and his attitudes are affected and unnatural. These disgusting deformities are in some degree compensated by a ready and inventive imagination, rich and abundant compositions, and an alluring facility of execution. We have a few etchings by this painter, executed in a slight but masterly style; among which is,

A Figure bound to a Tree, on which the initials of his name are reversed.

[Writers are not agreed as to the exact time of

B. Sprangher's death; the greater number place it in 1628. The better authorities leave it open. With regard to his having been a scholar of John Madyn, or Mandyn, see that article. Nagler, who has given a list of numerous prints engraved from his works, attributes six etchings to him.]

SPRIETT, J. VANDER. The name of this artist is affixed to an indifferent mezzotinto portrait of Timothy Cruso, Presbyter, engraved from his own design. The print has little to recommend it but its rarity. [His name was John; he was a scholar of Verkolie, and died at London about the beginning of the last century.]

[**SPRINGINKLEE, HANS.** The only information there is respecting this artist is derived from Doppelmayr. It appears that he resided in the house of Albert Durer, from whom he learnt the principles of the art of design, and that he died about 1540. He was formerly ranked among the engravers on wood from his mark **ISK** appearing

on several of the wood-cuts in the work entitled, "Hortulus animæ cum horis beatæ Virginis," &c., printed at Nuremberg first in 1518, and afterwards in 1519 and 1520. Bartsch, who has described sixty-one of these cuts, doubts whether he did more than make the designs for the engraver; Zani is decidedly of opinion that he never did engrave on wood. Jackson, speaking of the artists of the time, Springinklee among them, whose marks, or monograms, appear on wood-cuts, says, "I am extremely doubtful if those cuts were actually engraved by themselves. If they were, I can only say, though they might be good painters and designers, they were very indifferent wood engravers; and that their time in executing the subjects ascribed to them, must have been very badly employed." All, therefore, that regards this artist is wrapped in obscurity, and it can only be affirmed that he was the designer of certain subjects that appear in impressions from wood-cuts bearing his monogram, and that he was contemporary with Albert Durer; but whether he painted (which has been supposed) or engraved on wood, is uncertain.]

[**SPRONG, GERARD,** born at Haerlem in 1600, according to Balkema, was accounted a good painter of portraits. The same writer says he died in 1651, but others say he operated ten years later. There is a half-length portrait of a lady by him in the gallery of the Louvre; she holds gloves in her right hand.]

SPRUYT, PETER, a Flemish painter and engraver, born at Antwerp about the year 1740. His principal residence was at Ghent, where he was director of the Academy. We have a few etchings by this artist, *after Rubens*, among which are the following:

Susanna and the Elders.

Boreas and Orythia.

The Continence of Scipio.

A group of Children playing with a Lamb.

[Several of his etchings are signed *E. P. Spruyt*. He died about 1790, according to Nagler, who has described sixteen of his prints *after Rubens, Teniers, and Van Goyen*.]

SQUARCIONE, FRANCESCO. This painter was born at Padua in 1394. He was more celebrated as the founder of the most distinguished academy of the early period at which he lived, and his excellent system of instructing his disciples, than for the works he executed as a painter. Not content with overrunning all Italy in search of the most

curious objects of art, he travelled to Greece, where he designed the most interesting vestiges of antiquity, and returned to Padua with a rich assemblage of designs, statues, and busts, where he formed a museum, and established a school, which was at one time frequented by upwards of one hundred and thirty students; and acquired the venerable title of the father of the young painters. Of his productions as a painter little remains. Lanzi notices a picture by him formerly in the church of the Carmelitani, at Padua, afterwards in the possession of Sig. Conte de Lazara, representing S. Girolamo surrounded by several other saints, which was well coloured, with a finer expression than was usual at the time, and, above all, correct in the perspective. It bears an inscription purporting that it was painted for the noble family of Lazara in the year 1452; and is signed *Francesco Squarcione*, a satisfactory detection of the inaccuracy of Vasari, who calls him Jacopo. He died in 1474. [Rosini, in "Storia della Pittura Italiana," tom. iii., has given an outline of this picture of St. Jerome, and also of a Madonna and Infant in the same collection; by these the inquirer may form an opinion of the great excellence of Squarcione's performances, which are now unhappily lost. It is an honour to his name that he is recorded as the master of Andrea Mantegna and other eminent painters. Zani strongly inclines to the belief that he engraved also.]

STABEN, HENRY. This painter was born at Antwerp in 1578. It is not mentioned by whom he was instructed in his native country, but he is said to have visited Venice when he was very young, where he entered the school of Jacopo Robusti, called Il Tintoretto. He had not, however, the advantage of the instruction of that able artist for any length of time, as he died before Staben had reached his seventeenth year. It does not appear that he remained long in Italy, but established himself at Paris, where he acquired considerable reputation by painting small pictures of the interiors of apartments, with figures, neatly drawn, which were well composed and agreeably coloured. One of his best performances was a picture representing the interior of a gallery, decorated with pictures and statues, in which he displayed an intelligent acquaintance with perspective, and every object was carefully finished. He died in 1658. [The picture referred to is now in England; it was imported from Paris by the Count de Morny, and sold by auction, in a collection stated to be his, in 1848. It was purchased by Messrs. Smith, brothers, the eminent picture-dealers. It was sold under the name of *Palamedes*, to whose works it bears no resemblance. It is but justice to the artist, Staben, to draw attention to it, as few are acquainted with his works. It is a picture that would be an ornament to the richest collection of the Dutch or Flemish masters. See note to Stalbert.]

STAEVAERTS, or STEVERS, ANTHONY PALAMEDES. This painter was born at Delft in 1604. He painted portraits, but was more frequently employed in painting conversations, and assemblies of persons playing at cards, or in musical parties. His design is not very correct, and his compositions are not distinguished by either judgment or taste. He died in 1680. [The family name was *Stevens*; how Anthony and his brother were both called *Palamedes* is not accounted for, but that is the name by which they are best known. It is apprehended that many think them one artist. The censure on Anthony is rather too harsh.]

STAEVAERTS, or STEVERS, PALAMEDES, was the younger brother of the foregoing artist, and was born in London in 1607, though he is generally considered of the Dutch school, as his father, who had been a short time employed by James I. as a carver, returned to Delft whilst our artist was yet a child. The only assistance he appears to have had in his studies was an opportunity of copying some of the works of Esaias Vandervelde, whose clear and transparent style of colouring he followed with success, and excelled in painting similar subjects, representing battles and skirmishes, attacks of robbers, the plundering of villages, &c. His pictures are ingeniously composed, his figures and horses are spiritedly designed, and touched with a firm and free pencil. He had acquired a distinguished reputation among the most promising artists of his country, when he died, in the prime of life, in 1638. [This artist should be called *Paul Palamedes Stevens*, to distinguish him from his brother Anthony.]

STÄLBENT, ADRIAN [VAN], a Flemish painter and engraver, born at Antwerp in 1580. He painted landscapes, with small figures, neatly drawn and touched, in a style resembling that of Breughel. This artist visited England in the reign of Charles I., and is noticed in the Anecdotes, under the name of Stalband. Among other pictures, he painted a View of Greenwich, and is said to have returned to Antwerp liberally rewarded. Vandyck painted the portrait of this painter among the eminent artists of his country, which is engraved by Pontius. We have an etching by Stalbert representing the Ruins of an English Abbey, with cattle and sheep. It is signed with his name.

[He painted interiors with historical subjects in small, the earlier ones resembling the manner of old Franck, of whom it is probable that he was a pupil. In these much attention is devoted to the ornamental accessories and to the draperies of the figures. On his pictures we find the name A. V. STÄLBENT in Roman capitals, the letters A and V being joined together; on an etching it is *Adrianus van Stalbert*, but most writers call him *Stalbert*. As there was a contemporary artist of the name *John Stalbert*, who painted landscapes with figures in the manner of old Breughel, it has caused some confusion in the accounts of both. The artist called *Staben* is probably identical with Adrian Stalbert, or Stalbert; it would be the French pronunciation of the name. Felibien, from whom it is derived, says "*un nommé STABEN*;" he does not call him *Henri*, nor does the authority appear for his being so named. Adrian van Stalbert painted from 1612 to 1650, (according to dates on his pictures,) and it is generally supposed that he died about 1660.]


STAMPART, FRANCIS. This painter was born at Antwerp in 1675. He was a disciple of the younger Tyssens, whose style of painting he adopted, and improved by studying the works of Vandyck. He had acquired considerable reputation as a portrait painter in his native city, when he was invited to Vienna by the Emperor Leopold, who appointed him his principal painter, in which capacity he was continued by Charles VI. If we may judge of the merit of his pictures from the singular mode he is said to have practised in executing them, we may venture to assert, that they had little of that air of life and nature which distinguishes the portraits of the great painter he attempted to imitate. As he was much employed in painting persons of condition, who had neither leisure nor patience to undergo the tedium of the usual process, he was ac-

customed to draw the features of his model on his canvass with white, black, and red crayons, on which preparation he painted up his picture, and only called on his sitters for a finishing visit. He died at Vienna in 1750.

STANZIONE, CAVALIERE MASSIMO. According to Dominici, this painter was born at Naples in 1585, and was a disciple of Giovanni Batista Caracciolo, whose style is discernible in all his works; but he received his best instruction in fresco painting from Belisario Corenzio, one of the most eminent artists of his time. When Lanfranco visited Naples, Stanzone had the advantage of profiting by his lessons, and was assisted in portrait painting by Fabrizio Santafede. He afterwards visited Rome, where he applied himself particularly to study the works of Annibale Caracci, and having formed an intimacy with Guido, he is said to have imitated the graceful design and amenity of colouring of that master with such success, that he was styled *Il Guido Reni di Napoli*. On his return to Naples he displayed an ability that enabled him to compete with the ablest of his contemporaries. There appears to have existed between this painter and Spagnoletto a jealousy and animosity, which led the latter to the commission of as black a treachery as the annals of art have produced.

Lanzi reports, that Stanzone had painted an altar-piece at the Certosa representing the dead Christ, with the Marys, in competition with Ribera, who, on the occasion, had painted his celebrated Deposition from the Cross. The picture of Stanzone having turned somewhat lower in tone, Spagnoletto recommended the monks to permit him to clean it, when he made use of a noxious preparation, by which the beauty of the work was nearly annihilated. The fathers applied to Stanzone to repair it, which he decidedly refused to comply with, declaring it should remain as it was, that so foul a perfidy might be exposed to public indignation. Among his other considerable works at Naples are the vaults of the churches of S. Paolo and del Gesu Nuovo, which may be considered as his best fresco works, and a large picture at the Certosa, representing S. Bruno presenting the regulations of his order to his monks. He painted many easel pictures for the private collections at Naples, which are highly esteemed. He died in 1656.

STAREN, or STERN, DIRK VAN, a Dutch engraver, who flourished about the year 1540. He is ranked among what are denominated the little masters, on account of the smallness of his plates, which are very neatly executed. His drawing of the figure is generally correct, and the extremities are well marked. His prints are very numerous, and are dated from 1520 to 1550. He usually marked his plates with the initials D. and V. divided by a star,

to which he generally added the date, .

The following are his principal plates, which are from his own designs:

- The miraculous Draught of Fishes. 1523.
- St. Peter sinking in the Water, calling to Christ.
- Christ walking on the Water.
- Christ tempted by the Devil.
- The good Samaritan. 1525.
- St. Luke painting the Portrait of the Virgin. 1526.
- The Deluge. 1523.

[There are two mistakes, if not more, in the foregoing account of Van Staren. His prints are not numerous; Bartsch has described nineteen only,

and Brulliot was unable to discover any others. The miraculous Draught of Fishes is probably The calling of Peter and Andrew, (No. 3,) and there is no mention made of The good Samaritan, or Christ walking on the Water. With respect to date, the latest, 1544, is on The Deluge, which is the largest of his prints. In the catalogue of Ottley's prints, sold in 1837, there are two described that are not included in the list by Bartsch; a St. Christopher, and a wood-cut representing an interior, with a gallery, and numerous figures of women and men; the mark is near the middle, and the date 1526 on the left. The following are the titles and dates, as given by Bartsch, Peintre Graveur, tom. viii.:

1. Eve and the little Cain, 1522, A. G. (*Augusti*) 19.
2. The Deluge (L. 14 p. 6 l.; H. 10 p. 5 l.), 1544.
3. Christ calling Peter and Andrew, 1523, *Mey* 30.
4. St. Peter walking on the Water, 1525, *Des* 30.
5. Christ tempted by the Demon, 1525, D.* V. *April* II.
6. Christ and the Woman of Samaria, 1523.
7. The Virgin and St. Anne, 1522, D. C. (*Decembris*) 31.
8. St. Bernard, 1524, *Oct.* 3.
9. St. Luke painting the Portrait of the Virgin, 1526, *In Juli.* 28.
10. St. Elisabeth, 1524, *Nov.* 15.
11. Venus, 1524, *Oct.* 20.
12. The Faun, 1522, *Sept.* 14.
13. The Man with a chimerical Fish, 1522, A. G. (*Augusti*) 16.
14. The Goldsmith, *no date.*
15. The Man asleep, 1532, *Oct.* 10.
16. The drunken Drummer, 1525, *Mert.* 8.
17. The Drummer and a Child, 1523, *Oct.* 14.
18. The Man holding a Shield, with armorial bearings, 1522.
19. The Woman holding an Escutcheon, of lozenge form, 1525.

From Ottley's Catalogue.

20. St. Christopher, the date not mentioned.
21. A wood-cut of an Interior, with a Gallery, and numerous Figures. The mark near the middle, 1526 on the left.

Whether the mark D. V. with a starling between them, and the letters D. V. separated by an asterisk in the upper part, and interpreted *Dirck Verster*, belong to this engraver, is not yet settled.]

STARNINA, GHERARDO. This old Florentine painter was born in 1354, and was a disciple of Antonio Veneziano. He painted history in the dry, stiff style which prevailed at the early period at which he lived, though somewhat less Gothic and hard than the immediate followers of Giotto. Vasari reports, that he was invited to the court of Spain, where he painted some pictures for the king, for which he was richly rewarded. Among the few of his works at Florence which have escaped the ravages of time, is a picture in the church of S. Croce, representing St. Jerome delivering his doctrines to his disciples, when he was at the point of death; a production in which the design and expression are perhaps superior to any performance of his contemporaries. He died at Florence in 1403. [It is certain that he survived the year 1406; Zani says he died in 1415. Rosini has given an etching by Gatti, of a Descent from the Cross, by Starnina, which shows him to have been an artist of great ability.]

STARRENBERG, JOHN. According to Descamps, this painter was born at Groninguen, and flourished from the year 1650 to 1670. He painted historical subjects, and was much celebrated as a fresco painter of ceilings, and other considerable machinal undertakings, which he composed with

ingenuity, and executed with promptness and facility.

[STAVEREN, JAN ADRIAN VAN, if not a pupil, was a close imitator, of Gerard Dou. The subject in which he most excelled was a hermit contemplating a skull, reading a book, or at his devotions before a crucifix. As the scene is generally the entrance of a grotto in a wild locality, he introduces the trunk of an old tree covered with ivy or moss. His execution is as elaborate as that of Gerard Dou, but his penciling is not so clear, soft, and fluent. It is also said that he painted familiar scenes, conversations, and small groups of family portraits; there are such attributed to *Van Staveren*, but whether they are by the painter of hermits is not certain. The Dutch writers mention three other artists of the name, Paul, Jacob, and E.; Paul and E. are said also to have been pupils of Gerard Dou; Jacob was a painter of fruit and flowers; they all lived about the same period, that is to say, from about 1660 to 1700. The editor gives the names as he finds them, but has doubts of the right application of all, excepting that of Jacob to flower and fruit pieces; the hermit pictures that have come under his notice have no baptismal names. A Geographer in his Study, in the Louvre, is without it. Laborde mentions a mezzotinto print of a Man counting Money, a half-length, signed *P. Straveremus*, and says, *Que signifie ce nom?* The print, it may be observed, was executed in the seventeenth century, or in the early part of the eighteenth, when the artist called Paul van Staveren was living.]

STEE, P. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Miss Salethea Dawkins; *after Iver*.

STEEN, JOHN [properly JAN]. This ingenious artist was born at Leyden in 1636. He was the son of a respectable brewer, who, perceiving his inclination for drawing, placed him as a pupil with Nicholas Knuffer, a painter of history, of some note, at Utrecht, under whom he studied some time. Descamps, who has been followed by Mr. Pilkington, asserts that he was afterwards a scholar of Adrian Brower; but this inaccuracy is rendered palpable by their own statements, by which it will be found that Brower died in 1640, when Jan Steen was only four years old. They have probably been led into the error by the similarity of the subjects they represented, and the congenial profligacy of their habits. It is more consistent with chronology, that he was a disciple of John van Goyen, whose daughter he married, though it is not likely that she became his wife until after the death of her father, in 1656, when Steen was in his twentieth year. His father, apprehending that he could not depend on the produce of his early exertions as a painter for a comfortable subsistence, established him in a brewery at Delft; but this indulgence, which might have placed him in easy circumstances, instead of answering his paternal intentions, served only to supply him with the means of indulging his unfortunate propensity to debauchery and excess. In a short time, from negligence and expensive pursuits, the establishment was ruined; and after repeated attempts to reclaim him, he was abandoned by his father. He afterwards became a tavern-keeper, but this undertaking was more promptly calamitous than the former, as he now found at home the means of gratifying his excesses, and he is said to have drunk more wine than any of his guests. During these occupations, he continued to exercise his talents as a painter, and it is not easy

to conceive how a man, in an almost continual state of inebriety, could have produced so many and such admirable proofs of extraordinary ability.

The pictures of Jan Steen usually represent merry-makings, and the frolics and festivities of the ale-house, which he treated with a characteristic expression of humorous drollery, which requires us for the vulgarity of the subjects. He sometimes painted conversations and domestic assemblies, which he generally accompanied with some facetious trait of wit or humour, which is admirably managed. Some of his pictures of that description are little inferior in delicacy of execution to the charming productions of Gabriel Metz. His compositions are ingenious and interesting, his design is correct and spirited, his colouring chaste and clear, and his pencil free and decided. Perhaps no painter of his country has equalled him in the air of truth and nature which he gave to the expression and character of his figures. The works of Jan Steen were for some time little known or valued, except in Holland. But they are now generally held in high estimation, and are deservedly placed in the choicest collections. He died in 1689. [When the inquirer reads the descriptions of upwards of three hundred pictures by Jan Steen, contained in Smith's Catalogue raisonne, vol. iv. and Supplement, many of which are composed of numerous figures, and almost all painted with the greatest care; and when he examines the specimens that adorn the royal and other splendid collections in this country, to say nothing of the equally rich productions of his pencil elsewhere, and observes the knowledge he displays, not only of his art but of human nature, and the great discrimination of character he exhibits in all; if he does not doubt the authenticity of the many scandalous anecdotes of the master, he will at least suspect that they have been too highly coloured in the relating. How can it be believed that a man living in a continued state of inebriety and dissipation could find time to produce so many excellent works? Is it possible that the hand of an habitual drunkard could so steadily execute the mechanical part? and could a mind besotted by drink, and debased by low intercourse, moralize so admirably as he has done on the evil consequences of intemperance and the indulgence of lascivious propensities? A judicious critic, Dr. Kügler, sums up his character as an artist in a few words. "His works imply a free and cheerful view of common life, and he treats it with a careless humour, such as seems to deal with all its daily occurrences, high and low, as a laughable masquerade, and a mere scene of perverse absurdity. His treatment of the subjects differed essentially from that adopted by other artists. Frequently, indeed, they are the same jolly drinking parties, or the meetings of boors; but in other masters the object is, for the most part, to depict a certain situation, either quiet or animated, whilst in Jan Steen is generally to be found action, more or less developed, together with all the reciprocal relations and interests between the characters, which spring from it. This is accompanied by great force and variety of individual expression, such as evinces the sharpest observation. He is almost the only artist of the Netherlands who has thus, with true genius, brought into full play all these elements of comedy. His technical execution suits his design; it is carefully finished, and notwithstanding the closest attention to minute details, is as firm and correct as it is free and light." A scarce etching representing a woman seated, apparently in a drunken sleep, hold-

ing a small glass in her left hand and a bottle in the right, and other figures, in a chamber, is attributed to him. It is signed *pinxit J. Steen*, the J and S interlaced, on the left, and on the right *H. Steen*. It is a poor affair, and doubted by those best qualified to give an opinion.]

STEEN, **FRANCIS VANDER**, a Flemish painter and engraver, born at Antwerp about the year 1604. Little is known of his works as a painter, but he distinguished himself by the plates he engraved for the collection of prints known by the name of Teniers's Gallery. He was much employed by the Archduke Leopold, who assigned him a pension. Among others, we have the following prints by him :

PORTRAITS.

Cornelius Cort, Engraver, of Antwerp.

Theodore Coornhaert, Engraver, of Amsterdam.

Andrew del Vaulx, Professor of the University of Louvain.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Titian*.

The Holy Family, called *La Madonna del Sacco*; *after A. del Sarto*.

Michael Angelo's Dream; *after M. Angelo*.

Soldiers playing at Cards; *after Manfredi*.

The Martyrdom of the Eleven Thousand Virgins; from a drawing by *Van Hoy*, after the picture by *Albert Durer*, in the imperial collection.

Silenus drunk, supported by Satyrs and Bacchante; *after Vandyck*, (*Rubens*?)

Cupid shaping his Bow; *after Coreggio*.

Jupiter and Io; *after the same*.

Ganymede; *after the same*.

The three last prints, which are scarce, are from designs by Van Hoy, after the pictures in the gallery at Vienna. He also engraved from Teniers, and other masters. [For a catalogue of his engravings see Nagler.]

STEENWYCK, [or **STEINWYCK**,] **HENRY**, the **ELDER**. This painter was born at Steenwyck in 1550. He was a scholar of John de Vries, an artist of some reputation, who excelled in perspective and architectural views. Steenwyck painted similar subjects, in which he not only surpassed his instructor, but in neatness and accuracy he has scarcely been equalled by any artist who has succeeded him. His pictures represent the interiors of churches and Gothic temples, designed with surprising accuracy and precision. He frequently represented these superb edifices by torch-light, and by a judicious management of the chiaro-scuro, gave a mysterious grandeur to the effect, which is extremely picturesque and interesting. The pictures of the elder Steenwyck are usually decorated with figures by Franck. He died in 1603. [He was living in 1604.]

STEENWYCK, [or **STEINWYCK**,] **HENRY**, the **YOUNGER**, was the son of the foregoing artist, born at Antwerp in 1589, and was instructed by his father. His pictures, like those of the elder Steenwyck, represent the insides of temples, churches, and other Gothic edifices, which he usually designed on a larger scale than those of his father. He lived in habits of intimacy with Vandyck, who painted a fine portrait of him, among the distinguished artists of his country, of which we have a print by Pontius. His talents were recommended by Vandyck to the notice of Charles I., who invited him to England, where he resided several years, and died in London, but the time of his death is not mentioned. In the catalogue of King James are found ten of the principal works of Steenwyck. The pictures he painted previous to his coming to England, are embellished with figures by John Breughel, Theodore van Thulden, and others. [He was living in 1642, as appears by that date on a picture in the museum at Berlin.]

STEENWYCK, [or **STEINWYCK**,] **NICHOLAS**. According to Descamps, this painter was born at Breda in 1640. He excelled in painting vases, musical instruments, books, and other inanimate objects, which he grouped in a pleasing manner, and represented with great truth and precision. [He painted fish admirably, not laboured, but in a very bold manner.]

STEFANESCHI, **GIOVANNI BATISTA**. According to Baldinucci, this artist was born at Ronta, in the Florentine state, in 1582. He was a monk, and is generally called l'Eremita di Monte Senario. He was instructed in design by Andrea Comodi, and chiefly excelled in copying, in miniature, the works of the most eminent Italian painters, in which he was much employed by Ferdinand II., Grand Duke of Tuscany. He died in 1651.

STEFANI, **TOMMASO DE. DOMINICI**, in his Lives of the Neapolitan Painters, attempts to prove that the art was practised at Naples by this master before the time of Cimabué, and that it had, at that early period, reached a more improved state at Naples than it had at Florence. Whatever may be allowed for the partiality with which the Italian writers speak of their particular countrymen, Dominici appears to have established the authenticity of his statement, by the indisputable authorities he produces in his Proemio. According to that author this venerable artist was born at Naples, about the year 1230. He formed himself by the remnants of Grecian art, which had been preserved in the temples and public edifices at Naples, and had painted several pictures for the churches of S. Francesco and S. Maria delle Grazie, previous to the year 1260, at which time he was employed by the Archbishop of Naples to ornament the chapel of his palace. Several other works by him are particularly described by Dominici. He died in 1310. He had a brother, Pietro de Stefani, who also was a painter, but was more celebrated as a sculptor.

STEFANI, **BENEDETTO**. The name of this artist is affixed to a print representing the Battle of the Lapithæ, copied from Marc Antonio. The style of engraving resembles that of Æneas Vico. [He was of Verona, and operated about 1575; he was a publisher as well as an engraver.]

STEFANINI, **GIOVANNI**. This artist was a native of Florence, and flourished about the year 1760. We have by him an etching representing the Purification of the Virgin, *after Bartholomew Spranger*.

STEFANO, called **IL FIORENTINO**. This old Florentine painter was the grandson and the disciple of Giotto. He was born at Florence in 1301, and, according to Vasari, greatly excelled his instructor in every department of the art. The rules of perspective were little known at the early period at which he lived, and he has the credit of establishing them on more regular principles. If he was less successful in his endeavours to vanquish the difficulty of foreshortening, he has at least the credit of being the first artist who attempted it, and succeeded, better than any of his contemporaries, in giving expression to the airs of his heads, and a less Gothic turn to the attitudes of his figures. His works in the churches at Rome and Florence have perished, and Lanzi mentions, as the only vestige remaining of his productions, a picture of the Virgin and infant Christ, in the Campo Santo, at Pisa. He died in 1350.

STEFANO, **TOMMASO**. According to Baldinucci, he was the son and disciple of the foregoing artist, born at Florence in 1324. He attached himself

more to the style of Giotto than that of his father, and followed the manner of that master with such exactness, that he acquired the appellation of Il Giottino. Such are his frescoes at Assisi, and his picture of the dead Christ, with the Virgin and St. John, in the church of S. Remigio at Florence. He died at Florence, in the prime of life, in 1356.

STEFANONE, MAESTRO. According to Domini, this painter was born at Naples about the year 1325, and was a disciple of Gennaro di Cola. In conjunction with that master, he painted some fresco works in the church of S. Restituta, at Naples. In the church of S. Maria della Pietà there were several of his works, both in fresco and in oil; the former have almost entirely perished, but the latter have resisted the ravages of time, particularly the picture at the great altar, representing the Virgin Mary and Magdalene weeping over the dead Christ, which is still well preserved. This is another proof that the practice of painting in oil was known long before the pretended discovery by Van Eyck, in the year 1410. He died about 1390.

STEFANONI, GIACOMO ANTONIO. This artist was a native of Bologna, and flourished about the year 1630. He is said to have been a painter as well as an engraver. We have, among others, the following etchings by him :

The Virgin, with the infant Christ, St. John, and two Angels; *after Lod. Caracci.*

The Holy Family, with St. John; *after An. Caracci.* 1632.

Another Holy Family, with St. John presenting cherries; *after the same.*

The Virgin and infant Christ, with St. John; *after Agos. Caracci.*

The Murder of the Innocents; *after Guido.*

The Martyrdom of St. Ursula; *after L. Passinelli.*

STEFANONI, PIETRO, an Italian engraver, by whom we have a set of forty etchings, from the designs of the Caracci, intended as a drawing-book. He usually marked his plates with the initials P. S. F. [He was a publisher and engraver; he lived about 1620.]

STEIDNER, D. This artist is noticed by Mr. Strutt as the engraver of a variety of devout subjects. [Whatever those devout subjects may be, Nagler, like Mr. Strutt, does not think them worth notice. He was of Augsburg, and died in 1760.]

STELLA, JAMES, an eminent French painter, born at Lyons in 1596. He was the son of Francis Stella, an artist, originally of Flanders, who had settled at Lyons on his return from Italy. His father taught him the rudiments of design, but he was deprived of his instruction when he was only nine years old. He had, however, at that early age, made such progress in design, that he found himself sufficiently advanced to be able to continue his studies without the direction of another master. When he had reached his twentieth year he travelled to Italy, and passing through Florence, on his way to Rome, he was employed by Cosmo de Medici to assist in the decorations preparing for the solemnization of the marriage of his son Ferdinand II. He also painted several pictures for the Grand Duke, who assigned him apartments in his palace, with a pension equal to that of Callot, who was at that time in his service. After a residence of seven years at Florence, where he left many proofs of his ability in painting and engraving, he proceeded to Rome in 1623. His studies in that capital were pursued with unremitting assiduity, particularly from the antique and the works of Raffaele, which he contemplated in the society of Niccolo Poussin,

with whom he contracted an intimate acquaintance, and the conversation and advice of that learned artist contributed, in no small degree, to the formation of that correct style for which he is distinguished.

The works of Stella were held in considerable estimation at Rome, where he resided eleven years. In 1634 he returned to France, where his talents recommended him to the favour of Cardinal Richelieu, under whose patronage he was appointed painter to the king, with a pension, and was presented with the order of St. Michael. His principal works at Paris are the Baptism of Christ by St. John, in the church of St. Germain le Vieux; the Annunciation, in the chapel of the Nuns of the Assumption; and Christ with the Woman of Samaria, at the Carmelites. Stella was more successful in his easel pictures than his large works. His compositions are graceful and decorous, though cold and inanimate, and his design rigidly correct; but we look in vain for the sentiment and expression which characterize the admirable productions of Poussin. He died at Paris in 1647. We have some etchings by Stella, among which are the following :

The taking down from the Cross; marked with a star.

The Ceremony of doing Homage to the Grand Duke of Tuscany on St. John's Day. 1621.

[Jacques Stella died in 1657, at the age of sixty-one. His etchings consist of five pieces; a Madonna, St. George, and some children dancing, in addition to the two mentioned. There are some wood-cuts after his designs, marked with a star (Stella); they were engraved by Paul Maupain, of Abbeville.]

STELLA, FRANCIS, was the younger brother of James Stella, born at Lyons in 1601, and was instructed in the art by his brother, whom he accompanied to Italy. He painted history, but never arrived at much eminence, and was very inferior to his instructor in every respect. There are some pictures by him in the churches at Paris, among which is an altar-piece, representing the dead Christ, with the Virgin Mary and St. John, at the Augustines. He died at Paris in 1661. [According to Felibien, he died on the 26th of July, 1647, in his forty-fourth year.]

STELLA, ANTHONY BOUSONNET. This artist was the nephew of James Stella, born at Lyons in 1630. He was instructed by his uncle in the rudiments of design, and is said to have been a reputable painter, and a member of the Royal Academy at Paris, where he died in 1682. We have a few etchings by him, among which is the following :

Moses defending the Daughters of Jethro; *after Poussin.*

[There is a difference among writers respecting his age, some making him fifty, others only forty-eight; but as there was another *Anthony*, and they agree that this died in 1682, it is of no importance.]

STELLA, CLAUDE BOUSONNET. This ingenious lady was the niece of James Stella, born at Lyons in 1636. She learned the principles of design from her uncle, but applied herself to engraving, in which she greatly distinguished herself. Her plates are chiefly after the pictures of James Stella and Nicholas Poussin; and perhaps no artist has been so successful in their engravings after the latter painter, in which she has greatly surpassed John Pesne. Her design is correct, and the characters of the heads are admirably expressed. The following are her most esteemed prints :

A set of seventeen plates of pastoral subjects, including the title; *after James Stella.*

Fifty plates of the Sports of Children, and rural subjects; *after the same.*

The Marriage of St. Catherine; *after the same*.
 Moses found in the Bulrushes; in two plates; *after N. Poussin*.
 Moses striking the Rock; *after the same*; very fine.
 The Crucifixion, called the Great Calvary; *after the same*; very fine.
 St. Peter and St. John curing the Lame Man; *after the same*.
 The Holy Family, with St. Elisabeth and St. John; *after the same*.
 Another Holy Family, with children bringing flowers; *after the same*.

[She died at Paris in 1697.]

STELLA, ANTOINETTE BOUSONNET. This lady was the sister of Claudine Bousonnet Stella, born at Lyons about the year 1637, and had also the advantage of her uncle's instruction in design. Although she was not equal to her sister in the use of the graver, her prints possess considerable merit. Her drawing is generally correct and full of taste. We have, among others, the following prints by her:

Romulus and Remus suckled by a Wolf; *after Ant. Bousonnet Stella*.

The Entry of the Emperor Sigismund; *after Giulio Romano*.

STELZER, JACOB, a German engraver, who flourished about the year 1720. He engraved part of the plates for the collection of prints from the antique marbles preserved in the gallery of Dresden, published in 1733. [Nagler calls him Johann Jakob, and says he operated as late as 1780.]

STEMPSIUS. See SEMPELIUS.

[STENREE, or STEENREE, by some called WILLIAM, by others GEORGE, probably because he used only the initial letter of his baptismal name, G., was a nephew of Cornelius Poelemburg, by whom he was instructed in the art, and whose manner he followed. His birth is placed at Utrecht in 1600, and his death in 1648, but on uncertain authority.]

STENT, PETER, resided in London, and carried on a considerable business as a printseller. It is supposed that he occasionally engraved. A portrait of Andrew Willet, with six Latin verses, and marked with the initials P. S., is generally attributed to him. [He carried on business in London from 1640 to 1663. *Exe.* generally follows his name.]

STERN, IGNAZIO. This painter was a native of Bavaria, born about the year 1698. He went, early in his life, to Bologna, where he entered the school of Carlo Cignani. He painted several pictures for the different churches in Lombardy, which possess considerable merit. At Piacenza, in the church of the Nunziata, is an altar-piece representing the Annunciation, which Lanzi describes as a graceful and elegant composition. He resided several years at Rome, where he was much employed for the public edifices and the private collections. In the Basilica of St. John of Lateran, there is a picture by Stern of the Assumption: and he painted some frescoes in the sacristy of S. Paolino. His talents were not confined to historical subjects. He also painted concerts, conversations, and what are called by the Italians *Bambocciate*, which were much admired. He died in 1746. [Zani says he operated in 1750.]

STETTLER, WILLIAM. This artist was a native of Berne, and, according to Fuessli, in his *Lives of the Swiss Artists*, was first a scholar of Felix Meyer, at Zurich, and was afterwards instructed in miniature painting, at Paris, by Joseph Werner. His talents were not confined to miniature, but he was much employed in designing historical and other subjects for the publishers. He accompanied

Charles Patin in his travels through Holland and Italy, and made the greater part of the designs for the plates in his publications on medals and antiquities. He died in 1708.

STEVENS, JOHN, or STEPHANUS, a German engraver, who flourished at Strasburg about the year 1585. His plates are chiefly slight etchings, executed almost entirely with dots; and are frequently little more than outlines. They are from his own designs, and prove him to have been a man of genius. He generally marked his plates with the initials I. and S. with the date.

STEVENS, JOHN. This artist is mentioned by Lord Orford as a landscape painter, who chiefly imitated Vandiest. He sometimes painted small pictures, but was principally employed in painting pieces to be placed over doors and chimneys. He died in 1722.

STEVENS, PETER. This artist was a native of Mechlin, and is mentioned as an engraver of portraits, among which is that of Frederick, king of Prussia; *after de Plasse*.

[STEVENS, STEEVENS, or STEPHANS, PETER, an historical painter and landscape designer, was born at Malines in 1540. He was patronized by Rudolph II., and died at Prague, in what year is not accurately ascertained. Several of his pictures and designs were engraved by the Sadeliers and H. Hondius; these are chiefly his landscapes. There was another artist of the same name, who was a painter and engraver; he was also a native of Malines, and flourished about the middle of the seventeenth century. Probably he is the engraver mentioned in the foregoing article, as there are several portraits engraved by him, among which is that of Count Emeric Tekely, *after D. Vander Plaas*, John III., king of Poland, Lodovic, Marquis of Brandenburg, Philip, Duke of Orleans, and other illustrious persons. The time of his death is not known.]

STEVERS. See STAEVARTS.

STEUDENER, M. G. We have by this artist some slight etchings, representing the Loves of the Gods, and other mythological subjects, from his own designs. They are not very creditable to his talents. [Mark Christopher Steudtner was born at Augsburg in 1698, and died in 1736. He engraved many subjects besides the Loves of the Gods, on copper, and wood, and scraped in mezzotint; at least so say Nagler and Laborde. Curiously enough, both attribute to him a mezzotint print of St. Catharine carried to Heaven by Angels, with the date 1696! It certainly has his signature, *M. C. Steudtner*; but how is it to be reconciled with the date of his birth? Zani gives an advantage of three years only, by placing his birth in 1693.]

STIMMER, TOBIAS. This artist was born at Schaffhausen in 1544. It is not mentioned under whom he studied, but he had acquired some celebrity by decorating the façades of the principal mansions of his native town, at Frankfort and Strasburg, with historical subjects painted in fresco, when he was invited to the court of the Marquis of Baden, to paint a series of the portraits of his ancestors, which he is said by Huber to have executed in a great style. His frescoes have unfortunately perished; but we may judge of his ability in composition and design, by the wooden cuts, which remain, executed from his works. Tobias Stimmer also engraved on wood, and in conjunction with his brother, John Christopher Stimmer, executed part of the cuts for the Bible published at Basle in 1586, by Thomas Guarin, entitled *Novæ Tobiae Stimmeri*

sacrorum Bibliorum figuræ versibus Latinis et Germanicis expositæ. The compositions of these prints, which are small, are by Tobias Stimmer; and it is no mean proof of their merit, that Rubens declared he had studied them with attention, and had derived much instruction from them. He usually marked his prints with a monogram, composed of a T. and an S., thus **TS**. [He was born in 1534, and died at an advanced age. He made the designs, but never engraved on wood. See Bartsch, P. G. tom. ix., for a list of cuts from his designs.]

STIMMER, JOHN CHRISTOPHER, was the younger brother of Tobias Stimmer, born at Schaffhausen in 1552, and is said to have been instructed in design by his brother. He distinguished himself as an eminent engraver on wood, and executed in a neat style several cuts from the designs of Tobias, which possess considerable merit. He marked his prints with a monogram composed of the letters C. S. T. M., thus, **CSM**. Besides the cuts in the Bible, mentioned in the preceding article, we have the following prints by him:

A set of cuts for the New Testament, printed at Strasburg in 1588.

A set of prints of learned persons and theologians of Germany; published by Bernard Jobio, at Strasburg, in 1587.

A set of Emblems, entitled *Icones Affabræ*, published by B. Jobio, at Strasburg, in 1591.

[The accounts of this artist are involved in much intricacy, confusion, and uncertainty. They who are interested in the matter will find all the light that can be brought to bear on it, and all the assistance that two able men have afforded for unravelling the perplexities, in Nagler's *Kunstler Lexicon*, and in Bartsch, P. G. tom. ix.]

STOCCADE, NICHOLAS DE HELT. This painter was born at Nimeguen in 1614, and was a scholar of Martin Ryckaert, whose daughter he married. His first pursuit was landscape painting, which he practised for some time, in the style of his instructor; but his genius leading him more to the design of the figure, he applied himself with great assiduity to historical painting, in which he had acquired some celebrity, when he determined to visit Italy in search of improvement, and passed several years at Rome. His studies in that capital were pursued with unremitting application, and his talents soon recommended him to public attention. He was employed in painting some pictures for the palaces and private collections, particularly for Christina, Queen of Sweden. After a residence of eight years at Rome, he went to Venice, and improved his style of colouring by studying the works of the best masters of the Venetian school. He visited Paris in his return to Holland, where he met with such distinguished encouragement, that he was induced to establish himself for some time in that city, where he was much employed, and was appointed one of the painters to the king. He did not long survive his return to his native country, but the time of his death is not ascertained. His compositions evince a ready and fertile invention, and his design bears the character of the Roman school, from which he had principally formed his style. He was also distinguished as a portrait painter. [The historical pictures by Stoccade are generally of large dimensions; some of them have had the honour of poetical commendation from his countrymen, particularly that of Andromeda chained to a Rock to be

devoured by a Sea-monster, Clelia passing the Tiber, and Joseph distributing Corn to his Brethren. There are three etchings by him; Cephalus and Aurora, Susanna Bathing, and the portrait of A. van Opstat, after *Van Dyck*. Immerzeel places his death in 1669.]

STOCK, IGNATIUS VANDER, a Dutch painter and engraver, who flourished about the year 1620. As far as can be judged from his etchings, after his own designs, he was a landscape painter of considerable ability. We have several plates by him, executed in a slight but spirited style, some of which are from the designs of Fouquieres, and others after compositions of his own. [He operated forty years later than is stated above.]

STOCK, ANDREW. This artist was a native of Holland, but resided chiefly at Antwerp, where he flourished about the year 1625. He is supposed to have been a pupil of James de Gheyn the elder, from the similarity which appears in their style. He engraved several of the plates for the *Academie de L'Espée*, published at Antwerp, by Thibeau; which he inscribed *Andreas Stokius Hagæ Comitibus sculp.* We have also by him the following prints:

PORTRAITS.

Albert Durer, *Effigies Alberti Dureri. And. Stock. sc. 1629.*

Hans Holbein; *Effigies Holbeini, Pictoris celeberrimi. se ipse pinx. And. Stock. sculp.*

Lucas of Leyden; *from a picture by himself.*
Peter Sneyers, Painter; *after A. Vanduyck.*

SUBJECTS.

The Sacrifice of Abraham; *after Rubens.*

Twelve plates of the Months in the Year; *after Wildens.*

A set of eight Landscapes; *after Paul Brill.*

[He was born in 1590; there is no account of his death.]

STOCK, H. The name of this artist is affixed to a portrait of Robert Cecil, Earl of Salisbury. [He lived about 1635.]

STOER, LAWRENCE. This artist was a native of Angsbouurg, and flourished about the year 1567. He is mentioned by Professor Christ as a painter, and an engraver on wood, and is said to have executed several wooden cuts, which he marked with the cipher **S**.

[STOFFE, J. V. D., a painter of battle-pieces, chiefly skirmishes of cavalry, flourished about the year 1649. His pictures are common, though his history is not known; they are generally of small dimensions, on panel, and rarely exceed thirty inches by about twenty-four. They are spirited in action, well designed, not strongly coloured, but smoothly finished. They do not rank high in commerce, but they are sometimes attributed to Stoop, or Esaias Vandevelde. He was undoubtedly a Dutch painter, though he is not noticed by Dutch writers on art. His pictures in their genuine state have his name, and sometimes the date.]

STOLKER, J., a Dutch engraver in mezzotinto, by whom we have some portraits, among which is that of Jacques de Mosscher, painter, after *J. Ravestein*. [He was not a master of much note, as a mezzotinto engraver, but of great modesty, for he put the name of *N. Verkolie* to many of his plates; there is one, however, to which he put his own, an Interior after *Jan Steen*. He lived in the early part of the last century, according to Laborde, but this is probably a mistake. See the next article.]

[STOLKER, JAN, a portrait painter, designer, and engraver in aquafortis and mezzotinto, was born

at Amsterdam in 1724. He studied portrait painting there under J. M. Quinkhard, with whom he remained till he was twenty-three; he then removed to the Hague, where he remained nine years painting portraits and family groups; and afterwards resided at Rotterdam, occupied in the same manner, and had the honour of painting several persons of distinction. It appears that he also painted cabinet pictures of familiar subjects; one known by the appellation *Rhynlande* is spoken of as a *chef d'œuvre*. It represents the interior of an apartment in which there are an elderly woman, a girl, and a boy, habited in the old Dutch costume, and a number of accessories in an open window, admirable, it is said, for composition, expression, chiaro-scuro, and elaborate finishing. When about fifty he abandoned painting, and devoted himself to making designs in water-colours and Indian ink, in which he showed superior talent. The copies which he made in this manner of pictures by the older masters, especially those in colours, are highly esteemed. He engraved in aquafortis, according to Balkema and Immerzeel, after Rembrandt, F. Hals, Jan Steen, Schalcken, Adrian Ostade, Brecklencamp, and others. Nagler describes eight mezzotints by him *after Terburg, Jan Steen, and Ravesteyn*, among which are the two mentioned in the preceding article, showing that the same artist is meant. He died at Rotterdam in 1786.]

[STOM, or STOOM, MATTHEW, who was probably of Flemish origin, practised principally in Italy. He painted landscapes and battle-pieces. He died at Verona in 1702. Another of the same name, who lived about the middle of the 17th century, painted sacred subjects, of which there is one in the church of St. Cecilia at Messina.]

[STOMME, ———, a painter of subjects called still-life, of whom there is no account, but he appears to have been an imitator, if not a scholar, of John David De Heem. A picture by him is thought worthy of being preserved in the Museum at Brussels; it represents a table covered, on which there are a *cruche*, a plate with a broiled fish, a knife, and other objects.]

STONE, HENRY. This artist was the son of Nicholas Stone, a statuary and architect, who was master mason to James I. He is usually called Old Stone, probably to distinguish him from his younger brother, John. Henry Stone is principally known as a painter by his excellent copies from the portraits of Vandyck and the Italian masters. By his epitaph, which is preserved in the Anecdotes, it appears that he passed several years in Holland, France, and Italy, and died in London in 1653. [A copy by him of the Cornaro family at Northumberland House, said to be by Titian, is at Hampton Court. There are also a great many Van Dyck portraits in various collections painted by *Old Stone*.]

STONE, JOHN, was the brother of Henry Stone, and followed the profession of his father as a statuary. He also occasionally copied some of the most esteemed pictures of the old masters, in which he was not unsuccessful. Thomas Cross is said to have instructed him in the art of engraving, though he did not much attend to it. He designed and engraved one of the plates for Dugdale's History of Warwickshire. John Stone died soon after the Restoration.

STOOP, DIRCK, or THEODORE. This eminent artist has escaped the notice of the biographers of the painters, and is only briefly mentioned as the engraver of a few plates. He was a native of Hol-

land, and was born about the year 1610. A contemporary of Peter de Laer, called Bamboccio, he adopted a similar style, and his best works are in no way inferior to those of that celebrated painter. His pictures represent hunters and sportsmen on horseback, the halts of travellers, farriers' shops, and similar subjects, which are composed and designed with a spirit and taste, which has scarcely been surpassed by Philip Wowermans, for whose works the pictures of Stoop have not unfrequently been mistaken. We have by this able artist a set of twelve admirable etchings, which for picturesque effect and masterly execution are equal to the most admired productions of the point. [See note to next article.]

STOOP, PETER, sometimes called RODERIGO. He is generally supposed to have been the younger brother of the preceding artist, born in Holland about the year 1612. He painted battles, huntings, and sea-ports, with considerable success, and went, when he was young, to Portugal, and settled at Lisbon, where he adopted the name of Roderigo, and placed the letter R. on his plates. He came to England in the retinue of Queen Catherine, and resided in this country till his death, which happened about the year 1686. We have several etchings by this artist from his own compositions, and other masters, which are executed in a spirited and masterly style. Among others, are the following:

Eight Views of Lisbon; dedicated to Queen Catherine.

A set of eight plates, representing the procession of Queen Catherine from Portsmouth to Hampton Court. 1662.

He also executed the plates for Ogilby's *Æsop*; after the designs of Barlow.

[Theodore, Thierry, Dierck, Dirck, and Roderigo Stoop, is an individual artist; the names being the same according to the language in which they are used. Roderigo, in Portuguese, answering to Theodoricus, or Theodorus, in Latin, from which the others are derived, and Dirck being the diminutive used by the Dutch. Stoop, the designer and engraver, is the artist to whom all these names appertain; for he varied them according to the custom of the country in which he happened to be located at the time of publishing his prints. It will be found that the first twelve of *Horses*, published in Holland in 1651, are signed *D.* or *Dirck Stoop*; those of Views in Portugal, *R^o. Stoop*, or Roderigo; those in England, sometimes *R^o.* and sometimes *T. Stoop*. What, therefore, is said in the article *Peter Stoop*, belongs to Theodore, Dirck, or Roderigo, who was the engraver that resided at Lisbon for some time, and was patronized by Catharine of Braganza, whom he accompanied to England on her marriage with Charles II. What induced him to go to Portugal, or when he went there, is not said, but it is certain that he was employed as painter to the court till 1662. Whether he painted the Views of Lisbon, of which he made etchings, or what other subjects, is not related. The Count A. Raczynski, who has been very particular in naming the artists of all countries who have left works in Portugal, does not mention *Stoop* in his work "Les Arts en Portugal," which he would have done had there been any of his paintings found there. It may, therefore, be concluded that Theodore, or Roderigo, was more of a designer and engraver than a painter. On his arrival in England he engraved and published the seven (not eight) prints descriptive of the queen's journey from Lisbon to London; and afterwards, jointly with Hollar, engraved the plates for the first part of Ogilby's trans-

lation of Æsop's Fables, after designs by Barlow; but several of those by Stoop are from his own designs. He remained in England till 1678, when it is said he returned to his own country, where probably he died. Bartsch, *Peintre Graveur*, tom. iv., has given an accurate description of "The Twelve different Horses," published in 1651, and of the seven prints of "The Journey of Catherine, Infanta de Portugal," &c. Of the first, Weigel, in his Supplement to Bartsch, has pointed out the variations; of the second, that intelligent connoisseur says they are so rare that it is difficult to find a complete set. There is a set in the Sutherland collection. The first impressions are before the title at top, and before the words "Bridge d'Alcantara" near the centre of the point. Robert Dumesnil, "Le Peintre Graveur Français," tom. v., in a note to his account of the prints of Louis Meunier, has described the eight Views of Lisbon, which were executed by R. Stoop in 1660 and 1661. Of these Weigel says there is a superb set in the collection of the Archduke Charles at Vienna, and another in that of the Consul Clauss of that city. Of individual pieces, Weigel, in his Supplement to Bartsch, describes the following: A bird's-eye view of a naval battle, being the Battle of Solebay, fought between the English and Dutch fleets on the 3rd and 4th of June, 1665. Signed *Ro. Stoop, f. London*. The size of the print, French measure, is H. 11p. 6l., L. 18p. 3l., the margin at bottom 3p. 4l.; it is in the cabinet of prints at Copenhagen, and is considered to be *unique*. Another, not less rare, is also described in the catalogue of that collection; it represents a Panorama of the theatre of war, with a chart; the chart is in the form of a curtain which genit, surrounded by trophies, are unfolding; above are branches of laurel, of which the leaves are very large. In the lower part of the print are mules with Spanish baggage, chariots, and fugitives pursued by the vanquishers; it is a picturesque bird's-eye view, after the ancient manner. In the upper part of the lower margin is inscribed *Emtrado do Exercito del Rey de Castella, governado por D. Joam de Austria, no Reino de Portugal, &c.*; in the other part, *Rol dos cabos Portugueses, &c.* A piece in Baron Lockhorst's collection is probably the same; it is described N^o. 387, one sheet, A Battle between the Spaniards and Portuguese, by Stoop. *Extra rare*. Another print of great rarity, said to be by him, represents Oliver Cromwell dancing on the tight rope. Weigel gives a full description of it, but as it is also mentioned by Granger, it is probably well known to collectors. There is an impression in the British Museum. To these may now be added others not known to the indefatigable connoisseurs, Bartsch, Weigel, and Robert Dumesnil, but pointed out to the editor by the no less intelligent critics in art, Messrs. Smith, dealers in ancient prints, of Lisle Street, London.

The Rape of Helen; in the British Museum.

A Skirmish of Cavalry on a road, at top *Don Cantelmo, &c.*; in ditto.

This print, mentioned among the five battle-pieces, is undoubtedly by Stoop.

Portrait of Charles II. (*Pepys' collection*.)

Portrait of Queen Catharine. (*Ditto*.)

In the valuable collection of J. H. Hawkins, Esq., of Bignor Park, Sussex, is a

Portrait of Catharine of Braganza, wife of Charles II., inscribed Catharina D. G. Magnæ Britanniae, Franciæ et Hiberniæ Regina Filia Jo-

hannes IIII. Portug. etc.—*Consecrat T. Stoop*.

On the left, below the inscription, Lisbon 1662. *N. Munier f.* The size is H. 16½ in., W. 13 in.

N. Munier f. is evidently an interpolation, the engraving and form of the letters being very different from the other part of the writing. It is, however, a curious circumstance, as Dumesnil has pointed out the resemblance of some of Louis Meunier's etchings to those of Stoop, and even one that he copied after him. Zani is the only one who notices *N. Munier*, whom he describes as a Portuguese designer and engraver of portraits; perhaps he had seen this print, as he says that artist operated in 1662. Whether it be a fraudulent attempt on the part of *N. Munier* to pass it as his own, must be left to the more learned to decide; at all events he was a bungler to let *Consecrat T. Stoop* remain. It is believed that there are portraits of Charles and Catharine, two ovals in one plate, by *T. Stoop*; this is mentioned as a reminiscence.

There are five other pieces described by Weigel, representing Dutch battles, supposed to be by Stoop, which that true connoisseur hesitates to affirm, as they appear to him to be copied from more ancient prints. Impressions of these are in the British Museum.

With respect to these battle-pieces, Weigel, in his Supplement to Bartsch, says, "We shall conclude this article (*Stoop*) by mentioning some pieces which we still hesitate to attribute to the master. These are the five following Dutch battle-pieces, which belong to a book:

- a. *Battle near a Church*. Above a *cartouche* bears the following inscription: Graef Jan van Nassou geslaghen en ghevangen Anno 1630. At the bottom, on the left, Fig. II. fol. 102. L. 13p. 3l., H. 10p. 3l. This is partly executed after a print by W. Baur in the Roman edition of *Strada de bello Belg.*, 2 vols. Romæ, 1632—1647.
- b. *Combat of Cavalry*. On the right a house, above *Don Cantelmo tot Burgerhout* By Antwerpen geslaghen Anno 1643; on the right, Tweede Deel fol. 146. L. 13p. 3l., H. 10p. 2l.
- c. *Plan of a Battle*. On the right a combat of cavalry; on the left, near a *cartouche*, two soldiers, and the following inscription: Het sas van Gent Beleegort den 28 July Anno 1644 en door Aewort veroverd den 6 September. Above, on the left, Tweede deel Fol. 168. L. 13p. 6l., H. 10p. 3l.
- d. *Plan of a City and its Environs*. On the right is a troop of cavalry; at the bottom, on the left, Veroveringe van Thiemen Anno 1635; above, on the left, Fig. 21, fol. 215. L. 13p. 2l., H. 10p. 3l. The execution of this piece closely approaches the point of Stoop.
- e. *Plan of a City and its Environs*. Above, on the right, is seen the city of Wesel taken by assault, and the following inscription: Inde, naere duystre Nacht quam dit Wesel onverwacht. On the left, De Wyt vermaerde Stadt Wesel—veroverd—1629. L. 13p. 2l., H. 10p. 3l.

Weigel observes, what gave rise to some hesitation to attribute these pieces to an artist so prolific in original compositions as Dirk Stoop is, that the first is an imitation of a print by W. Baur, and that the rest are only imitations of other prints; besides, they are copies, in counterpart, after prints, probably more ancient, of a book cited below. Nevertheless the difference of the copies above described is worthy, of being remarked. The title of the book

from which these imitations are taken is, Frederik Hendrik Nassau zyn leven en bedryf, door J. Commelyn. 2 Deele. Amst. 1651. Fol. The French translation has probably the same engravings; it bears the title, *Hist. de la vie et des actes memorables de Frédéric Henri de Nassau*, par J. Commelyn, 2 tomes. Amst. 1665. Fol. The *first state* of the Twelve Horses is before the introduction of any sky; the *second state* before numbers. It will be seen that the Combat of Cavalry, letter *a*, is mentioned among unknown prints by Stoop, and it again appears among those doubted by Weigel; as it is indubitably by Stoop, and the other four unquestionably by the engraver of that, the inference is obvious. Whether the two portraits in ovals on one plate of Charles II. and Queen Catharine, conjectured to exist, are the same as those in the Pepys collection, can only be decided by their discovery.

It may be useful to collectors to have the titles of the eight rare prints, Views of Lisbon, as given with descriptions for the first time, by Robert Dumensil.

1. The Title. In a cartouche, is inscribed *Al Ilust^{ma}. Lv^a. D. Catharina Raynha da gran Bretanha D. V. C. R. Stoop 1660 Lix^a.*; a general view of Lisbon, with sea and numerous vessels in front.
2. Vista de Santo Amaro E Prospectiva do Lugar de Bellem.
3. Visto do Covento da Madre de Deus.
4. O Palacio Reyal De Lixboa.
5. Touro Reyas nas Festas do Casamento da Raynha da Gran Bretanha Em Lixboa 1661.
6. O Palacio do Infante Dom Pedro Em o Corpus Sancto Em Lixboa.
7. A Torre E entrada da Barra de Bellem.
8. A view of the Convent of St. Jerome. On the left margin is inscribed *VEVE DU PALAIS DE LISBONNE SEIOUR ORDINAIRE DES ROIS DE PORTUGAL*; and on the right, *VISTA DEL PALATIO DEL REI DE PORTUGALE EN LISBOA*.

The *first state* of these prints is before the numbers or address; the *second* with the numbers.

It will be seen by the foregoing account that Bryan, following Walpole and other writers, has converted Theodore into Peter, and Peter into Roderigo, and in separating has confounded both. The consequence of this confusion has been, that many have doubted whether there were not four artists, Theodore, Dirck, Roderick, and Peter, of the name of Stoop; and others have denied the existence of Peter. It would be as hazardous to say that Theodore did not paint subjects such as are described in the text, as it was presumptuous to ascribe his etchings to Peter. That there was a *Jan Pieter Stoop* is certain, and that he painted subjects such as are attributed to *Dirk Stoop*, in that article, is equally so; every one conversant with pictures must have seen many examples, signed *P. Stoop*. Whether they were brothers, or otherwise related, is not ascertained; they flourished about the same period. Mention is made by some writers of *J. Stoop*, who, it is said, imitated the manner of Van Bloemen and Michael Carré; he is praised for his good colouring, spirited penciling, and knowledge of chiaro-scuro: leaving the imitation out of the question, this character will suit Peter Stoop also.]

STOOPENDAAL, B. Mr. Strutt calls this artist Daniel, and appears to have been led into the

error by Basan. The prints which bear his name are inscribed, *B. Stoopendaal, fec.* He was a native of Holland, and flourished about the year 1710. In his best plates he appears to have imitated the style of Cornelius Visscher, though not always very successfully. We have, among others, the following prints by him:

A set of twelve Plates of figures and animals; dated 1651.

The first impressions are before they were numbered.

Sixty Views in Holland, entitled *Les Delices du Diemer Meer*; engraved from his own designs.

A set of twenty-four Views near the Hague.

Four plates representing the Departure of King William from Holland for England, his Arrival, his Meeting the Parliament, and his Coronation; inscribed *B. Stoopendaal, fec.*

The Robbers; after *Bamboccio*; *B. Stoopendaal, sc.*

The Attack of a Military Convoy; after the same; the same mark.

A Lime-kiln; after the same.

The last three plates are very finely copied from the prints by Visscher. He also engraved the plates for Clarke's edition of Cæsar's Commentaries, published in 1712.

[Notwithstanding Bryan's remark, there was a *D. Stoopendaal*, as well as a *B. Stoopendaal*; they were contemporaries. The set of twelve plates of figures and animals, mentioned above, are by *Stoop*, not *Stoopendaal*. Both of the *Stoopendaals* abbreviated their name occasionally, and signed *Stoop*. Their works have been jumbled together, and are so alike in subjects and manner that it is difficult to separate them. They both operated as late as 1719. It may be concluded, therefore, that Immerzeel is in error when he says that *B. Stoopendaal* was born in 1620.]

STORER, CHRISTOPHER. This artist was born at Constance in 1611. He travelled to Italy when he was young, and studied at Milan under Ercole Procaccini. Lanzi mentions him as a respectable painter of history. We have some etchings by him of historical subjects from his own compositions. He died at Milan in 1671.

[Johan Christopher Storer. Lanzi says that he produced works of solid taste, and he instances a picture of St. Martino, in the possession of the Abbe Bianconi, which was much valued by its intelligent owner. Subsequently he became a mannerist, and not unfrequently adopted gross or common ideas. In other points he displays much spirit, and is one of the few belonging to that age who may lay claim to the title of a good colourist. Several of his pictures have been engraved by M. Küssel, B. Kilian, Ph. Kilian, del Sole, and Bonacina. He was one of the artists employed in the decorations of Milan, on the occasion of the solemn entry of Philip IV. and Maria of Austria to that city. He etched several prints of subjects sacred and profane; these are sometimes signed Joan Christ. Storer, sometimes Giov. Christ. Storer, but never *Stoer*, as some have asserted. It is said that he returned to his own country, and died in his native city in 1671. There are many of his pictures in the churches and collections in Germany.]

STORK, or STORCK, ABRAHAM. This painter was born at Amsterdam in 1650. It is not known by whom he was instructed, but he proved one of the eminent painters of marines and sea-pieces of the Dutch school. His pictures usually represent views of the Y, or the Amstel, near Amsterdam, with a variety of shipping and boats, and a number of small figures, correctly drawn, and touched with great neatness and spirit. He also painted tempests

and storms at sea, which he represented with a truth and fidelity little inferior to the admired productions of Backhynsen or Vanderveelde. The pictures of Stork are ingeniously grouped, and the vessels, and their rigging, are drawn with precision and accuracy. His colouring is clear and transparent, and his skies and water are light and floating. In the collection of Mr. Bissehop, at Rotterdam, was one of his most capital performances, representing the arrival of the Duke of Marlborough at Amsterdam, with a public procession of ships, barges, and yachts, decorated with flags, full of figures, habited in their different costumes; the composition was arranged with great ingenuity, and without the appearance of confusion, though the objects were so numerous. He died at Amsterdam in 1708.

[It is not certain that *Abraham Stork* died in 1708; some writers place his death in 1712, others later. Bartsch describes six very rare etchings by *Abraham Stork*, but from the subjects it may be doubted whether they are by the marine painter; one of them, however, is signed *A. Stork*. See Bartsch, P. G. tom. iv. p. 389. *Stork*, for so the painter signed his name, was an excellent hand at figures, and frequently embellished the landscapes of other artists with them. Perhaps there is a little exaggeration in saying that "he painted tempests and storms at sea in a manner little inferior to Vanderveelde and Backhynsen;" he was a painter of a calmer mood, and practised more in sight of port. His pictures have not yet attained their just value; some are truly excellent.]

[STORK, or STORCK, JAN, or JAKOB, painted marine subjects in the manner of Abraham Stork, but not equal in excellence. They are generally of small dimensions, and are of frequent occurrence. It is supposed that he was the elder brother of Abraham; they both lived at the same period. He signed his pictures *J. Stork*, or *Storck*; Jan or Jacob is merely conjectural.]

STOSS, FRANCIS. This very ancient engraver was a native of Germany, and is supposed to have flourished as early as the year 1460. Mr. Strutt believes him to have practised engraving prior to either Martin Schoen or Israel van Mecheln, and gives it as his opinion, that he was the tutor of Martin Schoen, from the resemblance which appears in their style, though it was greatly improved by Martin. He is said to have engraved a set of small plates, representing the Life and Passion of Christ, which were copied by Schoen. His prints are marked with an F. and an S. with a cross, thus,

F & S.

[Bartsch, P. G. tom. vi. p. 66, describes three prints by the engraver who used the mark in the text; the Resurrection of Lazarus, the dead Body of Christ, and the Holy Virgin. He says that he is very ancient, and absolutely unknown; for as to the names *Francis Stoss*, *Stoltzhirs*, and *Stolzins*, which different writers have given him, they have as little foundation as the opinion that he was the master of Martin Schongauer. Nagler, however, seems to think him of great importance, for he has given an elaborate article of eight closely printed pages of and concerning him and his supposed works, which those who feel interested in the subject will do well to consult.]

[STOTHARD, CHARLES ALFRED, a very distinguished designer of antiquities, painter, and illuminator, was the son of the celebrated Thomas Stothard, R. A. He was born in 1787, and after

receiving a liberal education, was placed as a student in the Royal Academy, where he evinced great talent in designing from the antique. His father being engaged to paint the staircase at Burleigh House, he accompanied him thither from time to time, during the four years he was employed on that work, and while there made drawings of the monuments in the churches of that locality. This awakened in him a predilection for a pursuit in which he afterwards became so eminent, but which eventually cost him his life. In 1811 he exhibited a fine picture of the Murder of Richard II. at Pontefract Castle, in which he gave proof of his great knowledge of the costume of the time, and the portrait of that unfortunate monarch he painted from his effigy in Westminster Abbey. He now commenced his great work, "The Monumental Effigies of Great Britain," a work of great research, selected from the cathedrals and churches, for the purpose of bringing together and preserving correct representations of the best historical illustrations extant, from the Norman Conquest to the time of Henry VIII., and etched throughout by himself with a delicacy and fidelity which, till the appearance of this great work, was quite unknown to the present age. It is now considered indispensable to antiquaries and artists, and indeed to every gentleman who is desirous of being acquainted with the costumed history of the period, and the heraldic bearings of all those illustrious persons whose names are recorded for valorous achievements, or other deeds beneficial to their country. The heraldic emblazonry is of the highest order for correctness and beauty. In 1816 he was deputed by the Society of Antiquaries, of which he had become a member, to make drawings from the Tapestries at Bayeux. While engaged on this work he visited the Abbey of Fontevraud, where he discovered the effigies of the Plantagenets, the existence of which had been doubted, owing to the destructions which had taken place during the revolution. These were added to his work, and in the edition published by Mr. Bohn are superbly illuminated in imitation of the originals. Subsequently he made drawings for the Society of the pictures discovered on the walls of the painted chamber. In prosecuting this work he recovered the long-lost art of embossing gold on the surface of the material, as practised by the old Italian and German illuminators, and which contributes so much to the splendour of ancient Missals, and other Manuscripts. His last undertaking was for illustrating the account of Devonshire in Lysons's *Magna Britannia*. For that purpose he left London in May, 1821, and arrived at Bere Ferrers on the 27th. The following day he began making tracings of the stained glass window in the church, when his feet slipping from the ladder on which he stood, he fell and died on the spot, his head having struck on a monument in the chancel. His wife, a very talented lady, (now Mrs. Bray), who accompanied him in his journey to France, published an account of their tour through Normandy, Brittany, and other parts, which was illustrated with 21 plates from designs by her husband; those representing costume were coloured, to give them their full effect.]

[STOTHARD, THOMAS, a painter and designer of historical, poetical, and fanciful subjects in general, was born at London in 1755. He was the son of a publican. His father dying when he was only five years old, he was left to the care of some relations, and being a sickly child, he was sent by them to be nursed in the country; and at eight years old

he was placed in a school at Stretton, near Tadcaster, the birth-place of his father, where he remained till he was of a suitable age to be put out as an apprentice. Having shown an inclination for drawing, by copying some of Houbraken's heads, his friends placed him with a designer of patterns for brocading silks. The trade declining, and his master dying before the expiration of his term, he was left to his own resources. Having, however, minutely studied nature in the drawing of flowers and other ornaments, and taken every opportunity of improving his knowledge, he at once struck out a more profitable profession for himself by making illustrative designs for the Town and Country Magazine, published by Harrison of Paternoster Row; this made him known, and he was soon employed on other publications, particularly Bell's edition of the British Poets, and Harrison's Novelist's Magazine. These illustrations attracted the notice of Flaxman, and a friendship commenced between the two artists, probably of advantage to both. To improve himself he became a student of the Royal Academy, where he studied with great diligence. The first picture he exhibited was Ajax defending the dead Body of Patroclus, which so nearly resembles the designs of Mortimer, an artist at that time in vogue, that it might be mistaken for his work. This shows how readily young artists of talent imitate bad examples when they happen to be popular. Stothard, however, did not long continue this mode of imitation, but adopted a style of his own. He was made an Associate of the Royal Academy in 1785, an Academician in 1794, deputy Librarian in 1810, and on the death of Mr. Birch in 1812 was appointed Librarian in his stead. It is supposed that Stothard made upwards of five thousand designs, three thousand of which have been engraved. As most of these were illustrations of popular literature, his reputation was widely diffused not only through England but on the continent. His latest productions for this purpose were embellishments for the poems of his friend and patron Samuel Rogers, all of which are exquisitely beautiful. The poems and the designs are worthy of each other. Among his larger works may be enumerated those he did for Boydell's Shakspeare, The Canterbury Pilgrims, the Ceremony of the Fitch of Bacon at Dunmow, and the Wellington Shield. He painted the staircase at Burleigh House, the seat of the Marquis of Exeter, in fresco; the figures are seven feet in height. He also designed the ceiling for the Advocates' Library at Edinburgh. He furnished designs for chasers in silver and other metals, particularly for the eminent goldsmiths Rundell and Bridge, and the outlines of many distinguished works of English sculpture may be traced to him. Stothard's excellence as an artist lay in design and composition. His style was certainly mannered, but in character and expression truth and nature prevailed; his humour never degenerated into caricature, nor his grace into affectation. His productions appealed to the mind; he never missed the true sentiment of his subject, and he was particularly careful of adopting the proper costume. In representing the sports and humours of children, especially in the infantine form, he is without a rival among modern artists, and his female figures are distinguishable for simplicity of outline and graceful action. He is better in domestic than heroic subjects, for he was a close observer of men and manners; not that he failed in embodying the conceptions of the poet correctly when called upon to

embellish his work, but it was the placid, the playful, or the sentimental that best suited his genius. His designs are eagerly sought, and increase daily in value, notwithstanding the immense number he executed. This is owing to their truth, simplicity, and beautiful expression, not, as in many other instances, to its being a fashion to collect them; and as long as truth and simplicity have charms they will continue to delight. As a colourist in oil painting, it must be acknowledged that he is weak, particularly in subjects of dimensions above the cabinet size. His pictures want force though not deficient in harmony, and have too much the appearance of being painted *in tempera*, or water colours. He died on the 27th of April, 1834, and was buried in Bunhill Fields. There are portraits of him by Harlowe, Jackson, and Wood, and a bust in marble by Baily, the eminent sculptor, the pupil and worthy successor of Flaxman. Two of these portraits have been engraved, one by Worthington, the other by Bond. It is said that he gave the preference, before all his other works, to fifteen small pictures which he painted to illustrate John Bunyan's Pilgrim's Progress; these were engraved by Strutt, and published by J. Thane. He was once asked why he did not go to the Academy dinner, always given previously to the opening of the Exhibition, and to which sundry opulent persons are generally invited; he said he wanted shaving, and did not think it worth the trouble; for, continued he, I have no peculiar enjoyment in partaking what others are deprived of, but on the contrary feel myself less happy by being separated from the many to devour selfishly what, to be enjoyed, requires to be shared in common.]

STRADA, VESPASIANO. According to Baglione, this artist was of Spanish parentage, but was a native of Rome. It is not mentioned under whom he studied, but he probably learned the rudiments of the art from his father, who was an obscure painter. He worked chiefly in fresco, and had embellished the churches and public edifices at Rome with several of his historical paintings, when his promising career was interrupted in the prime of life. The following are amongst his most considerable works. In the cloister of the monastery of S. Onofrio, are different subjects from the life of that Saint; in the church of S. Maria Maddalena al Corso, the Visitation of the Virgin Mary to St. Elisabeth, and the Adoration of the Shepherds. He died at Rome, at the age of thirty-six years, in the pontificate of Paul V. We have several etchings by this artist from his own compositions, which prove him to have been a man of considerable genius. They are executed in a slight, hasty style, but they discover the hand of the master. He usually marked his plates with the initials V. S. F. or V. S. I. F., and sometimes VES. ST, I. FE. We have, among others, the following prints by him :

Christ shown to the Jews, [or little Ecce Homo, VESP. STRA. I. F.]

Christ crowned with Thorns, [or great Ecce Homo, VESPASIANO STRADA, I. F.]

The Holy Family, with St. John. [No mark.]

The Virgin, supported by two Angels. [VESPASIANO ST. I. F.]

The Marriage of St. Catherine. [VESPASIANO STRADA, I. F.]

The Virgin and infant Christ. [Vespasiano Strada, i. f.]

[Baglione says that Vespasiano Strada died during the pontificate of Paul V., at about the age of thirty-six; this at latest would be 1620. Malpe says he was born in 1591, and died in 1624. But one of

his prints is dated 1595, on which Bartsch remarks, that supposing this print, which exhibits his greatest power, was done by him at the age of twenty, he must have been born about 1575. If Baglione is correct, he was born a few years later, and was a precocious artist. Bartsch, P. G. tom. xvii., has given descriptions of twenty-one pieces by him, which he believes to be a complete list. Fifteen of these have his name at full, or abbreviated: *one only* has V. S. I. F.]

STRADA, or STRADANUS, JOHN. This painter was born at Bruges in 1536, and was first instructed by his father, who was an artist of little celebrity. He afterwards studied under Peter Aertsen, until he found himself sufficiently advanced to undertake a journey to Italy. He studied at Rome the antique, and the works of Raffaele and Michael Angelo, and attached himself to Francesco Rossi, called Salviati, whose style he in some measure adopted. In conjunction with that painter, and Daniello da Volterra, he was employed in the decorations of the pontifical palace of Belvidere, where he acquired considerable reputation. He was invited to Naples by Don John of Austria, to represent his military achievements, in which he acquitted himself in a manner worthy of the ablest artists of his time. Vasari engaged him to visit Florence, where he was employed, conjointly with that painter, in several considerable works for the ducal palace, and the churches and other public edifices. In the church of the Nunziata, at Florence, is one of his most celebrated works, representing the Crucifixion, with the Virgin Mary, Mary Magdalene, and St. John, with a great number of figures. In S. Croce is a fine picture of the Ascension; and in S. Maria Nuova, the Baptism of Christ by St. John. In the chapel of the Palazzo Pitti are two small altar-pieces by him, representing the Nativity and the Adoration of the Magi, which are much admired. The talents of this artist were not confined to historical subjects; he was not less successful in painting huntings, processions, and battles. Stradanus possessed a fertile invention, and a constant practice had given him uncommon facility of execution, both in oil and in fresco. His design was usually correct, though occasionally heavy and mannered, and his colouring was vigorous and effective. He was a member of the Academy at Florence, where he died in 1605. [He was an indefatigable artist. He made many designs for tapestries. His works have been engraved by Galle, C. de Pass, Wierix, Collaert, Goltzius, Sadeler, and others. The engravings after his pictures amount to above four hundred pieces. In 1578 was published at Antwerp, a work under the title "*Stradani Venationes Ferarum, Avium, Piscium,*" &c., illustrated with 94 plates of all kinds of hunting, and fights of animals, engraved by several of those artists. Though he lived and practised so long in Italy, he did not divest himself of his Flemish manner. Some of his cabinet pictures are well composed, and very brilliant in colour.]

[**STRAATEN, JAN JOSEPH IGNATIUS VAN,** a painter of dead game and flowers, was born at Utrecht in 1766, and was a scholar of C. van Geelen. His pictures are in the style of J. Weenix, well composed and highly finished. In the landscape part he was assisted by his countryman, Swagers. He died in 1808.]

STRAETEN, HENRY VANDER. This artist was a native of Holland, born about the year 1665. It does not appear that he had any other means of improvement than his studies after nature, and without

the help of a master he reached an eminent rank in the art as a landscape painter. He visited England about the year 1690, where he met with great encouragement, and his gain was considerable, which he squandered away as fast as he acquired it. The noble author of the Anecdotes records the following instance of his eccentricity and dissipation. "One day sitting down to paint, he could do nothing to please himself. He made a new attempt with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket he found a shilling; swearing an oath, he said, 'It is always thus when I have any money—get thee gone,' continued he, throwing the shilling out of the window, and returning to his work, produced one of his best pictures. This story he related to the gentleman who purchased the picture." The pictures of Vander Straeten resemble those of Ruysdael and Hobbima; and some of his productions, soon after his arrival in this country, are not very inferior to the works of those admired masters. Towards the latter part of his life, his expensive and profligate habits reduced him to the necessity of despatch, and his last pictures are the mere shadows of his former ability.

[This is, no doubt, the same artist as *Nicolas Vander Straeten*, who, Balkema says, was born at Utrecht in 1680, and went to London, where he died in 1722. Other writers say he was born in the same year, and came to England in 1690, "and met with great encouragement." He would have deserved it, if he painted like "Ruisdael and Hobbema" at ten years of age. The same authority says he painted ten pictures in one day! Really, on reading these circumstances, one is apt to exclaim with the good bishop, who had attentively perused Gulliver's Travels. "I don't believe that one-half can be true."]

STRANGE, SIR ROBERT. This distinguished engraver was born in one of the Orkney Isles, in 1721. He was descended from a younger son of the family of the Stranges of Balcasky, in the county of Fife, who settled in Orkney at the time of the Reformation. He was originally intended for the law, but some drawings and unfinished sketches, which he had produced without the help of an instructor, having been shown to Mr. Cooper, a drawing-master at Edinburgh, they were so highly approved by him, that he proposed that the young man should be placed under his tuition. The proposal being entirely agreeable to his own inclinations, was immediately adopted. He had made considerable progress under that master's instruction, when a fatal interruption to the arts took place in Scotland, by the unfortunate civil war which broke out on the arrival of the young Chevalier. As soon as tranquillity was restored, Mr. Strange came to London, and soon afterwards formed the project of visiting Paris for improvement in the art of engraving, which he had begun to practise with success. On his way to the capital of France, he made some stay at Rouen, where he frequented the Academy, and obtained an honorary prize for design, though his competitors were numerous. On his arrival at Paris he became a pupil of Le Bas, from whom he learned the use of what is called the dry point, which he afterwards improved, and used with such success in his engravings.

In 1751 he returned to London, at a period when historical engraving had made little progress in England, and he devoted himself to that arduous and difficult branch of the art, of which he may be justly considered as the father in this country. In

1761 Mr. Strange gratified a wish he had long entertained of visiting Italy, for the purpose of making designs from the most celebrated pictures of the distinguished masters of the different schools, from which he purposed engraving plates, some of which he executed abroad, and others after his return to London. In his tour he was every where favoured with the most flattering marks of attention and respect. He was made a member of the academies of Rome, Florence, Bologna, Parma, and Paris.

In 1787 Mr. Strange received the honour of knighthood, but did not long survive that mark of distinction, and died in 1792. The works of Sir Robert Strange consist of about fifty plates, engraved from the most eminent painters of the different schools of Italy, distinguished by a bold and intelligent execution, exhibiting an admirable union of the point with the graver, and producing a vigorous and harmonious effect. The following are among his most admired prints :

PORTRAITS.

- Charles I.; whole-length; *after Vanduyck*. 1770.
 Charles I. with a page, and his equerry holding his horse; *after the same*. 1782.
 Henrietta Maria, Queen of Charles I., with the Prince of Wales and Duke of York; *after the same*. 1784.
 The Children of Charles I.; *after the same*. 1758.
 A Bust of Raffaele; *after a picture by himself*; inscribed *Ille hic est Raphael, &c.* 1787.
 A Portrait of himself; *from a design by J. B. Greuze*.

SUBJECTS AFTER VARIOUS MASTERS.

- St. Cecilia; *after the picture by Raffaele*; formerly in the church of S. Giovanni, at Bologna, now in the French Museum. [Not there now.] 1771.
 The Virgin and infant Christ, with Mary Magdalene, St. Jerome, and two Angels; *after the famous picture by Coreggio*, formerly at the academy at Parma; now in the gallery of the Louvre. [Not now.] 1768.—[1771.]
 Venus reclining; *after the picture by Titian*; in the Florentine Gallery. [1768.]
 Danae; *after the same*; from the picture belonging to the King of Naples. 1768.
 Venus and Adonis; *after the same*; from a picture in the same collection. 1762.
 Mary Magdalene, penitent; *after Guido*. 1762, [and 1773.]
 The Death of Cleopatra; *after the same*. 1777.
 Fortune flying over a Globe; *after the same*. 1778.
 Venus attired by the Graces; *after the same*. 1759.
 The Chastity of Joseph; *after the same*. 1769.
 The Virgin, with a choir of Angels; *Te Deum laudamus*; *after C. Maratti*. [1760?]
 The Virgin, with St. Catherine and Angels, contemplating the infant Jesus sleeping; *Parce somnum rumpere*; *after the same*. [1760?]
 Christ appearing to the Virgin after his Resurrection; *after Guercino*. 1773.
 Abraham sending away Hagar; *after the same*. 1763, [and 1767.]
 Esther before Ahasuerus; *after the same*. 1767.
 The Death of Dido; *after the same*. 1776.
 Belisarius; *after Sal. Rosa*. 1757.
 Romulus and Remus; *after P. da Cortona*. [1757.]
 Cæsar repudiating Pompeia; *after the same*. [1757?]
 Sappho consecrating her Lyre to Apollo; *after C. Dolci*. 1787.
 The Martyrdom of St. Agnes; *after Domenichino*. 1759.
 The Choice of Hercules; *after N. Poussin*. [1759.]
 The Return from Market; *after Ph. Wouvermans*. One of the first plates he published, engraved at Paris in 1750.

[As every engraving by Robert Strange is worth recording, the following are added from the Catalogue raisonné of M. Charles Le Blanc, to complete, as far as is known, the list of his works. The numbers prefixed are according to M. Le Blanc's arrangement.

4. The Holy Virgin; *after Guido*. 1756?
 5. The Angel of the Annunciation; *after the same*. 1756?

6. The Annunciation; *after the same*. 1787?
 8. The Offspring of Love; *after the same*. 1766? The picture is in the Marquis of Westminster's collection.
 10. The infant Jesus plating a Crown of Thorns; *after Murillo*. 1787?
 11. The infant Jesus asleep; *after Vanduyck*. 1787?
 13. St. Agnes; *after Domenichino*. 1759? The picture was, perhaps is, at Kensington Palace.
 16. The Magdalene; *after Guido*. 1753.
 18. The Magdalene; *after Correggio*. 1780.
 19. Laomedon, King of Troy, detected by Neptune and Apollo; *after Salvator Rosa*. 1775.
 21. The finding of Romulus and Remus; *after P. da Cortona*. 1757?
 22. The Death of Cleopatra; *after Guido*. 1753..
 26. Apollo rewarding Merit; *after A. Sacchi*. 1755.
 28. Venus blinding Cupid; *after Titian*. 1769.
 31. Cupid sleeping; *after Guido*. 1766?
 32. Cupid; *after Schidone*. 1774.
 33. Cupid; *after Vanloo*. 1750.
 36. Lips, an allegorical representation of the south-west Wind.
 37. Zephyr, an allegorical representation of the west Wind. 1760. This and the preceding were engraved from *bassi rilievi*, which ornament the tower of Andronicus Cyrrhestes at Athens, and are inserted in the first volume of "The Antiquities of Athens," by Stuart, chap. iii. plates 17 and 18.
 38. Justice; *after Raphael*. 1765.
 39. Meekness; *after the same*. 1765.
 40. Liberality and Modesty; *after Guido*. 1755.
 42. The first of Duties; *after Schidone*. 1781.
 44. The Death of the Stag. 1749. A vignette to "Beckford's Thoughts on Hunting," at least so it appears in the fourth edition, published in 1796.
 47. Half-length of Charles I.; *after Van Dyck*. This, and Nos. 52, 56, 57, and 58, were engraved for the first edition of Smollett's History of England, in quarto, published in 1757.
 50. The Apotheosis of Octavius and Alfred, Children of George III., who died in their infancy; *after Benjamin West*. 1787.
 51. Charles James Edward Stuart, called the Young Pretender.
 52. Mary Stuart, Queen of Scotland. This is engraved after the print of Mary Queen of Scots, by Vertue; without the name of the artist.
 55. Parmigiani Amica, or the Mistress of Parmigiano; *after Parmigiano*. 1774.
 56. James Graham, Marquis of Montrose; *after Van Dyck*.
 57. Thomas Wentworth, Earl of Strafford; *after the same*.
 58. Thomas Cromwell, Earl of Essex; *after Holbein*.
 59. William Hamilton, of Bangor, a Poet. 1760. This portrait is found at the head of a collection entitled "Poems on several Occasions," London, 1760, octavo.
 60. Robert Leighton, Archbishop of Glasgow. 1758. This portrait is found at the head of "Selections from the Works of Archbishop Leighton, with a sketch of his Life, by the Rev. W. Wilson, D. D." London, 1758.
 61. Archibald Pitcairn, Physician and Poet; *after J. B. Medina*; bust in a medallion, supported by a plinth, on which is inscribed,
 Scire potestates herbarum et tangere plectrum,
 Pitcairno Phoebus munera magna dedit.

It is said that Strange retouched Dorigny's plates of the Transfiguration, and the cartoons by Raphael, at Hampton Court. It is also stated, that about the year 1790 he had *eighty copies* of selected proofs of his works bound, to which he prefixed a dedication to the king, and an introduction on the progress of the art of engraving, and remarks on the pictures that he had engraved. There are *three states* of almost all the prints by Strange; pure aquafortis before the letter, and with the letter. The first state, which was only a trial, is *very rare*; the second is also rarely met with, because he had the *honesty* not to suffer more proofs to be taken than were subscribed for.

He published "A descriptive Catalogue of a Collection of Pictures, and of thirty-two Drawings, col-


lected by him in Italy." Also, "An Inquiry into the Rise and Establishment of the Royal Academy of Arts; to which is prefixed a letter to the Earl of Butc."

Strange was a member of the Academies of Paris, Rome, Florence, Bologna, and Parma, but not of the Royal Academy of London. The king, however, thought him worthy of knighthood, and accordingly he was dubbed in 1787: he enjoyed this honour for about five years, when he died, and was buried in the churchyard of St. Paul, Covent Garden.

An excellent catalogue of his prints by M. Charles Le Blanc, has been published by Rudolph Weigel, of Leipzig, enriched with some valuable notes by the editor: it forms part of the work entitled "Le Graveur en taille douce."

[STRASTER, FRAY GERONIMO, a Franciscan, who resided at the convent of his order in Valladolid, in 1613, when he engraved, with considerable ability, the plates to a work entitled "Historia del Monte Celia de nuestra Señora de la Salceda," written by D. Fr. Pedro Gonzalez de Mendoza, archbishop of Granada. Zani says he operated in 1601; at present no more of his works, or history, is known.]

[STRATEN, GEORGE VANDER, a Flemish portrait painter, who resided in Portugal about the middle of the 16th century, as appears by an order from the queen to pay him 7600 reis for the portrait of Dom Antonio, and his receipt for the money, signed *Joans Van der Z Estraten*, July 4th, 1556. He received a further sum of 80 cruzades, for painting the portrait of Prince Dom Sebastien, the youngest son of the queen, on the 14th December of the same year. By these documents it would seem that he was painter to the court.]

[STRAUCH, LORENZ, born at Nuremberg in 1554, was a skilful portrait and architectural painter, and also painted on glass. Bartsch, P. G. tom. ix., describes an etching by him, a View of the Market-place at Nuremberg, with the date 1599, which was the only one known to him. Nagler, however, gives a list of twenty-two, some of which are signed with his name in full, and dated as late as 1614; others with the mark . Whether they are all

by Lorenz Strauch can only be decided by inspection, and that by an experienced eye. Some writers interpret the mark *Lorenz Schnitzner*; *Lorenz Stoer*, and others of the period, used the same. Doppelmair, Zani, and Bartsch say that he died in 1630, but Nagler places his death in 1636.]

STREATER, ROBERT, an English painter, born in London in 1624, and was a scholar of du Moulin. He did not confine himself to any particular branch of art, but painted history, portraits, landscape, architecture, and still-life. At the Restoration, he was appointed serjeant-painter to Charles II. His principal works were, the theatre at Oxford; some ceilings at Whitehall, which have perished; the Battle of the Giants, at Sir Robert Clayton's; and the pictures of Moses and Aaron, in the church of St. Michael, Cornhill. He died in 1680. He occasionally amused himself with the point, but his etchings are very indifferent. The following are by him:

The Battle of Naseby; a large print on two sheets.

Some Architectural plates; *after J. Dinante, &c.*

STREEK, JURIAN VAN. This artist was born at Amsterdam in 1632. He occasionally painted portraits, but is more known as a painter of dead game,

musical instruments, books, vases, and other inanimate objects, which he designed correctly, and finished with uncommon neatness. He composed those subjects in a pleasing manner, and introduced an effect of light and shadow, which is extremely picturesque. He died in 1678. [A skull, a ball of soap, and a sepulchral lamp are frequent objects in his compositions. When he marked his pictures he used J V S in a monogram.]

STREEK, HENRY VAN, was the son of the preceding artist, born at Amsterdam in 1659, and received his first instruction from his father, but was afterwards a scholar of Emanuel de Wit. He was a reputable painter of architectural views, which his perfect acquaintance with perspective enabled him to design with unusual accuracy and precision. His pictures generally represent the interiors of magnificent buildings, churches, temples, and palaces, which were frequently embellished with figures by some other artist. He died in 1713.

STRETEN. See STRAETEN.

STRINGA, FRANCESCO. This painter was born at Modena in 1635, and was a scholar of Lodovico Lana. He improved his style by studying the works of Guercino, and the best pictures which composed the celebrated Galleria Estense, of which he had the direction. He painted several historical subjects for the churches, and the ducal palace at Modena; and there are some of his works in the public edifices at Venice. He died in 1709.

[Stringa was endowed with a rich imagination, and was spirited and rapid in execution; he produced much which was greatly commended, both in the cathedral and other places. His distinguishing characteristics are, the depth of his shades, the somewhat disproportioned length of his figures, and an inclination to the capricious in his actions and compositions. He painted history, landscape, and architecture, and also engraved in aquafortis. Bartsch, tom. xix., has described three etchings by him; the Disciples placing Christ in the Sepulchre, a Female Painting, signed *F. Stringa In. F.*, and a portrait of Francis II., duke of Modena; to these Nagler has added another, St. John with the Cross, signed and dated 1682. All these are tolerably large prints, being about 12 inches by 8 inches, except the last, which is about 9 by 6. Zani says he was also a writer, but does not mention on what subject; he marks him BB.]

STRINGA, FERDINANDO. This artist engraved part of the plates for the Antiquities of Herculaneum, published at Naples in 1750.

STROZZI, BERNARDO, called IL CAPPUCINO, and sometimes IL PRETE GENOESE. This painter must not be confounded with Ippolito Galantini, also called Il Prete Genoese. He was born at Genoa in 1581, and was a disciple of Pietro Sorri. At an early period of his life he became a monk of the order of St. Francis. This retirement did not, however, oblige him to abandon his pursuits as an artist, and he distinguished himself as a reputable painter of history. Of his fresco works at Genoa, the most considerable is his representation of Paradise, in the church of S. Domenico, a copious and ingenious composition, and coloured with a vigour approaching to oil. At Novi and Voltri are several altarpieces by him. He was however more occupied for private collections and galleries than for the churches. In the Palazzo Brignole is a picture by this painter representing the Incredulity of St. Thomas; it is in an apartment amidst the works of the most distinguished colourists, which appear languid and

subdued by its superior vigour and brilliancy. His design is not sufficiently correct, and his forms are neither select nor beautiful; but the heads of his old men exhibit a grand and impressive character, and are painted with spirit and energy. He died in 1644.

[Strozzi left the cloister, when a priest, to contribute to the support of an aged mother and a sister; but the one dying and the other marrying, he refused to return to his order; and being forcibly recalled and sentenced to three years' imprisonment, he contrived to make his escape, fled to Venice, and there passed the remainder of his days as a secular priest. He was accustomed to paint portraits, in which department he was superior to all his contemporaries, and in all his larger compositions he painted the figures from life. Hence there is a want of ideality, and often a meanness in his heads, particularly in those of the females and children. He sometimes painted half-figures in the manner of Caravaggio. In the Florence Gallery there is a picture by him known by the title *dellu Moneta*, the figures half-size and exhibiting great vivacity. In the Louvre there are two, a St. Anthony of Padua caressing the infant Jesus, and the Virgin with the Infant in the clouds; but his best works are to be seen in Genoa and Venice. He is esteemed the most spirited artist of his own school; and in strong impasto, richness, and vigour of colour has few rivals in any other, or rather in this style of colouring he is original and without example. He was buried at S. Fosco in Venice, with this inscription: *Bernardus Strozzius Pictorum splendor, Liguria decus.*]

STRUDEL, PETER. This artist was a native of the Tyrolese, born in 1680. He studied at Venice under Carlo Loti, under whose direction he became a reputable painter of history. He had acquired considerable celebrity on leaving the school of that master, when his talents recommended him to the patronage of the Emperor Leopold, who invited him to his court, appointed him one of his painters, and was so satisfied with his abilities, that he conferred on him the dignity of a baron. He had embellished several of the churches and public edifices of Germany with his historical pictures, when he died, at Vienna, in 1717. [There is great difference among writers respecting *Baron Peter von Strudel's* birth; some place it in 1648, others in 1660, which, according to circumstances, and the value of the authorities, seems to be the true year. The date of his death is correct. His works are confined to Germany.]

STRUTT, JOSEPH, an English engraver, and writer on art, born about the year 1745. He engraved a variety of plates in the crayon and dotted manner, which are executed with great neatness and delicacy. We are indebted to Mr. Strutt for a laborious and interesting work, his *Biographical Dictionary of Engravers*, which he embellished with several plates, engraved by himself. He also published the *Antiquities of England*, with plates of his own execution. Among others, we have the following prints by him:

The Birth of Venus. 1779.

Pandora presenting the fatal Box to Epimetheus. 1779.

Candaules presenting his Queen to his favourite Gyges; after *Le Sueur*. 1787.

[Joseph Strutt published other valuable works besides his *Dictionary of Engravers*; all of which are illustrated with prints of great interest, cleverly executed. The principal are, *Horda Angel-cynnian*,

or the Manners and Customs of England from the time of the Saxons; *Chronicles of England*; *Regal and Ecclesiastical Antiquities of England*; *Dresses and Habits of the People of England*; *Sports and Pastimes*; and he left an unfinished romance in manuscript, entitled *Queen-Hoo-Hall*, which Sir Walter Scott, in 1808, endeavoured to complete. He died probably a few years previous to this, as Sir Walter calls it a posthumous production of the late Mr. Joseph Strutt. In addition to the plates to his own literary productions, Strutt engraved twelve illustrations for the *Pilgrim's Progress*, after *T. Stothard*; *Candaules exposing his Wife to Gyges*, after *Le Sueur*; *Venus in the Island of Cyprus*; *Pandora*; an *Allegory of America*, after *R. E. Pine*; and others for publications of the day.]

[STRY, ABRAHAM VAN, a painter of portraits, landscapes and cattle, and familiar subjects, was born at Dort the 31st of December, 1753. He commenced with his father, who was an ornamental painter, and showed a great disposition to paint fruit and flowers, but was obliged, by the nature of his father's profession, to assist him in historical subjects, landscapes, and bas-reliefs. When arrived at the age of manhood, he quitted the decorative line, and commenced painting portraits, landscapes, and cattle, in the manner of Cuyp, and interiors with representations of the various occupations of the middle classes, particularly of shopkeepers and general dealers. In such subjects he arrived at a great degree of excellence, especially in the management of the chiaro-scuro. His colouring inclines to the gay, and his penciling is rather full; but it may be expected that time will meliorate both. He ranks among the modern Dutch masters, whose works will hereafter be in request out of Holland. Two of his pictures are in the Museum at Amsterdam, and specimens are to be found in some of the best collections in the Netherlands. He died on the 7th of March, in 1826, according to Immerzeel; in 1824, according to Balkema; and in 1830, according to Nagler.]

[STRY, JACOB, or JAMES, VAN, landscape and cattle painter, was born at Dort in 1756. He received his earliest instruction in painting from his father, who, it is said, was thoroughly acquainted with the theory and practice of it. He afterwards studied at Antwerp under Andrew Lens, and also at the academy of that city. His progress was so rapid, that he was considered to be the most promising landscape painter of the time. But though he studied nature, he had a great predilection for copying and imitating the works of other masters. Cuyp and Hobbema were the models he most affected, particularly the former. Such, indeed, was his success, that many of his imitations of Albert Cuyp have passed as originals of that master; it is only when they have Van Stry's name that they are excluded from choice collections at present. Whether it be from affection to Cuyp, or from a desire to place Van Stry's pictures in their proper position, the dealers very carefully obliterate his name from those that are particularly good, and substitute that of his type; so that his works are frequently praised and esteemed, not for what they are, but for what they are supposed to be. Some of his copies of Hobbema are very masterly; they are not so common as his imitations of Cuyp. As far as reputation is concerned, it was rather unfortunate that he was content to be so much the follower of others; for he was really a painter of great talent, both in landscape and animals, and might have taken a

high position if he had imitated nature only. Some of the Dutch writers exult that pictures by him have been sold from four to seven hundred *florins* in Holland; it would be no difficult matter to point to some in England that have obtained, by judicious management, as many *pounds sterling*. He died in 1815. In the Museum at Amsterdam there are three capital pictures by him, of landscapes with figures and cattle. He was a corresponding member of the Royal Institute of the Netherlands, and is highly eulogized by several contemporary writers for his general knowledge as well as artistic abilities.]

[STUART, GILBERT, an eminent American portrait painter, was born in the State of Rhode Island in the year 1754. Soon after coming of age he went to England, and was introduced to Benjamin West, with whom he practised for some time. He showed considerable ability, and some portraits that he exhibited brought him into public notice. He rose into eminence, and his claims were acknowledged even during the life of Sir Joshua Reynolds. His high reputation as a portrait painter, as well in Ireland as in England, introduced him to a large acquaintance among the higher classes of society, and he was in the road of realizing a large fortune had he continued in England. He returned to America in 1793, and resided chiefly in Philadelphia and Washington, in the practice of his profession, till about the year 1805, when he removed to Boston, where he remained to the time of his death. During the last ten years of his life he had to struggle with many infirmities; yet such was the vigour of his mind, that it seemed to triumph over the decays of nature, and to give to some of his last productions all the truth and splendour of his prime. He died in 1823. While in England he painted the portraits of Sir Joshua Reynolds, Benjamin West, W. Woollett, Alderman Boydell, John Kemble, Dr. Fothergill, and other persons of less note. Of his American portraits, that of Washington is the chef d'œuvre; it is really a capital performance, and may vie with the best of Sir Joshua Reynolds. He painted the President several times; once for the late Marquis of Lansdown; this was engraved by James Heath, and the American writers exclaim with bitterness against the want of fidelity in the translation, and the want of honesty in doing it without the painter's sanction. They who wish to know more of this painter, will find a long rambling anecdotal account of him in Dunlap's "History of the Rise and Progress of the Arts of Design in the United States." Whether the artist will rise in their esteem by the perusal is more than can be promised; had the relator wished that he should, he would have omitted the greater portion. But Dunlap professes to be a great lover of truth, and seems to think that no circumstance, however scandalous and detrimental to the character of his hero, should be omitted.]

STUBBS, GEORGE. This eminent painter of animals was born at Liverpool in 1724. He particularly excelled in the anatomy of the horse, and was much employed in painting the portraits of the most celebrated racers of his time, which he not only designed with correctness, but with a characteristic spirit for which he was particularly distinguished. Though Mr. Stubbs was chiefly engaged in that branch of the art, his talents were capable of higher exertions, as he has proved by his picture of Phaeton with the Horses of the Sun, and his admirable delineation of the tiger. He died in 1806.

Mr. Stubbs was an associate of the Royal Academy. In 1766 he published a work entitled "The Anatomy of the Horse," with plates etched by himself, after his own designs. [At the age of thirty Stubbs went to Rome for improvement, it is said, but in what, as regarded the line of art he adopted, does not appear. He painted pictures on large plates of iron in enamel, which are not now of much value. He etched and scraped in mezzotinto several plates of animals from pictures painted by himself, which will always be esteemed. Other pictures by him were engraved by Woollett, Earlom, Green, Hodges, and other eminent engravers. His son, *George Townley Stubbs*, who was born in 1756, and died in 1815, engraved several of his father's pictures of animals, and a few pictures after others.]

[STUERBOUT. See DIRCK VAN HAERLEM.]

[STURMIO, HERNANDO, is mentioned by Bermudez among the Spanish painters, but supposed by other writers to be a German; Racinski thinks he was a native of Zurich. He resided at Seville about the middle of the sixteenth century, and painted the altar of the chapel of the Evangelists in the cathedral there, in several compartments. In one of these St. Gregory is represented saying mass, in another the Resurrection of Christ, in others the four Evangelists and several Saints, among which are the patronesses of Seville, Santa Justa and Santa Rufina. One of these compartments is inscribed, *Hernandus Sturmius Ziriccensis faciebat*, 1555. The figures are said to be designed with freedom, and the colouring is good. Racinski thinks him quite an original painter, though in parts he discovers the influence of Michael Angelo, particularly in the figures of the Evangelists Luke and John.]

STURT, JOHN. According to Lord Orford, this artist was born in London the 6th of April, 1658, and was a pupil of Robert White. His chief excellence consisted in the engraving of letters. His principal work is his book of the Common Prayer, published in 1717, which was very neatly engraved on silver plates. The top of every page is ornamented with a small historical vignette. He died in 1730.

STUVEN, ERNEST. This artist was born at Hamburg in 1657, and was instructed in the rudiments of design by an obscure painter, named Hins. In 1675, when he was eighteen years of age, he went to Amsterdam, where he studied some time under John Voorhout, a reputable painter of history and portraits. Finding that the pictures of flowers and fruit by Abraham Mignon were at that time in the highest estimation, and having himself an inclination for that branch of the art, he became his disciple, and though his works are not so exquisitely finished nor so delicately coloured as those of his instructor, they entitle him to a respectable rank among the flower painters of his country. He died in 1712.

SUARDI, BARTOLOMMEO, called BRAMANTINO, was a native of Milan, and flourished about the year 1520. He acquired the name of Bramantino from his having been a favourite disciple of Bramante Lazzari. Like his celebrated instructor, he distinguished himself both as an architect and a painter. He accompanied Bramante to Rome, where he improved his style of design, and acquired a chaster tone of colouring, and a broader cast of his drapery. Lanzi notices as some of his principal works a dead Christ, with the Marys, in the church of S. Sepolcro, at Milan; and a picture of the Virgin and In-

fant, with St. Ambrose and St. Michael, in the Galleria Melzi. In the church of S. Francesco are also some pictures by this master, composed and designed in a style superior to his contemporaries of the Milanese school.

[SUÁREZ, or JUÁREZ, LORENZO, lived about 1600, and painted, in conjunction with Cristobal de Acebedo, several works in the city of Murcia, his native place, as is related by Jacinto Polo in "Las Academias del Jardin." Such are the Martyrdom of St. Angelo, in the convent of the shod Carmelites; a St. Ramon Nonnato, and a St. Pedro Nolasco receiving the Sacrament, attended by several Angels, for the sacristy of the Mercenarios calzados. These three pictures are sufficient to show how well he understood composition, the casting of the draperies, and how to exhibit natural expression.]

SUAVIUS. See SUTERMAN.

SUBLEYRAS, PETER, a French painter, born at Uséz, in Languedoc, in 1699. He was the son of Matthew Subleyras, an artist of little celebrity, from whom he learned the elements of design. When he was fifteen years of age, he was placed under the tuition of Anthony Rivalz, of Toulouse. On leaving that master he went to Paris, and frequented the Academy, where he obtained the first prize, by a picture representing the Brazen Serpent. He was in consequence sent to Rome, under the pension of the king, where he finished his studies. The mode of living at Rome, and the opportunity of contemplating the interesting objects with which that capital is embellished, had for him such attraction, that he established himself there for the remainder of his life. By the exercise of his estimable talents he acquired such celebrity in that metropolis, where the abilities of foreigners are not distinguished on slight pretensions, that he was engaged to paint an altar-piece for the Basilica of St. Peter, which he lived to see executed in mosaic. It represents St. Basil celebrating Mass before the Emperor Valens, and is engraved by Domenico Cunego. He painted many historical works for the churches at Rome, and other places in Italy, and was also much employed as a portrait painter. He died at Rome in 1749. We have a few etchings by this artist, executed in a spirited and tasteful style, among which are the following, after his own designs:

The Brazen Serpent.

The Martyrdom of St. Peter.

Mary Magdalene washing the Feet of Christ.

A set of four Plates from Fontaine's Fables. (?)

The Holy Family; in an oval.

St. Bruno restoring a Child to life.

Martyrdom of St. Peter. (?)

There are two of his pictures and three of his sketches in the gallery of the Louvre; two in the Brera, at Milan; and at Alton Tower, the seat of the Earl of Shrewsbury, in England, one representing the fall of Simon Magus.]

SUBTERMANS, or SUSTERMANS, JUSTUS. This painter was born at Antwerp in 1597, and was a scholar of William de Vos. On leaving the school of that master he discovered an unusually promising talent, when he determined to visit Italy in search of improvement. He travelled through Germany to Venice, where he passed some time, and afterwards went to Florence, where his abilities recommended him to the notice of Cosimo II., Grand Duke of Tuscany, who appointed him his painter, in whose service he remained until the death of that prince, and was also favoured with the protection of Cosimo III. Subtermans painted history and por-


traits, and in the latter is considered little inferior to Vandyck. When that distinguished painter visited Florence, he expressed the greatest admiration of his works, and painted his portrait, of which we have an etching by Vandyck among the eminent artists of the Flemish school. His historical pictures are grandly composed, and his design, refined by his studies in Italy, is elegant and correct. His colouring possesses the clearness and brilliancy of his country, and he was well acquainted with the principles of the chiaro-scuro. One of his most considerable works is in the gallery at Florence, representing the Florentine nobility swearing fealty to Ferdinand II. In this immense composition he has introduced the portraits of the most distinguished personages of the time. He died in 1681. [There seems to be no good authority for calling him *Subtermans*.]

SUEUR, EUSTACHIUS LE. This distinguished painter of the French school was born at Paris in 1617. He was the son of an obscure sculptor, who, discovering his disposition for painting, placed him under the tuition of Simon Vouet. He was more indebted for the extraordinary reputation he afterwards acquired to his studies from the antique marbles which had been brought into France, and the pictures of the Roman school, to which he had access in the principal collections, than to the precepts of his instructor. His style exhibits little of the character of his country, and the simplicity of his compositions and the purity of his design procured him the honourable title of the French Raffaele. In 1640 he was received into the Academy at Paris, and painted for his picture of reception St. Paul casting out a Devil. He was soon afterwards engaged in his celebrated series of twenty-two pictures, representing the Life of St. Bruno, formerly in the cloister of the Carthusians, afterwards purchased by the king of France, and now arranged in one of the apartments of the Luxembourg. Of the original beauty of these interesting productions we can only form a very imperfect idea, as they have been so materially damaged, and so injudiciously repaired, that, in the generality of them, little remains but the evanescent traces of their primitive character. A more precise opinion of his powers may be conceived from his fine picture of St. Paul preaching at Ephesus, painted for the church of Notre Dame, now in the gallery of the Louvre, and the Descent from the Cross, formerly in the church of St. Gervais. His compositions are noble and elevated, and there is a *naïveté* in the airs of his heads, and in his attitudes, which is extremely interesting; his draperies are simply and grandly cast, and though his colouring is without vigour or force, it is tender and delicate, and well adapted to the particular character of his works.

The French biographers do not hesitate to compare the talents of Le Sueur with those of Raffaele; and M. Watelet, certainly the least prejudiced of their critics, elevates his talents to nearly a level with those of the illustrious head of the Roman school. Whatever allowance we may be disposed to make for the pardonable bias of national partiality, it will be readily allowed, that no painter of that school, N. Poussin only excepted, who ought rather to be regarded as a Roman than a Parisian, divested himself so much of the affected and theatrical style, which is the distinguishing characteristic of the artists of his country. This eminent painter died in 1655. We have a solitary etching by Le Sueur, representing the Holy Family, half

figures. [The twenty-two pictures representing circumstances in the Life of St. Bruno are now in the gallery of the Louvre, and twenty others of different subjects. Mr. Phillips, the professor of painting to the English Royal Academy, in his Lectures, observes, that Le Sueur pursued the track of N. Poussin in painting history; that he felt like a man of fine and elevated mind, and deserved the title bestowed on him of the French Raphael. But the unpretending style of Le Sueur, interesting as it was, was not destined to receive support from the tide of patronage then in full effect in his country; it flowed with more congenial and fertilizing influence over the exuberant abilities of Le Brun.]

SUEUR, PETER LE, called the ELDER, a French engraver on wood, born at Rouen in 1636. He was a disciple of du Bellay, and, according to Papillon, greatly surpassed his instructor. Among other prints, he executed a wooden cut, representing Judith, from Goltzius, dated 1670. He generally used a monogram composed of a P. an L. and an S. thus,

. He died at Rouen in 1716.

SUEUR, PETER LE, called the YOUNGER, was the son of the preceding artist, born at Rouen in 1663, and was instructed in the art of design and engraving on wood by his father. His drawing was tolerably correct, and his cuts are executed with great delicacy. He engraved some devout subjects and biblical prints; and Papillon mentions an emblematical subject by him, called Alpha and Omega, in which the Christian Religion is represented by a naked figure, and Idolatry concealed by a veil. He usually marked his prints with the initials P. L. S.

SUEUR, VINCENT LE, was the younger brother of the foregoing engraver, born at Rouen in 1668. After being instructed in the principles of the art by his father, he was sent to Paris, where he became a pupil of John Papillon. He distinguished himself as an engraver on wood, and his cuts were esteemed, though not very correct in the design. Papillon mentions as his best print, The Soldier's Farewell, engraved in 1702. He executed several cuts in chiaro-scuro, among which is Mercury and Prometheus, after P. *Farinato*. He marked his prints with the initials V. L. S.

SUEUR, NICHOLAS LE. This artist was the son of Peter le Sueur, the younger, born at Paris in 1690. He also excelled as an engraver on wood, and was the most eminent of his family. He executed several fine cuts for the Crozat collection, chiefly in chiaro-scuro, which gained him great reputation. He also engraved, in a very tasteful style, the ornaments which embellish the edition of Fontaine's Fables, from the designs of Bachelier. Among others, we have the following cuts by him, executed for the Crozat collection:

- Fishermen drawing their Nets; after *Giulio Romano*.
- The Mass; after *Polidoro da Caravaggio*.
- The Egyptians overwhelmed in the Red Sea; after *Gio. Fran. Penni*, called *Il Fattore*.
- Christ with the Apostles; after *Raffaello del Colle*.
- The Man and the Lion; after *Bal. Peruzzi*.
- The Death of St. Francis Xavier; after *Lod. Gimignani*.
- The Descent of the Holy Ghost; after *G. B. Lenardi*.
- The Annunciation; after *G. M. Morandi*.
- The Virgin appearing to St. Philip Neri; after *L. Garzi*.
- The Virgin on a Throne, surrounded by Saints; after *P. Pietri*.

[He died at Paris in 1764.]

SUISSE, LE, an engraver on wood, mentioned by Papillon, who, among other prints, executed a large

cut, representing the Turkish army arranged in order of battle. At the bottom of the print is an eulogium in praise of the artist. [This is probably the same as Christopher Stimmer.]

SUIZER, JOHN. By this artist, who flourished about the year 1650, we have some book-plates and portraits, among which is a head of Felix Wyssius, an ecclesiastic, dated 1655. [This is probably the same as John Schweizer, who engraved portraits of several of the clergy of the Reformed Church, and published some of animals by J. H. Roos, which, by an equivocal title, he endeavoured to pass as his own. He was but an indifferent engraver, and died in 1679.]

SULIVAN, LUKE. This artist was a native of Ireland, but came to London when he was young, and became a pupil of Thomas Major. He practised miniature painting as well as engraving, and had considerable employment. As an engraver, he was chiefly engaged on plates from the pictures of Hogarth, and sometimes worked conjointly with that artist. Among others, we have the following prints by him:

- The infant Moses presented by his Mother to the Daughter of Pharaoh; after *Hogarth*; *W. Hogarth, et L. Sullivan, sc.* 1752.
- Paul before Felix; after the same; *L. Sullivan, sc.* 1752.
- The March to Finchley; after the same. 1761.
- The Temptation of St. Anthony; after *Teniers*.
- A set of six Views of Country-seats.

SUNMAN, ———, [or SOUMANS, WILLIAM,] a Dutch portrait painter, who came to England in the reign of Charles II., and after the death of Sir Peter Lely, got into considerable business; but being less successful than Riley in a portrait of the king, he retired to Oxford in disgust, and was employed to paint the large pictures of their founders, now in the picture gallery. In term time Sunman went constantly to Oxford; the rest of the year he passed in London, where he died about the year 1707.

SURCHI, GIOVANNI FRANCESCO, called DIOLAI. According to Superbi, this painter was a native of Ferrara, and flourished about the year 1543. He was a disciple of the Dossi, whom he assisted in several of their principal works in the palaces of Belriguardo, Giovecca, and Cepario. He painted history with considerable reputation, and distinguished himself also as a painter of grotesque ornaments and landscapes. In the *Pittura di Ferrara*, by Barotti, are noticed several of the works of this master, particularly the Marriage of St. Catherine, in S. Anna; and the Adoration of the Shepherds, in S. Giovannino.

The style of Surchi resembles that of Dosso Dossi in the graceful air of his figures, and the lively expression of his heads. His colouring is more vigorous, though less harmonious, than that of his instructor. He died in 1590. [There is no reason assigned for his being called *Diolai*, God help him!]

SURRUGUE, LOUIS, a French engraver, born at Paris in 1695. He was instructed in design and engraving by Bernard Picart, whose style he adopted with success, and, like his instructor, united the point with the graver in a very agreeable manner. The effect of his prints is pleasing, and he would have reached an eminent rank among the engravers of his country, if his drawing had been more correct. He was a member of the Academy of Paris, where he died, in 1769. We have, among others, the following prints by him:

PORTRAITS.

Louis de Boullogne, Painter to the King; *after Matthieu*.

Joseph Christopher Veirier, Sculptor.

SUBJECTS AFTER VARIOUS MASTERS.

St. Margaret; *after Raffaele*; for the Crozat collection. St. Jerome in the Desert; *after Bal. da Siena*; engraved by *N. Chateau*, and finished by *L. Surrugue*; same collection.

Christ curing the ten Leprous Men; *after Girol. Genga*; for the same collection.

Abraham sacrificing Isaac; *after A. del Sarto*.

The Birth of the Virgin; *after P. da Cortona*.

Abraham sending away Hagar; *after Le Sueur*.

Venus nursing Love; *after Rubens*.

A Flemish Merry-making and the Fortune-teller; two plates; *after Teniers*.

[It was not for want of practice that he was incorrect in his drawing; for his prints are numerous, and after some of the greatest masters of the Italian, Flemish, and French schools, as may be seen in the Crozat Cabinet, the Dresden Gallery, and similar collections. Nagler has given a good list of them.]

SURRUGUE, PETER LOUIS, was the son of Peter Surrugue, born at Paris in 1717, and was taught the art of engraving by his father. His style resembles that of his father, though inferior to him. He engraved several plates of historical subjects and portraits, among which are the following:

PORTRAITS.

René Fremin, Director of the Academy; *after Latour*.

Simon Guillin, Sculptor to the King; *after N. Coypel*.

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; after the celebrated picture by *Coreggio* in the Dresden Gallery; called *La Notte*.

The Virgin and Infant, accompanied by St. Jerome and two other saints; *after Guido*.

The Judgment of Paris; *after Henry Goltzius*.

He also engraved after Charles Coypel, Pater, Chardin, Teniers, and other masters. [He died in 1771.]

[SUTERMANS. See SUBTERMANS.]

SUTERMAN, LAMBERT, or SUAVIUS. It was for some time believed that Lambert Lombard and Lambert Suterman, or Suavius, were one and the same artist. Baron Heineken has, however, satisfactorily proved that Lambert Suterman was a painter and engraver, and a disciple of Lombard. He was a native of Liege, and flourished about the year 1550. We have several plates by him *after Lambert Lombard*, as well as from his own designs. They are executed with the graver, in a neat, finished style. He usually signed his prints with the initials L. S. Among others are the following:

SUBJECTS AFTER LAMBERT LOMBARD.

The Resurrection of Lazarus; *Lambert Lombard, inv. L. S. 1544*.

Christ with the Disciples at Emmaus.

The Entombing of Christ.

St. Peter and St. John healing the Lame Man at the Gate of the Temple.

The taking down from the Cross.

SUBJECTS FROM HIS OWN DESIGNS.

The Twelve Apostles; dated 1545, 1547, and 1548.

The Head of Christ; circular. 1559.

The Head of the Virgin; the same.

Some portraits, among which is that of M. Angelo Buonaroti.

[The names of *Suterman*, or *Susterman*, *Suavius*, *Suster*, and *Sustris*, have been so mingled together by different writers, that it is difficult to decide whether they refer to one or more artists; especially as all have the prenom of *Lam-*

bert, and all are of the same country, and are said to have flourished about the same period, namely, the second half of the sixteenth century. There is a picture in the Louvre attributed to *Lambert Suster*, who, it is said, was a scholar of Titian and Christopher Schwarts, and died at Munich in 1600.]

[SUVEE, JOSEPH BERNARD, an historical painter, was born at Bruges in 1743. He was taught drawing by Mathias de Visch, under whom, it is said, he made astonishing progress. He afterwards entered the Academy of St. Luke, at Paris, and further improved his talent under the guidance of the director Bachelier. In 1766 he was appointed to the superintendence of the gratuitous school of design at Paris, to which he devoted himself for five years. In 1771 he contended for the prize of being sent to Rome as a student with a pension, and was unanimously declared the victor. This was not only a triumph to the artist, but to his countrymen, who, on his visiting Bruges for a short time previous to his departure for Rome, received him with acclamation. He was met by the principal inhabitants, and in a grand procession carried to the Academy of Arts, where he was complimented in due form by the secretary of the establishment, and thence to the Hotel de Ville, where the magistrates were assembled. Here the congratulations were renewed, and he was presented, in the name of the city, with a pair of silver candlesticks and snuffer-stand, according to the custom of rewarding the students who obtained the first prizes at the academy of Louvaine, and invited to a splendid banquet of one hundred and twenty covers. The whole of the city was spontaneously illuminated by the inhabitants on the occasion. On his arrival at Rome he applied himself to the study of the antique, and composed a great number of pictures. At the expiration of his year he visited Naples, Sicily, and Malta; and for six years more studied the works of the great masters in those places, when he returned to Paris and exhibited the results of his studies, by which he gained increased reputation, and became a member of the Academy. He now laboured assiduously; was a constant exhibitor at the Louvre, and always with general approbation. At the commencement of the French Revolution he was appointed to the vacant office of director of the Royal Academy at Rome, but the circumstances of the times prevented his departure till 1801, when, under the auspices of Napoleon, he went to fulfil his functions. He occupied the situation for about six years, and died suddenly on the 9th of February, 1807. As he composed with great facility, his pictures are numerous; "Les Annales du Salon de Gand," for 1823, contains a complete list of them. In the academy at Bruges is The Origin of Painting, and in one of the churches of that city, The Resurrection of Christ; at Ypres, The Reception of the Virgin in the Temple, and The Adoration of the Angels after the Nativity; but his principal works are in France.]

SUYDERHOEF, JONAS. This eminent designer and engraver was born at Leyden about the year 1600. He was instructed in design and engraving by Peter Soutman, whose style he followed, but excelled him in the delicacy and harmony of his execution. Although his plates are finished with uncommon neatness, they produce a vigorous as well as a pleasing effect, and his prints exhibit an unusual intelligence of the chiaro-scuro. He advanced his plates considerably with the point, and finished them with the graver in a very picturesque style.

He engraved a variety of subjects after different masters, and a considerable number of portraits, which are admirably executed. His prints are deservedly held in the highest estimation, of which the following are the most esteemed:

PORTRAITS.

The Emperor Maximilian; *after Lucas of Leyden.*
 The Empress Maria, his consort; *after the same.*
 Maximilian, Archduke of Austria; *after Rubens.*
 Philip III., King of Spain; *after the same.*
 Albert, Archduke of Austria, Governor of the Netherlands; *after the same.*
 Isabella Clara Eugenia, Infanta of Spain, his consort; *after the same.*
 Charles I., King of England; *after Vandych.*
 Henrietta Maria, his Queen; *after the same.*
 Francis de Moncade, Count d'Ossonne; *after the same.*
 John the Bold, Duke of Burgundy; *after P. Soutman.*
 Charles the Warlike, Duke of Burgundy; *after the same.*
 Aldus Swalmius, the old Man with the Beard; *after Rembrandt.*
 René Descartes, Astronomer; *after F. Hals.*
 Anna Maria Schurmans; *after J. Lievens.*

SUBJECTS AFTER VARIOUS MASTERS.

The Fall of the Angels; *after Rubens.*
 The Virgin embracing the infant Jesus; *after the same.*
 A Bacchanalian subject; *after the same.*
 A Drunken Bacchus, supported by a Satyr and a Moor; *after Rubens.*
 The Hunting of the Lion and Tiger; *after the same.*
 The Peace of Munster, containing the Portraits of the Plenipotentiaries; *after G. Terburg;* one of his finest plates.
 Dutch Peasants quarrelling; *after the same.*
 The Burgomasters of Amsterdam; *after Theod. de Keyser.*
 Three old Women regaling; *after Ostade.*
 Three Boors, one playing on the Violin; *after the same.*
 The Tric-trac Players; *after the same.*
 Dutch Boors fighting with Knives; *after the same.*
 Dutch Boors dancing, called the Ball; *after the same.*

[Several writers place his birth in 1613; the date of his death seems to be unknown. Zani says he operated from 1631 to 1668.]

[SWAGERS, FRANCIS, a landscape and marine painter, was born at Utrecht in 1756. He received his artistic instruction in Holland, where he acquired some reputation, but afterwards he went to Paris, and continued to reside there till his death in 1836. His pictures are rather numerous, and consist chiefly of views in Holland, in the neighbourhoods of Haerlem, Utrecht, Dort, and Rotterdam; and marine subjects off the coast. From his long residence in Paris he imbibed much of the French taste, and his pictures exhibit a mixture of the Dutch and French schools. They are, however, pleasing compositions, and are in esteem.]

[SWAINE, FRANCIS, an English marine painter, who lived in London from about 1770 to 1780. He painted small sea-pieces in the style of the elder W. Van de Velde, and moonlight scenes. He was chiefly employed by the dealers, perhaps for the express purpose of copying Van de Velde's pictures, as there are many called *English Vandeveldes* that are certainly by Swaine. He earned his bread but got no reputation, though a clever painter. His very name is held in abhorrence when pronounced before one of his own pictures; for it deprives *old Vandevelde* of the honour, and endangers the dealer's profit. It is by no means to be inferred that he equals W. Van de Velde in his execution; that is not the point. He resembles him sufficiently to satisfy those who judge by their ears, especially when they are told that Vandevelde's English pictures are somewhat

different to those he painted in Holland, and what they most delight in is his name.]

SWANENBURG, WILLIAM VAN, a Dutch engraver, born at Leyden about the year 1581. According to Huber, he was a disciple of John Saenredam. His style of engraving is bold and free, and his prints bear some resemblance to the manner of engraving of Henry Goltzius. He had a great command of the graver, but it is to be regretted that his drawing is not more correct. The following are his most esteemed plates:

PORTRAITS.

Maurice, Prince of Orange Nassau.
 Ernest Casimir, Count of Nassau.
 John William, Duke of Cleves.
 Daniel Heimsius, Historian. 1608.
 Abraham Bloemaert, Painter.

SUBJECTS AFTER VARIOUS MASTERS.

Esau selling his Birth-right to Jacob; *after P. Morelsen.*
 The Resurrection; *after the same.*
 The Adoration of the Shepherds; *after Ab. Bloemaert.*
 The six Penitents; *after the same.*
 St. Jerome in the Desert; *after the same.*
 St. Peter penitent; *after the same.*
 Lot and his Daughters; *after Rubens.*
 Christ with the Disciples at Emmaus; *after the same.*
 The Judgment of Paris; *after M. Mireveldt.*
 Perseus and Andromeda; *after J. Saenredam.*
 A Village Festival; *after D. Vinckenbooms.*
 A set of fourteen Plates, entitled *The Throne of Justice;* *after Joachim Wytenwael.* 1605, 1606.

[The date of his death is not ascertained.]

SWANEVELT, HERMAN. According to Huber, this eminent landscape painter and engraver was born at Woerden in 1620. He is said to have been first a scholar of Gerard Douw, to whose style of painting he for some time applied himself; but his disposition directing him particularly to landscape painting, he left that master, and travelled to Italy, whilst he was very young. On his arrival at Rome he was indefatigable in his studies. He was frequently seen in the most sequestered places, designing the most interesting views and the most remarkable vestiges of antiquity in the vicinity of that capital. These studious and solitary promenades procured him the appellation of the Hermit of Italy. In 1640 he became the disciple of Claude Lorraine, whose admirable productions he had long contemplated with wonder and delight. By the assistance of so able an instructor, and his attentive observance of nature, Swanevelt became one of the most celebrated painters of landscape of his time; and though his scenery is less extensive and select, and his colouring less brilliant and glowing, than that of his inimitable preceptor, few artists have surpassed him in the suavity and tenderness of his tints, or the delicate degradation of his aerial perspective. The forms of his trees and rocks are grand and picturesque, and his plants and foliage are touched with characteristic propriety and spirit. His pictures are usually embellished with the choicest reliques of ancient architecture, and decorated with groups of figures and cattle, tastefully composed, and designed with elegance and correctness. The works of this painter are held in the highest estimation in Italy, where he resided nearly the whole of his life, and died at Rome in 1690.

We are indebted to Herman Swanevelt for several of the most beautiful etchings which are to be found in the portfolios of the collector. They are executed in a free, masterly, and spirited style, though the point is handled with uncommon neatness and dex-

terity. They are sufficiently interesting to call for a particular detail of them :

A set of eighteen small oval plates, representing Views in Italy, and rural subjects; entitled *Varia campestri fantiſcæ & Hermano Swanevelt, invent. et in lucem editæ.*

A set of thirteen Italian Landscapes, including the title; dedicated to Gideon Tallement.

A set of twelve Views in and near Rome; entitled *Diverses Vues dedans et dehors de Rome, &c.* 1653.

A set of seven Plates of Animals, with landscape backgrounds, and figures.

A set of four Arcadian Landscapes, with Nymphs and Satyrs.

A set of four Landscapes with Biblical subjects.

A set of four Mountainous Landscapes, with different representations of the Flight into Egypt.

A set of Four Views of the Apennines, with pastoral subjects.

A set of six grand Landscapes, with the history of Venus and Adonis.

A set of four Landscapes, with different Saints and Mary Magdalene.

[According to Zani, the family name of this artist was FISCHER, and he was born in 1618. Descriptions of his beautiful etchings, to the number of 116, will be found in Bartsch, P. G. tom. ii. It is perhaps too late to look for authorities to confirm that he was ever the pupil of Gerhard Dou, or of Claude; both assertions rest on very slender foundations.]

[SWEBACH, JAMES, called also *Fontaines*, a prolific painter of battles, marches, encampments, and landscapes, is claimed as a native both by France and Belgium. He flourished from 1800 to 1824, and many of his pictures were exposed at the Paris exhibitions, where he chiefly resided. He was in England for a short time, and the few pictures he produced there were favourably received. All his compositions of military subjects and hunting-pieces are remarkably spirited, and show him to be well acquainted with the manœuvres of the field, either as a soldier or a sportsman. He died about the year 1824. He left a son, Edward Swebach, who painted and designed subjects similar to those of his father: he was living in 1838. J. Swebach etched a great number of his own compositions, which were published collectively at Paris, in five volumes, quarto, under the title "Encyclopedie Pittoresque; ou, Suite de compositions, caprices, et etudes utiles aux Artistes." Other pieces by him were engraved by Couché, Beauvinet, and Bertaux; and since his death many have been executed in lithography, mezzotinto, and colours, probably under the direction of his son Edward.]

SWELINCK, JOHN, a Dutch engraver, who resided at Amsterdam about the year 1620. He engraved a set of emblematical subjects, *after A. V. Venne*. They are executed with the graver in a neat style, resembling that of the Wierixes. [He flourished from 1624 to 1635. He engraved some subjects of the Life of the Virgin, the Resuscitation of Lazarus, and St. John the Evangelist; they are in ovals with arabesque borders, signed J. S.]

SWERTS, or SWEERTS, MICHAEL, a Dutch painter and engraver, who flourished about the year 1655. He etched several plates, chiefly from his own compositions, among which are the following :

PORTRAITS.

John van Bronchorst, Painter.

Herman Saftleven, Painter.

His own Portrait.

SUBJECTS.

The dead Christ, supported by the Marys and St. John.
A Man seated in a chair, smoking, and a Boy standing by him.

[He was a portrait painter, though he is only known by his engravings. His engravings amount to sixteen, several of which are signed *Michael Sweerts Eques pin. et fecit*. Bartsch doubts whether he engraved the portraits of Bronkhorst and Saftleven; they are not in his list.]

SWIDDE, WILLIAM. This artist was a native of Holland, but chiefly resided in Sweden, where he flourished about the year 1690. He engraved several of the plates for a work entitled *Suecia Antiqua et Hodierna*, containing views of the principal buildings, &c. in Sweden. We have also by him a set of six landscapes, with figures and cattle, *after Dirk Dalens*. He usually marked his plates with the initials W. S. [He also engraved the plates for Puffendorff's Life of Charles Gustavus; and there are some large marine pieces by him with the date of 1680.]

SWITZER, CHRISTOPHER, a German engraver on wood, who resided in England about the year 1614. He was employed by Speed to cut the coins and seals for his History of Great Britain, from the originals in the Cottonian collection. Speed calls him *the most exquisite and curious hand of that age*. In the Harleian Library was a set of wooden cuts, representing the broad seals of England, from the Conquest to James I. inclusive, neatly executed, which Vertue believed to have been cut by Christopher Switzer, and were the originals from which Hollar copied those published by Sandford. He had a son also named Christopher, who also engraved on wood, and whose works are sometimes confounded with those of his father. [This probably is the same as *Christopher Stammer*.]

SYBRECHT, JOHN. This painter was born at Antwerp in 1625, and was the son of an obscure painter, who taught him the rudiments of design. He afterwards imitated the style of Nicholas Berchem and Karel du Jardin, with unusual success. The Duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. He painted landscapes and views of the Rhine, and his pictures were held in considerable estimation. His pictures in water-colours are more frequently met with than his oil paintings. He died in 1703, and was buried in St. James's church. [The successful imitations of Berchem and Karel du Jardin by *Sybrechts*, or *Sibrechts*, must, long ago, have been appropriated by those masters. None of the pictures bearing his name, which have come under the notice of the editor, resemble the works of Berchem and du Jardin, except that they are landscapes with cattle.]

SYDER, DANIEL, called IL CAVALIERE DANIELLE, was born at Vienna in 1647. After being instructed in the principles of design by an artist, who is not mentioned, he went to Venice, where he became a scholar of Carlo Loti, whose style he followed with such success, that before he left his school it was difficult to distinguish the works of the disciple from those of his master. He had painted some pictures for the churches and private collections at Venice, when he determined to visit Rome, to improve his style of design, by studying the antique, and the works of the great painters of the Roman school. The works of Carlo Maratti were at that time in the highest reputation, and he became a student under that eminent painter, of whom he was one of the most favoured and most distinguished disciples.

Desirous of bringing the abilities of his pupil into public notice, Carlo Maratti procured him the commission to paint two pictures for the church of S. Filippo Neri, called La Chiesa Nuova, representing the Last Supper, and the Miracle of the Manna. These works established his reputation, and his talents recommended him to the patronage of the duke of Savoy, who invited him to his court, appointed him his principal painter, and conferred on him the order of knighthood. Syder painted portraits with not less success than historical subjects. He possessed a fertile invention, and his compositions are copious and ingenious. His figures are designed in the graceful style of Maratti, and his colouring, formed on the principles of the Venetian school, is tender and natural. He died at Rome in 1721. [The family name of this artist was *Seutter*, not *Syder*; he has also been called *Saiter*, *Seiter*, *Sauter*, *Soiter*, and *Schuter*. His *sobriquet* among painters was *Avonstern*, or *Hesperus*. According to Zani, he was born in 1642, and died in 1705: Füssli agrees with the latter date. There is an anecdote equally honourable to the duke of Savoy as to Seutter. One day the duke sat for his portrait, and the painter appeared in some confusion, having forgotten his *mahlstück*; the prince offered him his walking-cane enriched with diamonds, asking if that would answer his purpose. The painter made use of it while the duke sat, and presented it to him as soon as he rose; but the attendants, who were previously instructed, prevented him from returning it, observing that their master never resumed a gift which he had voluntarily bestowed.]

SYLVESTRE. See SILVESTRE.

SYMPSON. See SIMPSON.

SYSANG, [JOHN CHRISTOPHER.] By this engraver, who flourished about the year 1746, we have several portraits, executed in a neat, clear style, for a work entitled *Portraits Historiques des Hommes illustres de Danemark*, published in the above year.

SYTICUS. See SERICUS.

T

TACCONE, INNOCENZIO. Innocenzio Taccone, a native of Bologna, was a disciple, and, according to Baglione, a relative of Annibale Caracci. He accompanied that great artist to Rome, where he assisted him in many of his works. In the vault of the church of S. Maria del Popolo, he painted three large frescoes, from the designs of Annibale, representing the Crowning of the Virgin, Christ appearing to St. Peter, and St. Paul taken up into the third heaven. Of his own compositions, the most considerable are some pictures in S. Angelo in Pescheria, in the chapel dedicated to S. Andrea, representing the principal events of the life of that Apostle. He died at Rome, in the prime of life, in the pontificate of Urban VIII.

TAFFI, ANDREA. To this ancient master, who was born at Florence as early as the year 1213, the Florentines were indebted for the revival of the art of working in mosaic. Vasari reports, that some Greek painters in Mosaic being employed in ornamenting the church of S. Marco at Venice, he visited that city, with the hope of becoming acquainted with their mystery, and succeeded so well, that one of them, named Apollonius, not only instructed him in the art, but was prevailed on by him to accompany him to Florence, where they executed, in conjunction, some devout subjects in the church of S. Giovanni. He died in 1294. [He was the first

that introduced in pictures angels playing on the violin; and perhaps the first also that painted the exteriors of cabinets for the reception of ornamental presents to newly-married couples, a custom borrowed from the Greeks.]

TAGLIASACCHI, GIOVANNI BATISTA. This painter was a native of Borgo S. Donnino, near Piacenza, and flourished about the year 1730. He was a scholar of Giuseppe del Sole, and for some time painted history in the style of his master; but acquired a more graceful and elegant design, by studying the works of Coreggio, Parmigiano, and Guido. He had not an opportunity of gratifying his desire of contemplating the works of Raffaele, as his parents would not permit him to visit Rome. His principal works are at Piacenza; and Lanzi speaks in very favourable terms of a picture by him in the cathedral of that city, representing the Holy Family. He died in 1737. [He also excelled in portrait painting.]

TALÁMI, ORAZIO, was born at Reggio in 1625, and was a scholar of Pietro Desani. He afterwards visited Rome, where he passed some time, and applied himself particularly to the study of the works of Annibale Caracci. On his return to his native city, he distinguished himself as a reputable painter of history and architecture, both in oil and fresco. He died in 1699. [Zani, who calls him the master of the Die, and of the Fish-hook, says he died in 1705.]

TALPINO. See SALMEGGIA.

TAMBURINI, GIOVANNI MARIA. This painter was a native of Bologna, and was first a scholar of Pietro Facini, but afterwards studied under Guido Reni. He painted history with considerable reputation, and was employed for several of the churches at Bologna. His most esteemed works are, his pictures of S. Antonio di Padova, in the church of La Morte; and the Annunciation, in S. Maria della Vita. He flourished about the year 1640. [He was also an engraver.]

TANCREDI, FILIPPO, was born at Messina in 1655. He studied some time at Naples, and afterwards visited Rome, where he entered the school of Carlo Maratti. In the *Memorie de' Pittori Messinesi*, he is said to have possessed a ready and fertile invention, a tolerably correct design, and an agreeable style of colouring. He resided a great part of his life at Palermo, where he painted the ceiling of the church of the Teatini, and that of Il Gesu Nuovo. He died at Palermo in 1725. [Zani says in 1722.]

TANJÉ, PETER, a Dutch engraver, born at Amsterdam about the year 1700. He was a very industrious artist, and engraved a great number of plates of portraits, and various subjects, as well as vignettes, and other book-plates. The most considerable of his works are five large plates, engraved from the famous paintings on glass in the windows of the church of St. John, at Gouda. He also engraved some plates for the Dresden Gallery. Among others we have the following prints by him:

PORTRAITS.

George II., King of England, &c.; after *Faber*. 1762.
Charles VII., Emperor of Germany; *P. Tanjé*, sc.
Christina, Queen of Sweden; after *S. Bourdon*.
His own Portrait; after *J. M. Quinckhard*.

SUBJECTS AFTER VARIOUS MASTERS FOR THE DRESDEN GALLERY.

A dead Christ; after *Francesco Salviati*.
The Chastity of Joseph; after *Carlo Cignani*.
Children dancing; after *Albano*.

The Card-players; *after M. Angelo Caravaggio*.
Tarquin and Lucretia; *after Luca Giordano*.

[According to Zani, and others of authority, he was born in 1706, and died in 1760.]

TANZI, ANTONIO. This painter was born at Alagna, near Novara, in 1574. It is not mentioned under whom he studied, but he was a competitor with the Carloni in several public works at Milan, and distinguished himself particularly by a picture he painted of the Battle of Sennacherib, in the church of S. Gaudenzio, at Novara, a composition exhibiting as much vivacity as intelligence. He died in 1644. [There is considerable uncertainty about the time of Antonio Tanzi's death, as he had two brothers, *Giovanni* and *Melchiorre*, who flourished at the same time, and *Giovanni's* death is placed in 1644.]

[TAPIA, DON ISIDORO DE, a painter of historical pictures, was born at Valencia in 1720. He was a scholar of Evaristo Muñoz. Among the paintings by him in his native city, the grand altarpiece for the church of St. Bartholomew, and an Oratory for the Carmelite convent, representing Santa Teresa and the Four Doctors of the Church, are praised for the beauty of the colouring. He went to Madrid in 1743, and was considered a professor of ability; he afterwards passed into Portugal, but nothing is said of his performances there. He died at Madrid in 1755. He was a member of the Academy of S. Fernando, where is preserved a picture of Abraham's Sacrifice, painted by him.]

[TARABOTTI, or TARABOTTA, CATERINA, was a native of Vicenza, and instructed in painting by Alessandro Varatori and his sister Chiara. She practised chiefly at Verona, where she painted several historical pictures that are mentioned with high commendations, as being equal, if not superior, to any of those by her contemporaries. She operated as late as 1659; the time of her birth and death are not accurately ascertained.]

TARAVAL, G., a French engraver, who flourished about the year 1760. Among other prints, he engraved some architectural subjects, from the designs of Dumont. [Louis Gustavus Taraval was born at Stockholm in 1737; he was an architectural designer and engraver. He was sent to Paris by his father, *Thomas Raphael Taraval*, who was a portrait painter, and who died in 1750. The elder brother of Louis, Jean Hugues, born at Paris in 1728, was employed at the Gobelins manufactory, but also painted portraits and familiar subjects: he died about 1785. Louis was living in 1790.]

[TARDIEU, ANTOINE FRANÇOIS, a geographical engraver, was born in 1757, and died in 1822. His principal works are,

Les Cartes marine de l'Atlas de Commerce.
Les Plans des Capitales de l'Europe.
Cartes in the Atlas de Mentelle.
Several plans in "le Voyage pittoresque en Grèce," by *Choiseul Gouffier*.
Les Palatinats de Cracovie, Plack, Lublin, et Sandomir.
The folio Atlas for the quarto edition of the "Voyage du jeune Anacharsis."
Atlas du Voyage aux Terres Australes.
Atlas for l'Histoire des Guerres des Français en Italie; *after Lapie*.
A grand map of Russia in Europe, in six sheets.]

[TARDIEU, JEAN BAPTISTE PIERRE, a geographical engraver, was born at Paris in 1746, and died, 1816. His works are numerous; the principal are,

Cartes des Pays bas, 53 plates, engraved for the Empress Maria Teresa.

Cartes de Chasses du Roi, by direction of Louis XVI.
Cartes du Voyage de *Sorini* en Grèce et en Turquie.
Cartes de l'édition de *Volney*.
Cartes Topographiques de la Saxe-Gotha, 25 plates.]

[TARDIEU, JEAN CHARLES, a distinguished French historical painter, was the son of James Nicholas Tardieu, and born at Paris in 1765. He painted a great number of pictures by order of the government, which were placed in the galleries of the Luxembourg, Versailles, St. Cloud, and Fontainebleau; also in the Museum at Rouen, and in the cathedral. In addition to these he exercised his pencil on classical and poetical subjects for private individuals; and seems to have been fully employed during the reigns of Napoleon, Louis XVIII., and Charles X. He also made copies of several pictures by P. Champagne. He was living in 1831, and continued to exercise his pencil both in landscape and historical painting.]

TARDIEU, NICHOLAS HENRY, an eminent French engraver, born at Paris in 1674. He was first a pupil of P. le Pautre, and was afterwards instructed by John Audran. This artist may be ranked among the distinguished engravers of his country. His design, though occasionally mannered, is generally correct, and by a judicious union of the point and the graver, he finished his plates in a tasteful and effective style. He was engaged in some of the most important publications of his time, and engraved several plates for the Crozat Collection, the gallery of Versailles, and others. He was received into the Academy at Paris in 1720, and died in that city in 1749. The following are among his most esteemed prints:

PORTRAITS.

Louis Anthony, Duke d'Antin; *after Rigaud*; engraved for his reception plate at the Academy, in 1720.
John Soanon, Bishop of Senes; *Nic. Tardieu ad vivum fecit*. 1716.

SUBJECTS AFTER DIFFERENT MASTERS.

Four subjects of Roman History, in the form of friezes; *after Giulio Romano*.
Jupiter and Alcmena; *after a cartoon by the same*.
The Annunciation; *after Carlo Maratti*.
The Holy Family, with Angels presenting Flowers and Fruit; *after Andrea Luigi d'Assisi*.
Adam and Eve; *after Domenichino*.
The Scourging of Christ; *after Le Brun*.
The Crucifixion; *after the same*.
An emblematical Subject, representing the principal qualifications of a perfect Minister, Secrecy, Fortitude, and Prudence; *after Le Sueur*. This print is scarce.
Christ and the Woman of Samaria; *after N. Bertin*.
Christ appearing to Mary Magdalene; *after the same*.
The Martyrdom of St. Peter; *after Seb. Bourdon*.
The Crucifixion; *after Joseph Parrocel*.
The Conception; *after Anthony Coyppel*.
Apollo and Daphne; *after the same*.
The Wrath of Achilles; *after the same*.
The parting of Hector and Andromache; *after the same*.
Vulcan presenting to Venus Armour for Æneas; *after the same*.
Venus soliciting Jupiter in favour of Æneas; *after the same*.
Juno directing Æolus to raise a Tempest against the Fleet of Æneas; *after the same*.

The three last form part of a set of prints of the History of Æneas, painted in the Palais Royal by Ant. Copel.

TARDIEU, ELIZABETH CLARA. This lady was the wife of the preceding artist. Her maiden name was Tournay, and, among other prints, she engraved the following:

The Concert; *after J. F. de Troy*.
The Mustard Merchant; *after Charles Hutin*.
Two plates of the charitable Lady and the Catechist; *after P. Dumesnil*.

The Old Coquet; *after the same*.
The Repose; *after Jeaurat*.

TARDIEU, JAMES NICHOLAS, the son of Nicholas Henry Tardieu, was born at Paris in 1718, and instructed in the art of engraving by his father. In his mode of executing his plates he used the point less, and the graver more than his father; hence his prints have a neater appearance, though very inferior in spirit and picturesque effect. His plates, however, possess considerable merit. He was a member of the Academy at Paris. He engraved a considerable number of portraits, and other subjects, among which are the following:

PORTRAITS.

Louis XV.; *after Vanloo*.
His Queen; *after Nattier*.
Maria Henrietta of France; *after the same*.
The Archbishop of Bourdeaux; *after Restout*.
Robert Lorraine, Sculptor to the King; his reception plate at the Academy. 1749.
Bon Boulogne, Painter to the King; the companion.

SUBJECTS AFTER VARIOUS MASTERS.

Christ appearing to the Virgin; *after Guido*.
Mary Magdalene penitent; *after Paolo Paganì*.
The Pool of Bethesda; *after Restout*.
Diana and Acteon; *after F. Boucher*.
The Miseries of War; *after Temiers*.
A pair of Landscapes; *after Cochin the younger*.

He also engraved some plates for the gallery of Versailles, *after Le Brun*. LOUISA TARDIEU, his wife, who was the daughter of the celebrated medalist Du Vivier, also engraved some plates.

TARDIEU, PETER FRANCIS. This artist was cousin-german to the foregoing engraver, by whom he was instructed in the art. He was born at Paris in 1720, where he engraved several plates, which, though inferior to those of his relatives, are not without merit. Among others, we have the following by him:

The Judgment of Paris; *after Rubens*.
Perseus and Andromeda; *after the same*.

These two pictures were engraved from the pictures in the collection of Count Bruhl. He also engraved several architectural views, *after Panini*; a set of plates for Fontaine's Fables, *after Oudry*; and several plates for Buffon's Natural History. MARY ANN TARDIEU, his wife, whose maiden name was Roussellet, was also an engraver. We have by her a print of St. John in the Wilderness, *after Carl. Vanloo*. She also assisted in the plates for Buffon's publication. [P. F. Tardieu died in 1772.]

TARDIEU, PETER ALEXANDER, a modern French engraver, who was probably of the same family with the preceding artists. He was born at Paris in 1756, and was a pupil of J. G. Wille. We have by him, among other prints, the portrait of Henry IV. of France, *after Porbus*, engraved for the collection of the Palais Royal. [Pierre Alexandre Tardieu was nephew of Jacques Nicholas Tardieu; he engraved a great number of plates, many of which are portraits of eminent persons; among them are,

Three of Henry IV. of France; *after Janet and Pourbus*.
Two of Voltaire; *after Largillière and Houdon*.
The Earl of Arundel; *after Van Dyck*.
Mareschal Ney; *after Gerard*.
Napoleon (for the Coronation); *after Isabey*.
Marie Antoinette; *after Dumont*.
Montesquien, Paul Barras, and others.

His principal historical engravings are,

St. Michael overcoming Lucifer; *after Raphael*.
The Communion of St. Jerome; *after Domenichino*.

Judith and Holofernes; *after Allori*.
Psyche abandoned; *after Gerard*.

He was the successor of Bervic in the Institute; made chevalier of the Legion of Honour in 1825; and was living at Paris in 1831. Among his scholars were Desnoyers, Bertonnier, and Aubert.]

[TARDIEU, PIERRE, a geographical engraver, son of Antoine François Tardieu, was born at Paris in 1784, and was living in 1837. He engraved several maps and plans after Humbolt, de Buch, and Brousted; also the Atlas for "l'Histoire Ancienne" of M. Segur; some plates of a map of the county of Mayo in Ireland; La Carte des Routes de Poste de l'Empire in 1811, by order of the Emperor Napoleon; and many other works of importance. The foregoing are noticed to distinguish them from those by his father.]

TARICCO, [or TARRICO,] SEBASTIANO. This painter was born at Cherasco, in the Piedmontese, in 1645. Della Valle asserts, that he studied with Guido and Domenichino in the school of the Carracci; an inaccuracy altogether surprising in an Italian writer on art, as the great founders of that school died many years before he was born. It is probable that he formed his style by an attentive study of their works, as is apparent in the pictures he painted for the public edifices and private collections at Turin. He died in 1710.

TARUFFI, EMILIO, was born at Bologna in 1632, and was a fellow-student with Carlo Cignani, under Francesco Albano. In conjunction with Cignani he painted some pictures in the Palazzo Pubblico, at Bologna, and accompanying him to Rome, was his coadjutor in his frescoes in S. Andrea della Valle. Of his works in the public edifices at Bologna, the most esteemed are, his picture of the Virgin presenting the Rosary to S. Domenico, in the church of S. Maria Nuova; and the Virgin, with a glory of Angels, appearing to S. Celestino, in the church dedicated to that saint. He painted landscape in the charming style of his instructor, which he decorated with figures elegantly grouped and correctly designed. He died in 1694. [He was born in 1633, and was assassinated in 1696. He was excellent in portraiture, and was a skilful imitator of the manner of the older masters. There is an etching by him, with the date 8th May, 1651, when he was only eighteen. It is dedicated to Cardinal Savello, and represents a whole-length portrait of him, attended by a dwarf and several other persons, on a large sheet.]

TASCA, CRISTOFORO. According to Tassi, this painter was born at Bergamo in 1667, and after learning the rudiments of design in his native city, studied at Venice the works of Antonio Bellucci and Carlo Loti. He established himself in that city, where he was employed in painting several pictures for the public edifices, of which the most deserving of notice are, the Birth of the Virgin, in the church dell' Assunzione; the Death of St. Joseph, in SS. Filippo e Giacomo; and in S. Marta, the Nativity, and the Baptism of Christ by St. John. He died at Venice in 1737.

TASNIERE, G. According to Basan, this artist resided at Turin about the year 1670, where he engraved part of a set of prints from the hunting subjects, and portraits of the nobility, painted by John Miel, in the palace of the Duke of Savoy, which were published at Turin in 1674, entitled *La Venaria reale Palazzo di piacere*, &c. He also engraved several plates from the pictures of Domenico Piola, a Genoese painter. They are executed entirely with the graver, in a coarse, tasteless style. [G. Tasniere

sculps. Taurini, 1703.—G. Tasniere Bourgundus scu. Mediolano.]

TASSART, PETER JOSEPH, a Flemish painter and engraver, born at Brussels about the year 1736. His pictures are little known, but he etched several plates, particularly after Rubens, among which are the following :

Jonas thrown into the Sea.
The Woman taken in Adultery.
The Virgin and Child, with St. Elisabeth and St. John.
The Martyrdom of St. Lawrence.
The Parting of Venus and Adonis.

TASSI, AGOSTINO. The family name of this painter was Buonamici. He was born at Perugia in 1566, and studied at Rome under Paul Brill, although he was desirous of being considered a disciple of the Caracci. He painted landscapes in the style of his instructor, and was considered one of the ablest artists of his time, when, Lanzi informs us, for some crime, which is not mentioned, he was sent to the galleys at Leghorn. During the term of his confinement, he occupied himself in designing the maritime objects with which he was surrounded, and after his liberation they became the favourite subjects of his pictures. He painted with great success sea-ports and calms, with shipping and fishing-boats. His tempests and storms at sea were not less happily represented, and were touched with unusual spirit and energy. He also excelled in architectural and perspective views, in which he distinguished himself by some admirable productions in the pontifical palace of Monte Cavallo, and in the Palazzo Lancellotti. Agostino Tassi has the credit of having been the instructor of Claude Lorraine. He died in 1642. We have a few slight but spirited etchings by this artist, representing storms at sea, and shipwrecks. [He was born in 1565, and died in 1644.]

TATORAC, V. According to Papillon, this artist executed a set of one hundred and fifty wooden cuts for an edition of Ovid's *Metamorphoses*, published in 1537; and a print of the Annunciation, for a Prayer-book, dated 1530.

[TAUNAY, NICOLAS-ANTOINE, a landscape, historical, and general painter, was born at Paris, and died there in 1830. He seems to have possessed a universal talent, so far as subject is concerned, in painting. He painted several of the battles and victories of the General and Emperor Napoleon, among which were, the passage of the Alps; the battle of the bridge of Lodi; the battle of Ebersberg; the entry of the imperial guard under the triumphal arch erected at the barrier of Pantin; and many others. He also painted sea-ports, pastoral scenes, subjects from history and poetry, landscapes with cattle, sentimental and humorous pieces, fairs, and village festivals. He was a scholar of Casanova, but painted more in the manner of the French school. His smaller pieces are most esteemed out of France.]

TAURINI, R. This artist is mentioned by Papillon as a skilful engraver on wood, and a disciple of Albert Durer. [He was born at Rouen, and operated as late as 1572. He was a skilful carver in wood and stone, and an architectural designer. He was called *Monseigneur Richard*, and *Ricardus Gallus*. It is not known that he ever engraved in wood.]

TAVARONE, LAZZARO. According to Soprani, this painter was born at Genoa in 1556, and was a favourite disciple of Luca Cambiaso. He accompanied that master to Spain, whither he was invited by Philip II. in 1583, and not only assisted

him in his great work in the Escorial, but after the death of Cambiaso was employed to finish the paintings left imperfect by that master. He remained for some years in the service of the king of Spain, and returned to Genoa rich in the designs of his instructor, and munificently rewarded. He particularly excelled in fresco painting, to which he gave a vigour approaching to oil. His principal works at Genoa are his frescoes in the tribune of the cathedral, representing subjects from the Life of S. Lorenzo, and the façade of La Dogana, or Custom-house, representing St. George and the Dragon. He died in 1641, aged 58. [He died in 1631, at the age of 75.]

TAVELLA, CARLO ANTONIO, called IL SOLFAROLA. This painter was born at Milan in 1668, and was a scholar of Peter Molyn, called Il Tempesta, whose vigorous manner he for some time followed with a fire and spirit which acquired him the name of Il Solfarola. He afterwards adopted a style distinguished by more amenity and tenderness, from studying the works of Benedetto Castiglione and Gaspar Poussin, and is considered the ablest landscape painter of the Genoese school, after Antonio Travi, called Il Sestri. There are many of his works in the private collections at Genoa, of which the principal are in the Palazzo Franchi. His landscapes are sometimes decorated with figures by Domenico and Antonio Piola, and more frequently by Stefano Magnasio. He died at Genoa in 1738. [He had two daughters, Angela and Teresa, who painted landscapes, and lived about the middle of the eighteenth century.]

TAVERNER, WILLIAM, an English amateur painter, who followed the profession of a proctor in Doctors' Commons. He, however, studied and practised the art of painting landscapes, with a zeal and success which would not have been unworthy of an eminent professor. The noble author of the *Anecdotes* mentions some pictures by Taverner in the possession of the Earl of Harcourt, and Mr. Fauquier, which might have been mistaken for the works of Gaspar Poussin, and were not unworthy of that celebrated painter. [He died in 1772.]

[TAVERNIER, FRANÇOIS, a French historical painter, was born at Paris in 1659, and died there in 1725. There are no particulars of his life recorded, but it is said that he painted history with considerable ability.]

TAVERNIER, MELCHIOR, a French engraver, who resided at Paris about the year 1630. He was a printseller as well as an engraver, and on an inscription on one of his plates, styles himself engraver and copper-plate printer to the king. His prints are chiefly portraits; but he also engraved some ornaments, and other trifling subjects, from his own designs. They are very indifferently executed with the graver. We have by him, among others, the following :

A Bust of the Duke of Alençon, crowned with laurel.
An Equestrian Statue of Henry IV. of France; inscribed,
Melchior Tavernier a Paris, graveur et imprimeur du Roi, &c. 1627.

[TAYLOR, JOHN, more distinguished for his cheerfulness and longevity than for any of his productions as an artist, was a scholar of Francis Hayman. His early practice was that of taking likenesses in pencil, which he found to be more amusing than profitable, and therefore by the advice of his friends, Paul Sandby and J. A. Gresse, adopted the business of teaching. By this he accumulated a sufficient sum to retire with comfort. He used to

be called the father of the English school, as he was an original member of the "Society of Incorporated Artists," and survived all the rest. He died on the 21st of November, 1839, in his ninety-ninth year. He had made a nice calculation by investing a great part of his savings in the long annuities, which expired also in 1840. He was a man of remarkably sober, cheerful habits, and showed great activity and good humour to the last.]

[TAYLOR, SIMON, an eminent painter of botanical subjects, was patronized by Lord Bute about the year 1760; and afterwards was employed by the celebrated Dr. Pothergill. The collection of plants painted for the latter was sold by the Doctor to the Empress of Russia for £2000; those he painted for Lord Bute were sold by auction in 1794, and are to be found in various collections of natural history. His usual charge for drawing a single plant was three guineas. Little else of his history is known. It is supposed that he died in 1794.]

TAYLOR, T., an English engraver, who flourished about the year 1735. He engraved several plates for the collections published by Mr. Boydell, among which are the following :

Democritus and Protagoras; *after Salv. Rosa.*

A Flemish Collation; *after Van Harp.*

Two emblematical Vignettes for Boydell's collection; from the designs of *J. Gwyn.*

[TEISSIER, JAN GEORGE, born at the Hague in 1750, painted portraits and landscapes in a very respectable manner, but was better known as a copier of the works of the older masters, and a repairer of their damaged pictures. He had sufficient merit to recommend him to a place in the direction of the Academy of Design at the Hague, and as sub-director of the museum. He formed several excellent scholars; among them were Bésanger, Valois, Harry, and Carpenthus. Teissier died at the Hague in 1821.]

[TEISSIER, JEAN, a French engraver, who operated at Paris about 1770. He was a scholar of Philip le Bas; among his engravings are

Les Mangeurs des Huitres; *after Bénard.*

Le Marchand de Poissons de Dieppe; *after the same.*]

[TELLIER, JEAN LE, nephew and residuary legatee of Nicholas Poussin, was a good painter of portraits and historical subjects. He painted several pictures for the churches at Rouen, and one, the Death of St. Alexis, for the church at Gravelines. A Holy Family, and the Miracles performed at the Tomb of St. Augustine, both in the church dedicated to that saint, are works of great merit. Formerly there were many of his smaller pictures in private collections at Rouen, where he principally resided, and probably died. The notices of him are only incidental.]

TEMINI, GIOVANNI. The name of this artist is affixed to a portrait of Carlo Gonzales, Duke of Mantua; it is slightly etched, and finished with the graver. [He operated in 1622.]

TEMPEL, ABRAHAM VANDEN. This artist was born at Leyden about the year 1618, and was a scholar of George van Schooten. He painted small pictures of historical subjects, conversations, and portraits. His works are very highly finished, and he had the credit of being the instructor of Francis Mieris, the elder. Although his pictures are not so highly wrought up as those of Mieris, he holds a respectable rank among the artists of his country, who distinguished themselves by the neatness of their pencil, and the delicacy of their colouring. He

died at Amsterdam in 1672. [Vanden Tempel was an eminent portrait painter; in this department very few of his contemporaries were superior to him.]

TEMPESTA, ANTONIO. This artist was born at Florence in 1555, and was first a disciple of Santi di Titi, but he afterwards studied under John Stradanus. Endowed with an ardent and inventive genius, he in a short time surpassed both his instructors in the fecundity of his ideas, and the facility of his execution. His favourite subjects were battles, cavalcades, huntings, and processions, which he composed in a grand style, and painted with unusual spirit and energy. He also painted historical subjects and grotesque ornaments; and during a long residence at Rome was much employed by Gregory XIII. in the gallery and loggie of the Vatican; and by the Marchese Giustiniani, in the decorations of his palace. In the church of S. Stefano Rotondo, is a fine picture by Antonio Tempesta, of the Murder of the Innocents. The extent of his genius, and the variety of his powers, are evident in the numerous etchings he has left, which amount to upwards of eighteen hundred. With the exception of an occasional extravagance in the design, they are very able and masterly performances. He usually marked his plates with one of these monograms, **A.Æ.T.ÆA.** Among his numerous prints are the following :

A set of plates of subjects from the Old Testament, generally called *Tempesta's Bible.*

Twenty-four plates of the Life of St. Anthony.

A set of one hundred and fifty prints from Ovid's *Metamorphoses.*

Thirteen plates of the Labours of Hercules.

The Four Ages of Man; in four plates.

A variety of Huntings of different animals

Several plates of Battles and Cavalcades.

The Entry of Alexander into Babylon.

Diana and Acteon.

The Crucifixion; inscribed *Ant. Tempestes. 1612*; scarce.

[Bartsch, Peintre Graveur, tom xvii. has given a descriptive catalogue of 1460 pieces by Antonio Tempesta, which he believes to be a complete list of his works; Gori makes them amount to 1519, according to what is reported by other writers, but Brulliot inclines to the side of Bartsch. Both artists and amateurs may profit by an attentive consideration of his works. He died in 1630. The earliest of his known etchings is dated 1589, the latest 1627.]

TEMPESTA, or TEMPESTINO, DOMENICO. According to Lanzi, this artist was born at Florence in 1652, and was a scholar of Baldassare Franceschini, called Il Volterrano. He painted portraits and landscapes with some reputation, but distinguished himself more as an engraver than a painter, and is said to have received instructions in engraving from R. Nanteuil and Gerard Edelinck. Among other prints, he engraved a set of portraits of the Electors Palatine. [His proper name was *Marchi.* He was called *Tempestino* from having been a pupil of Peter Moly, who was also named Tempesta. He was a great traveller, but there is much uncertainty in his history. If he ever distinguished himself as an engraver, his works have evaded the researches of those most curious in such matters. He was living at the beginning of the 18th century, and the date of his death is variously given; some placing it in 1718, others in 1737. It may, however, be apprehended that there were two artists called Domenico Tempesta, and the accounts of them have been blended.]

TEMPESTA, PETER. See MOLYN.

TENIERS, DAVID, THE ELDER. This painter was born at Antwerp in 1582, and was educated in the school of Rubens. He for some time applied himself to historical painting, and visited Italy, for the purpose of studying the best works of the celebrated painters of that school, but his genius leading him to landscape painting, he placed himself under the tuition of Adam Elsheimer, at Rome, and studied under that master for six years. On his return to Flanders he adopted a different style, and painted, with the most flattering success, rural sports, merry-makings, temptations of St. Anthony, fortune-tellers, &c. He treated those subjects with considerable humour and ingenuity, and his pictures were universally admired, and were purchased with avidity. They would still have been considered among the happiest efforts of the art in that particular branch, if they had not been so greatly surpassed by the inimitable productions of his son. We have a few etchings by this painter, but they are not easily distinguished from those of David Teniers the younger, as they are very similar in the style, and bear the same mark. The following are usually attributed to him:

A Pilgrim, with his staff and chaplet.

A Peasant putting a plaster on his hand.

The Bust of a Peasant with a fur cap.

[David Teniers, the elder, died in 1649.]

TENIERS, DAVID, THE YOUNGER. This celebrated painter was the son of the preceding artist, born at Antwerp in 1610, and received his first instruction from his father. He afterwards studied for some time under Adrian Brouwer, and is said to have had the advantage of receiving the lessons of Rubens in the principles of colouring. He painted similar subjects to those of the elder Teniers, but his compositions are infinitely more varied and ingenious, his colouring is more chaste and transparent, and his pictures exhibit the most spirited and captivating facility of execution. The talents displayed by this extraordinary artist soon excited universal admiration, and he was employed and patronized by the most illustrious personages of his time. The Archduke Leopold William, then governor of the Low Countries, appointed him his principal painter, and gave him the superintendance of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. He painted small copies of the principal pictures of that collection, in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved, and published in a folio volume, dedicated to his patron; it is now generally called the *Teniers' Gallery*. The first edition was published at Brussels in 1660, and contains about 200 engravings. He did not limit his mimic powers to merely copying, he painted several pictures, called *pasticcios*, of his own compositions, but executed so perfectly in the style of Titian, Tintoretto, Bassano, Rubens, and other eminent masters, that they have frequently been mistaken for the original work of those painters. The author was present at the sale of one of the principal collections at Brussels, in which was a picture of Mary Magdalene kneeling in a grot, the figure as large as life, which had been regarded, for many years, by the most experienced judges, as an admirable production of Rubens; some difference of opinion arising, the picture was taken out of the frame, when the name of *David Teniers, jun.*, with

the date, was discovered at the bottom of the picture, which had been concealed by the border of the frame.

It was not, however, to his imitative faculties that Teniers was indebted for his greatest celebrity. He was a constant and faithful observer of nature, and in his favourite subjects, representing village festivals and merry-makings, Flemish fairs, and *kermesses*, gypsies, and incantations, he has displayed a characteristic originality, and a *naïveté* of expression, in which he is unrivalled. That he might have an opportunity of studying from life the rustic character of the peasantry, their rural sports and rejoicings, their quarrels and their combats, he established himself in a retired situation in the village of Perk, between Antwerp and Mechlin, where he could mingle with their pastimes, and observe, with a painter's eye, their character under the impulse of the various passions; and it is surprising that he has been able to give such an admirable variety to representations, which, in their nature, appear confined and uniform. His landscapes, though perfect representations of nature, have an appearance of sameness and monotony, from his scenery being generally confined to the vicinity of the village in which he resided, where the flatness of the country admits of little change; but he amply compensates for this want of variety, by the truth and simplicity with which he has represented these homely views. His pencil is light and dexterous, and by his continual practice he had acquired a promptness of execution which is almost unexampled. His trees, without choice or grandeur in their forms, are touched with a spirit and a taste for which he is remarkable. His skies are light and floating, and there is a silvery charm in the colouring of his best pictures, which is peculiar to himself.

He is not less admirable in his interiors of *cabarets*, with peasants smoking and regaling, corps de gardes, and chymist's laboratories, in which he surpassed Ostade in his knowledge of perspective; and is not less master of the principles of the *chiaroscuro*. The works of Teniers, though extremely numerous, are justly held in the highest estimation. It was not unusual for him to finish a picture, of a medium size, in a day, and he used jocosely to observe, that to contain all the pictures he had painted, it would be necessary to have a gallery two leagues long. Teniers was of infinite service to the landscape painters of his time, in decorating their works with his admirable figures; and the value of the pictures of Artôis, Van Ūden, and others of his contemporaries, is considerably enhanced by such embellishment. This popular painter died at Brussels in 1694, aged 84. We have several etchings by this artist, executed in a slight but spirited style; they are usually marked with the cipher **D**, as are those of the elder Teniers, which renders it difficult to identify their prints. The following are said to be by him:

Flemish Peasants dancing.

A Village Festival.

The Temptation of St. Anthony.

Peasants shooting at a mark.

The Inside of a Cottage, with a dead Calf hanging, and figures.

A Landscape, by moon-light, with a Cottage, and figures sitting near the fire.

[The dates on some of his best pictures are from 1643 to 1653, though there are many fine ones painted during the same period, and others ten years later that are not dated. Indeed there are no dates between 1653 and 1665, when he was in his

full vigour. The last that have been discovered are 1678-9; these are one or two small pictures not more than 9 inches by 8. It is not likely that he studied under Brauer, who was his senior by only two years, though he imitated that master's style in some of his pictures; nor is there any proof that he practised in the school of Rubens, though no doubt he profited by observing his principles of colouring and general arrangement. His outset was not so very flattering; for it is said that he had the mortification of seeing the works of Tilborgh, who was his pupil, and others preferred to his; it was not until he was patronized by the Archduke Leopold William that he became distinguished. With regard to his imitations of Italian masters, or what is termed *Pasticci*, there is now very little danger of passing them but for what they are; some are very clever, and the best resemble Paul Veronese, or the Bassans, in little. His attempts at Rubens are failures; the monkey is always discoverable. The number of authentic pictures by him, of which there are records, may be fairly reckoned at one thousand, and of spurious at least five hundred more. Smith's "Catalogue raisonné of the Works of the Dutch and Flemish Masters," (volume the third, and Supplement,) contains descriptions of 900, all of which may be considered as genuine. Add to these about one hundred in the galleries at Schleissheim and Munich, sixty-five mentioned by Cumberland as being in the royal collection at Madrid, and nineteen spoken of by Descamps, and we have a total of 1089, from which a few errors and repetitions may be excepted. Perhaps there are many more in existence of which there is yet no written account; if so, the enormous value his pictures now bear will be sure to bring them to light. Some of his pictures are of large dimensions; one at Schleissheim is 13 feet 6 inches by 10 feet, and contains 1138 figures, those in the foreground being about 12 inches high; others also abound with figures, such as the Fair at Ghent, N^o. 103 of Supplement, 340; a Village Fête, N^o. 104, 93; N^o. 137 of vol. iii., another Village Festival, contains 150; and numerous others might be quoted. Many of his pictures have been sold in public sales at sums varying from 300 to 1500 guineas, and some in royal and public collections have been estimated at 2000 and upwards. It is certain that he etched, but so did his father; the difficulty is in distinguishing their several works in this way, and, as far as regards the merits of the etchings, it is of no importance. A French engraver, G. de Vivier, etched some imitations, after pictures by Teniers, and marked them with the monogram used by that artist, though he has, in other instances, attributed the subjects to Anton. van Heuvel, a scholar of Gaspar De Crayer; others are the acknowledged work of Coryn Boel. They who are curious in the matter may see a collection in the British Museum. The best authorities concur in placing his death in 1690, at the age of 80.]

TENIERS, ABRAHAM, was the younger brother of the foregoing artist, born at Antwerp about the year 1618, and was instructed in the art both by his father and brother. He painted Flemish festivals in the style of David Teniers the younger, and though his pictures are very inferior both in the colouring and execution, from the similarity of the subjects, they are sometimes mistaken by the inexperienced for the productions of his brother.

TEOSCOLI. See GRÈCHE.

TERASSON, H. This artist is mentioned by

Mr. Strutt as the engraver of some plates of insects, executed in a neat, but stiff style. [He resided in London, and is supposed to have been a native of England, but there are no particulars of him.]

[TERBRUGGEN. See VERBRUGGEN.]

TERBURG, GERARD. This painter was born at Zwoll, in the province of Over-Yssell, in 1608. He was the son of an artist, of whom little more is known than that he had studied at Rome, by whom he was taught the rudiments of design. Without the help of any other instruction, he had acquired some reputation, by painting small portraits, when he formed the project of travelling through Germany to Italy. From the subjects which he painted, and the mode of finishing he had adopted, it was not very probable that the beauties of Rome would have much influence on his style; nor does it appear that they had sufficient attraction to detain him long in Italy, as we find him soon afterwards at Paris, where the polished neatness of his finishing, and the pleasing subjects he painted, were so much admired, that he was induced to reside in that city for some time. On his return to Holland, the encouragement he met with was not less flattering, and he was considered the most popular and the most employed artist of his time. He attended the congress assembled at Munster, in 1648, for the negotiation for the treaty of peace, and on that occasion painted his celebrated picture, representing the portraits of the plenipotentiaries and principal personages assembled on that occasion, which is regarded as his masterpiece. Of this interesting production we have an admirable print by Snyderhoef. He was invited by Count Pigorando, the Spanish ambassador at the congress, to visit Madrid, where he was very favourably received, and was much employed by the court and the principal nobility. The king conferred on him the order of knighthood, and rewarded him munificently for the pictures he had painted. He returned to Holland, and settled at Deventer, where he died, in 1681.

The pictures of Terburg generally represent conversations, musical parties, ladies at their toilet, and similar domestic subjects. He also excelled in small portraits. Though his works are well coloured, and finished with care, his design is neither elegant nor correct, and his pencil has nothing of the taste and dexterity so much admired in the pictures of Metz. His chief excellence lies in the finishing of his draperies and other accessories, particularly white satin, which he painted inimitably, and which he generally introduced into all his pictures.

[The known pictures by Terburg, omitting portraits, amount to about one hundred; and these for their delicate finishing, particularly in the white satin dresses of the ladies, are highly valued. The Music Lesson, now in the collection of Sir Robert Peel, sold in 1767 for £112, and in 1826 was bought by Sir Robert at 920 guineas. Another, called The Letter, or Female Curiosity, was sold in 1762 for £144, and in 1837 for £640. The Congress of Munster in 1648, a picture only 17 inches by 22, obtained £640 in 1804, but in 1837 it was sold for £1890. All that are found in public or royal collections are estimated enormously. For the fullest account of the master and his works, the inquirer should consult Smith's "Catalogue raisonné," vol. iv. and Supplement.]

TERENZI, TERENCE DA URBINO, called IL RONDOLINO. This painter was a native of Urbino, and flourished about the year 1600. He was a scholar of Frederigo Baroccio, and, according to

Baglione, visited Rome, where he was favoured with the protection of Cardinal Montalto. He is said to have possessed an extraordinary talent of imitating the works of the old masters, to which he gave an appearance of antiquity, which deceived some of the most experienced judges. Having practised one of these deceptions on his benefactor, imposing on him a picture, painted by himself, for a work of Raffaele, he was discarded by his patron with disgrace and contumely. There is a picture of his own composition in the church of S. Silvestro, at Rome, representing the Virgin and Infant Christ, with several Saints. He died in 1620. [According to Zani, Terenzi, or Terenzio, called *il Rondolino*, and *Terenzio d' Urbino*, were different artists. The one named *il Rondolino* was born at Pesaro, and flourished about 1550: he was a distinguished artist, and painted on antique vases. *Terenzio d' Urbino* was the fraudulent imitator, and lived at the time specified in the text.]

[TERLEE, N— VAN, born at Dort in 1636, and died there in 1687. It is said that he was a scholar of Rembrandt, and became a good historical painter; his pictures exhibiting much of genius, a fine taste in the design and composition, and agreeable colouring. Mention is made of one in particular, the Rape of Europa. He is also spoken of, incidentally, as one of the good historical painters of the Dutch school.]

TERMISANO, DEZIO. This painter was a Neapolitan, and a scholar of Giovanni Filippo Criscuolo. He flourished about the year 1580. Dominici, in his Lives of the Neapolitan Painters, mentions a picture by this master in the church of S. Maria detta a Chiazza, at Naples, representing the Last Supper, signed with his name, dated 1597.

TERRY, G., an English engraver in mezzotinto, who flourished from 1770 to 1788. He was chiefly employed in engraving portraits; among others, we have the following by him:

The Rev. John Towers; *after Fisher*. 1770.

The Rev. William Huntingdon. 1786.

The Rev. Richard Johnson, B. A., Chaplain at Botany Bay. 1787.

George Saville Carey, prefixed to his Lectures on Mimicry.

TERSAN. See CAMPION.

TERWESTEN, AUGUSTINE. This painter was born at the Hague in 1649. Without the help of an instructor he had made sufficient progress in design, by drawing from prints and plaster casts, to be employed by the goldsmiths as a chaser on gold and silver, which profession he followed until he was twenty years of age, when he turned his thoughts to painting, and became a scholar of an artist named Wieling, who had some reputation as an historical painter, under whom he studied two years. His instructor being invited to the court of the Elector of Brandenburg, he placed himself under the tuition of William Doudyns, an eminent painter of history, and in a short time found himself sufficiently advanced to undertake a journey to Italy, on the produce of his talents. He travelled through Germany to Rome, where he applied himself, with the greatest assiduity, in studying the most interesting works of art in that capital, and where he met with sufficient employment to enable him to continue his residence for four years. He afterwards visited Florence and Venice, and in 1678 returned to Holland, where he distinguished himself as one of the ablest artists of his time. His talents were chiefly employed in painting historical or emblematical subjects, for the decoration of the ceilings

and apartments of the principal mansions at the Hague, Amsterdam, and Dort, which he embellished with subjects frequently taken from Ovid, which he composed with great readiness and ingenuity, and by an extensive practice had acquired an unusual facility of execution. One of his most admired performances was a saloon he painted for M. Baarthout van Slingelandt, at Dort, which is spoken of by Descamps in terms of the highest commendation. He had the credit of having been the principal means of re-establishing the Academy at the Hague on a respectable footing, which had for some years been in a state of decadency.

In 1690 he was invited to the court of the Elector of Brandenburg, afterwards king of Prussia, who appointed him his principal painter, and made him director of the Academy at Berlin, on the dismissal of Joseph Werner from that situation. He decorated the royal palaces with some of his best works, and continued to exercise his abilities to the entire satisfaction of his protector, until the year 1711, when he died at Berlin. Terwesten possessed a ready and fertile invention; his design is more correct than the generality of the artists of his country; his colouring is chaste and natural, and he was remarkable for the promptness of his handling. [As an instance of his rapid execution, Houbraken relates that he paid him a visit while he was employed painting the hall of the burgomaster Van Slingelandt, and observed a design sketched only with the crayon on the chimney-piece. He invited Terwesten to suspend his work and take a walk with him; but he said he had something to do that would engage him about two hours, and if Houbraken would call on him at that time he would attend him. On his return he saw the chimney-piece finished, although it consisted of several figures. There are etchings by him from his own compositions.]

TERWESTEN, ELIAS, was the younger brother of the preceding artist, born at the Hague in 1651. His inclination leading him to painting, he became the disciple of his brother, and for some time applied himself to the design of the figure; but not succeeding to his expectation, he attempted to paint animals, flowers, fruit, and still life, in which he was more successful. Following the example of his brother, he travelled to Italy, and settled at Rome, where his works were held in considerable estimation, and where he died, in 1724. [He was employed by the Elector of Brandenburg to collect casts from the antique statues at Rome, for the use of the Academy at Berlin; and he also purchased for that prince the very valuable curiosities amassed by the celebrated Bellosi. By artists he was called "The Bird of Paradise."]

TERWESTEN, MATTHEW. This artist was the youngest brother of Augustine Terwesten, born at the Hague in 1670. He was for some time instructed by his brother, but afterwards studied successively under Daniel Mytens and William Doudyns. Possessed of a decided genius for the art, and aided by the instruction of those able masters, he discovered the most promising talents, and on the departure of Augustine Terwesten for the court of Berlin, when he was twenty years of age, he was intrusted to finish some considerable works, which were left imperfect by his brother. He acquitted himself on that occasion with so much ability, that he received several commissions, and met with the most flattering success. One of his earliest patrons was M. Schuilenberg, the principal minister of King

William, in Holland, for whom he painted a ceiling, representing Diana and her Nymphs, which gained him great reputation. This encouragement, so far from rendering him self-sufficient and conceited, only inspired him with a more ardent desire of cultivating his talents with more alacrity and perseverance. He had long entertained an ardent desire of visiting Italy, where his brother had studied with so much advantage. The liberality of his protector enabled him to carry his favourite plan into execution, and he arrived at Venice in 1694, where he attached himself to the study of the works of Titian, Il Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loti. He afterwards proceeded to Rome, where he found his brother Elias, and passed three years in contemplating and designing after the works of the most distinguished masters. On his return to Holland he was received into the Academy of the Hague, in 1699, and met with very extensive employment, in painting historical and fabulous subjects for the decoration of the principal mansions at the Hague. He was soon afterwards appointed director of the Academy, and exercised the functions of his office with much credit to himself, and with great advantage to the students. Among his most esteemed productions are, the saloon and cupola at the hotel of Mr. Fagel; some pastoral subjects painted for M. Van Boetslaer; and a picture of Christ praying on the Mount of Olives, in the church of the Jansenists, at the Hague. He died in 1735. [He was living in 1750. In the museum at Amsterdam there is a portrait by him of the Princess Mary, afterwards Queen of England, and consort of William III.]

TERZI, CRISTOFORO. This painter was a native of Bologna, and flourished about the year 1740. He was a scholar of Giuseppe Maria Crespi, called Il Spagnuolo, and acquired considerable reputation as a painter of history. There are several of his works in the public edifices and private collections at Bologna, among which the most worthy of notice is his picture of S. Petronio kneeling before the Virgin, in the church of S. Giacomo Maggiore. He died at Bologna in the prime of life in 1743. [He was born in 1692.]

TERZI, FRANCESCO. This artist was born at Bergamo about the year 1520, and was a disciple of Giovanni Batista Morani. According to Tassi, he painted history with some reputation, and distinguished himself, whilst he was yet young, by two pictures he painted for the church of S. Francesco, at Bergamo, representing the Nativity of Christ, and the Assumption of the Virgin. He was invited to the court of the Emperor Maximilian II., who appointed him his painter, and he passed the greater part of his life in Germany. He died at Rome, at an advanced age, in 1600. He engraved a set of portraits of the princes of the house of Austria. [The "portraits of the princes of the house of Austria" were not engraved by Francesco Terzi, but by Gaspar ab Avibus, who signed them *Gaspar Patavinus, incisior*, 1569.]

TESAURO, FILIPPO, or PIPPO. According to Dominici, this old painter was born at Naples about the year 1260. He was a disciple of Tommaso de Stefani, and became one of the ablest artists of that early period. Dominici describes several of the works of Tesauro in the public edifices at Naples, of which none have escaped the ravages of time, except some frescoes in the church of S. Restituta, representing the Life of S. Niccolo Eremita. He died at Naples in 1320.

TESAURO, BERNARDO. This artist is supposed to have been of the same family with Filippo Tesauro, and was born at Naples in 1440. He was a disciple of Silvestro Buono, and was an artist in great reputation at the time in which he lived. Though many of his works have been injured and destroyed by time, some of his pictures, remaining in the public places at Naples, are mentioned by Dominici in very favourable terms. He approached nearer to the modern style than any of his predecessors or contemporaries, in the judicious arrangements of his compositions, and in the natural air and expression of his figures. His chief performance was an altar-piece in the church of S. Giovanni Maggiore, representing the Assumption of the Virgin. [Operated in 1480.]

TESAURO, RAIMO EPIFANIO, was the son and disciple of Bernardo Tesauro, and flourished about the year 1490. He painted several considerable works in fresco in the public edifices at Naples. In the church of the S. Nunziata is a fine picture by this master representing the Visitation of the Virgin Mary to St. Elisabeth; and at the great altar of the church of S. Lorenzo, is one of his most esteemed performances, representing the Virgin and infant Christ, with St. Anthony, St. Jerome, and St. John Baptist, painted in 1494. [He was living in 1501.]

TESTA, PIERRO, called **IL LUCCHESE.** This artist was born at Lucca in 1611, and is supposed to have received his first instruction in the art from Pietro Paolini. He afterwards studied at Rome, first under Domenichino, and afterwards under Pietro da Cortona; but having spoken disrespectfully of the talents of the latter, he was dismissed from his school. He applied himself with great assiduity to designing after the marbles and the remains of architecture in that capital, and it is said that there is scarcely a vestige of antiquity from which he had not made a design. He is said to have been of a morose and melancholy disposition, and created himself a number of enemies by the injurious manner in which he spoke of the productions of his contemporaries. Of his works in the public edifices at Rome, the most worthy of notice are, his picture of the Death of S. Angelo, in the church of S. Martino a Monti; and the Sacrifice of Iphigenia, in the Palazzo Spada. His pictures are more frequently to be met with at Lucca, of which those in the church of S. Paolino, and in the Buonovisi Gallery, are regarded amongst his finest works. Though his design is occasionally somewhat extravagant, it is generally correct, and his colouring is vigorous and effective. His compositions are, for the most part, crowded and confused, though their variety discovers a ready and fertile invention. His female figures are without elegance, and the airs of his heads have neither beauty nor expression. He was drowned in the Tiber in 1650, at the age of thirty-nine; it is doubtful whether by accident, or that he threw himself into the river in a fit of despondency.

As an engraver, Pietro Testa is deserving of particular attention; and though his prints have the same merits and defects as are found in his pictures, they are held in considerable estimation. His style of etching is free and masterly, resembling that of Antonio Tempesta, but of superior execution. In Mariette's collection were ninety-two etchings by this master. He sometimes marked his plates, which are all from his own designs, with the cipher **T**.

The following are the most worthy of notice:

Abraham sacrificing Isaac. P. Testa fecit

The Holy Family, with Angels presenting refreshments ; [rare.]
 The Virgin and Infant, who is embracing the Cross ; [rare.]
 The Adoration of the Magi.
 The Crucifixion.
 Four plates of the History of the Prodigal Son ; *P. Testa, fe. Rome.*
 The Martyrdom of St. Erasmus.
 St. Jerome praying.
 St. Roch and two Bishops interceding for the cessation of the Plague.
 Thetis directing the infant Achilles to be plunged into the river Styx ; *P. Testa, fecit.*
 Achilles dragging the Body of Hector round the walls of Troy ; *P. Testa, aq. for.*
 Socrates at Table with his Friends ; *P. Testa.* 1648.
 The Death of Cato ; *the same inscription.*
 The Sacrifice of Iphigenia.
 Four plates of the Seasons of the Year, with the Signs of the Zodiac.
 The Triumph of Bacchus.
 [Faith, Hope, and Charity ; one of his rarest prints.
 Magdalene in the Desert ; very rare.
 A young Woman in a Swoon, surrounded by Cupids ; exceeding rare.]

He also engraved several allegorical and emblematical subjects. [Lanzi and others say that Pietro Testa was born in 1617. From his youth he manifested a violent inclination for the arts. In order to see the works of the great masters, he travelled to Rome disguised in a pilgrim's habit ; and when there employed himself assiduously in drawing from the antique statues, bassi-relievi, and ruins, and studying the most celebrated pictures. From want of being known, his works were little attended to, and he was reduced to a state of extreme indigence. Sandrart discovered him drawing among the ruins ; took him home, relieved his necessities, and obtained employment for him in the Giustinian Gallery. Pietro Testa, says Strutt, drew with great taste, and marked the extremities of his figures in a very masterly manner. The characters of his heads are finely expressed, and the female faces are often very beautiful. When the extravagance of his fancy did not hurry him beyond the bounds of nature, his outlines are correct and elegant. The draperies of his females are flowing and easy, and so contrived as to show the form of the figure very distinctly ; yet these beauties are often obscured by ill chosen and awkward attitudes. He seems to have paid no attention to the management of the chiaro-scuro ; his lights are scattered, without forming any great masses, and so produce little or no effect. His works however are deserving of careful examination by young artists ; they will be sure to find sufficient reward for their labour.]

TESTA, GIOVANNI CESARE. This artist was the nephew of Pietro Testa, born at Rome about the year 1630, and is supposed to have received his instruction in design, and in the use of the point, from his uncle, from the resemblance in their style. His etchings are chiefly from the designs of Pietro Testa, though he engraved after other masters. We have, among others, the following plates by him :

The Portrait of Pietro Testa ; *J. Cesar Testa, sc.*
 The Death of Dido ; *after P. Testa.*
 The Centaur Chiron instructing Achilles to throw the Javelin ; *after the same.*
 The Emperor Titus consulting Basilides respecting his expedition against Jerusalem ; *after the same.*
 The Communion of St. Jerome ; after the celebrated picture by *Domenichino.*

[Zani says he died young, in 1655.]

TESTANA, GIOVANNI BATISTA, an Italian engraver, born at Genoa about the year 1645. He resided chiefly at Rome, where, in conjunction with

William Vallet and Stephen Picart, he engraved some plates from medals and antique gems, for the work of Canini. We have also plates by him after some of the pictures at Rome, among which are the following :

The Guardian Angel ; *after Pietro da Cortona.*
 The Baptism of Constantine ; *after Agost. Caracci.*
 [He was living in 1700.]

TESTANA, GIOSEFFO, was related to the preceding artist, born at Genoa about the year 1650. He was established at Rome in 1680, and engraved part of the plates for a work entitled *Effigies of the Cardinals now living*, published in that year. We have also, among others, the following prints by him :

St. Margaret ; *after P. da Cortona.*
 An allegorical subject of Religion holding the Portrait of Pope Alexander VII. ; *after the same.*

[TESTELIN, HENRI, the brother of Louis Testelin, was born at Paris in 1616, and was a scholar of Simon Vouet. He was a portrait painter, engraver, and writer on art. He wrote a work entitled, "Sentimens des plus habiles peintres sur la pratique de la peinture et de la sculpture, mis en tables de préceptes, avec plusieurs discours académiques, ou Conférences tenues en l'Académie Royale desdits Arts," &c. This work was much esteemed at the time, and is now become very rare. It is in a folio of forty pages, printed with the address of la Ve. Marbre-Cramoisy, M. DC. XCVI., consequently after the death of the author, if M. d'Argenville be correct in stating that he died in 1595. It is ornamented with plates, being examples of proportions, expressions of heads, the drawing, and general ordonnance of a picture according to the established doctrine of the Academy. The subjects are engraved by Henri Testelin, after designs of different masters. The vignettes of the book are probably from his own designs, though he has not marked them, not deeming it necessary to do so, as they were the ornaments of a book published with his name. The following are the titles of pieces engraved by him :

Studies of expression in Heads, in outline.
 Studies of antique Statues, with proportions.
 Studies of expression in Heads ; *after Le Brun.*
 The Israelites gathering Manna ; *after N. Poussin.*
 The Holy Family ; *after Raphael.* This is from the picture in the Louvre, in which there are angels scattering flowers ; also engraved by *Edelinck.*

St. Michael vanquishing the Evil Spirit ; *after Raphael.*

As to the sets of plates, amounting to about fifty prints, attributed by d'Argenville to Louis Testelin, they were engraved by Louis Ferdinand, after that artist's designs. It may be noticed that Louis wrote his name indifferently *Tettelin, Tetelin, Testelin* ; Henri gave the preference to *Testelin*. Henri held the office of secretary to the Academy of Paris, of which he was a member, and at the death of his brother, succeeded him as professor of painting. He is more particularly noticed as a painter of portraits than in any other department of the art.]

TESTELIN, LOUIS, a French painter and engraver, born at Paris in 1615, and was one of the numerous scholars of Simon Vouet. He painted history with considerable reputation, and was made a member of the Academy of Paris in 1648. His principal pictures are the Resurrection of Tabitha, and the Scourging of St. Paul, in the church of Notre Dame, at Paris. He died in 1655. He etched several plates, most of which are from his own designs. The following are his prints most worthy of notice :

The Israelites gathering the Manna ; *after N. Poussin.*

The Holy Family.

St. Michael vanquishing the Evil Spirit.

The Crucifixion.

Several sets of plates of the Sports of Children, amounting together to about fifty prints.

[The only print among those quoted as by Louis Testelin, is the Holy Family, which is after his own design; the Israelites gathering Manna, and St. Michael and the Evil Spirit, are by his brother Henri. See the preceding article.]

TEUCHER, JOHN CHRISTOPHER, a German engraver, who resided in Paris about the year 1750, where he engraved a print called the Virgin of the Rose, *after Parmigiano*, for the collection called the Dresden Gallery.

TEXIER, G. This artist was a native of Paris, and flourished about the year 1780. He engraved several plates, representing landscapes, conversations, and serenades, which are etched and finished with the graver in a neat, clear style. [He was a scholar of Ph. Le Bas. He engraved views in Switzerland, vignettes, and other book-prints. He must not be confounded with *Victor Texier*, who engraved for the Musée Français, and also views of the Alhambra, chemists' laboratories, and other subjects. He was living in 1824.]

[TEXIS, JEROME. A print representing Mount Calvary, with Christ on the cross between the two thieves, signed *Heiromimus* (sic) *Texis Faciebat, Carmagnolie* 1.5.6.1, was in the possession of the late Mr. Lloyd. He does not appear to have been noticed by any writer on the art.]

THACKER, ROBERT. By this English artist, who styles himself designer to the king, we have a large print, in four plates, representing the cathedral church at Salisbury. He flourished about the year 1670.

THELOTT, JACOB GOTTLIEB, a German engraver, who flourished about the year 1730. He engraved several portraits; among others, that of Guido Patten, M. D., of Paris. He also engraved part of the plates for a work entitled *Representation des Animaux de la Menagerie de Prince Eugene*, published in 1734. They are executed with the graver, in a neat, but formal style.

THEODORE, A. This artist is mentioned by Mr. Strutt as the designer and engraver of a print representing a Procession in Holland, etched and retouched with the graver, in a style resembling that of Hollar. It is dated 1636.

THEODORE, ———. According to Basan, this artist was a scholar of Francis Milé, and painted landscapes in the style of that master. He etched several plates from the designs of his instructor, among which are the following:

A set of large Landscapes.

Thirty-four Landscapes, of a middle size.

Six circular Landscapes.

[It is not ascertained who is this artist shadowed under the name of *Theodore*. If it be not merely a *sobriquet*, it can only be a baptismal prefix, and not a family name. He engraved with a light point twenty-eight pieces after François Milé, which are inscribed *Francisque pinxit, avec privilege du Roy*; or *Francisque pinxit, Simon excedit cum privilegio Regis*. These, according to Bartsch and Robert Dumesnil, have a great analogy to the etchings of Vander Cabel, though Houbraken and P. Mariette attribute them to Gerard Hoet: the known pieces by Hoet are totally different. The inquirer is referred to Bartsch, *Peintre Graveur*, tom. v., and to Dumesnil, *Peintre Graveur Français*, tom. i., for

full descriptions of the prints, and for their opinions on the subject. Zani notices him as a landscape painter and engraver, marks him B B, and says he lived *about* the year 1700.]

[THEODORE CASPAR, BARON DE FURSTENBERGH, one of the earliest engravers in mezzotinto, flourished in 1656, as appears by that date on one of his prints. No further particulars are known of his history. Hugh W. Dimond, Esq. has, in the *Archæologia*, described six of his engravings, and one other to which he has put the word *doubtful*, but which Laborde admits among the six described in his work, "Histoire de la Gravure en maniere noir," as having indications that entitle it to be considered as a production of Furstenbergh. The following is a list of those described by Mr. Dimond:

1. Head of John the Baptist, large as life, on an oval charger; in the imperial collection at Vienna.
2. Portrait of the Emperor Leopold, a half-length in armour, standing; in the collection of the Archduke Charles, at Vienna.
3. Fredericus D. G. Marchio Badensis et Hachberg*, &c.; the bust of a round flat-faced man with a large wig, in armour; oval with corners. In the collection of the Archduke Charles.
4. The daughter of Herodias taking the head of John from an aged woman, who has a candle in her left hand, and presents the charger with her right.
5. Portrait of Leopold William, Archduke of Austria; an oval with square corners, the bust surrounded by an inscription of his name and titles; underneath are four lines in Latin, and the following inscription: *Theodorus Casparus a Furstenbergh Canonicus Capitularis Moguntia et Spira, Colonellus, ad vivum pinxit, et fecit, 1656.*
6. A bust of Christ crowned with thorns, and surrounded by the nimbus, the left shoulder bare.
7. (*Doubtful*). Virgin and Child; *after Correggio*; at the bottom, in capitals, "Maria in Egypti solitudine. Corregi pinxit." At Dresden.

On this print Laborde remarks, "Le faire dénote les premiers essais de l'art; les traces du berceau se remarquent sur la marge, et l'ensemble se rapproche des travaux de Furstenbergh. On pourrait d'autant mieux lui attribuer cette planche, que la tête de la Vierge et celle de l'enfant sont surmontées de la même bizarre *auréole* qui ne se trouve ni dans le tableau, ni dans les productions des autres graveurs, et qu'on ne voit que sur deux gravures signées par cet amateur: la tête de Christ (N^o 6), et celle de St. Jean" (N^o 1). Zani, who had seen an impression of this print in the *Bibliotheca Dei P.P. delle Salute*, at Venice, supposed it to be by Francesco Nassi, who engraved the *Notte di Correggio*, which he dedicated to Giuseppe Olgiati, bishop of Parma and Como. As Olgiati was elected to the bishopric of Parma in 1694, and to that of Como in 1712, Francesco Nassi was of a much later time than Furstenbergh. The subject has been engraved in mezzotinto by several others, among them Earlom, but none has introduced the curious form of the *nimbus*, or *auréole*, used by Furstenbergh. Laborde describes a print not mentioned by Dimond; he calls it

Saint Marc, Saint Jerome, or an Arab enveloped in his cloak; being an old man clothed in a long white garment which covers his head; above his right shoulder appears the head of a lion. It has no mark, but in its technical treatment resembles that of the head of St. John.

This is all that is at present recorded of the amateur artist Theodore Caspar a Furstenbergh; not even his family name is known; by some writers he is noticed only as *Theodore Caspar*, without addition.]

[THEOLON, ETIENNE, a French painter of interiors and conversations, was born in 1739, and

died at Paris in 1781. He was a scholar of Joseph Vien, but did not follow his style of painting. Being of a delicate constitution, he was slow in finishing his pictures, and consequently they are not numerous. His works were in great estimation during his life; and he was admitted a member of the Academy at Paris.]

[THEOTOCOPULI, or TEOSCOPOLO, DOMENICO, called also IL GRECO, and EL GRIEGO, supposed from his name to have been of Greek origin, but born in one of the Venetian states. It is also said that he was a scholar of Titian, but this is uncertain, as he is not named among that master's disciples, though in many of his earlier pictures there is a manifest imitation of his style. The time of his birth is placed about 1548, but the most authentic account of him, as an artist, commences in 1577, when, according to Cean Bermudez, he was practising at Toledo. It is certain that the greater part of the pictures ascribed to him were painted in Spain, and he occupies a considerable space in the history of the art in that country during the period of his residence there, till the time of his death in 1625. Many of the distinguished Spanish painters were his scholars, or profited so much by imitating his manner as to be deemed so. No painter of his time obtained more applause for the excellence of some of his productions, or deserved more censure for his occasional derelictions from the true principles of his art. Mr. Ford observes, that what he did *well* was excellent, while what he did *ill* was worse than any body else. One of his remarkable pictures, which has received the approbation of all writers on the subject, is, The parting of our Lord's Raiment, which he painted for the cathedral of Toledo, when he took up his residence in that city in 1577, and which still remains there. It is said that in this picture he introduced his own portrait, as that of the centurion in black armour, and that of his beautiful daughter, as one of the Marys in the foreground. If he was born, as supposed, in 1548, at this time he would have been but twenty-nine years of age, and too young to have a daughter old enough to personate the character: but the exact time of his birth is a matter of uncertainty. Another picture by him, worthy of all commendation, is, The Burial of the Count of Orgaz, in the church of Santo Tomé. This nobleman re-edified the church, and was buried there in 1323. As he was not only a powerful but a religious grandee, St. Stephen and St. Augustine (so says the legend) thought it their duty to attend to his obsequies, and came down from heaven to place his body in the tomb: this forms the subject of the picture. Nothing, says Mr. Stirling, can be finer than the execution and contrast of the heads of the two Saints and the dead Count; nor did Giorgione or Titian ever excel the splendid colouring of the warrior's black armour, rich with gold damaskeening. The same writer pronounces it to be, with all its faults, (and he points out several in the upper part,) the finest picture in Toledo, and one of the noblest productions of the Castilian pencil. Teoscopolo was also an excellent painter of portraits, several of which are in the royal gallery at Madrid, and would do honour to Velasquez; his own and that of his beautiful daughter are now among the Spanish pictures in the Louvre. Mr. Stirling, in his valuable and very delightful work, "The Annals of the Artists of Spain," has obliged the world with an engraving of the fine Hellenic features of the painter, and pronounces the portrait of his daughter one of the finest gems of the col-

lection, and would be a gem even in the royal gallery of Spain. Theotocopuli was also an architect and a sculptor; some will have it that he was also an engraver on wood, but this is doubtful. Zani intimates that it is wrong to confound him with *Domenico delle Greche*; and it is clear the latter was an older artist, who engraved the print, *after Titian*, of Pharaoh and his Host drowning, which bears the date 1549. Much confusion has arisen from Italian writers calling artists after their country, as *il Greco, il Fiammingo, il Tedesco*, instead of that of their family, especially when baptismal names are similar. Cean Bermudez has given an account of the pictures painted by Theotocopuli for the churches and other public places at Toledo, Madrid, and elsewhere; and Mr. Ford, in his "Hand-book of Spain," and Mr. Stirling, in his "Annals of the Artists in Spain," have described several with great acumen and vivacity. See the article *GRECHE* in this Dictionary.]

[THEW, ROBERT, a very excellent engraver in the chalk and dotted manner, was one of the artists employed by Boydell on the large plates for his edition of Shakspeare's Plays. Of these he engraved scenes from

The Tempest; *after Wright.*

The Merry Wives of Windsor; *after Peters.*

The Taming of the Shrew; *after Smirke.*

A Winter's Tale; *after Hamilton.*

As You Like It (the lover in the Seven Ages); *after Smirke.*

The Cauldron scene in Macbeth; *after Reynolds.*

King John; *after Northcote.*

Richard II., Bolingbroke entering London; *after the same.*

Henry IV., the Boar's Head Tavern; *after Smirke.*

Henry IV., Henry asleep; *after Boydell.*

Henry VI., Countess of Auvergne's Castle; *after Opie.*

Mortimer and Richard Plantagenet; *after Northcote.*

Richard III., Burial of the Children; *after the same.*

Henry VIII.; *after Peters.*

Timon of Athens; *after Opie.*

Cymbeline, Imogen and Pisanio; *after Hoppner.*

Hamlet, Ghost on the Platform; *after Fuseli.*

And several other interesting pieces after contemporary painters; but information respecting him is so very scanty, that the exact time of his birth and death has not been discovered by the editor.]

THIBOUST, BENOIT, a French engraver, born at Chartres about the year 1655. He resided some years at Rome, where he engraved several plates after various Italian masters, and a set of thirty-four plates, without the frontispiece, representing the Life of St. Turribius, after Gio Batista Gaetano, entitled *Vita Beati Turribii, Archiepiscopi Limani in Indis*, published at Rome in 1679. He worked with the graver only, in a slight, open style, resembling that of Mellan, though very unequal to that artist. Besides the above-mentioned work, we have the following prints by him:

St. Theresa; *after a design of Bernini.*

St. Bibiena; *after the same.*

St. Thomas d'Aquinas; *after Giacinto Calandrucci.*

St. Rosa kneeling before the Virgin; *after A. Baldi.*

The Martyrdom of St. Peter; *after the same.*

St. Peter of Alcantara; *after the same.*

The Crucifixion; *after Scipione Gaetano.*

[He operated twenty years later than the date mentioned in the text.]

THIELE, JOHN ALEXANDER. This artist was born at Erfurt, in Saxony, in 1695. He is said to have been a scholar of an obscure landscape painter, named Manyoky, but was chiefly indebted for the talent he afterwards displayed to his studies from nature. His pictures represent the beautiful scene-

ry on the banks of the Sala and the Elbe; and he acquired sufficient celebrity to be appointed painter to the court of Dresden. J. A. Thiele has the credit of having been the master of Dietrichy. We have several etchings by this artist, consisting of views in Saxony, from his own designs. They are dated from 1726 to 1743. Those of the latter dates are very superior to his early plates. [He was born in 1685, and was instructed in the art by C. L. Agricola. He died at Dresden in 1752.]

THIELEN, or COWENBERG, JOHN PHILIP VAN, [called also *Righolz*.] This artist was born at Mechlin in 1618. He was of a noble family, and was Seigneur of Cowenberg, on which account he usually signed his pictures J. P. Cowenberg. An early inclination for the art induced him to take lessons of Daniel Segers, the celebrated flower-painter, and his progress was such that he afterwards followed it as a profession. His pictures, like those of his instructor, usually represent garlands of flowers, surrounding some subjects of history: festoons, decorating vases ornamented with bas-reliefs; and bouquets in vessels of crystal, which he represented with surprising lustre and clearness. In competition with Segers, he was engaged to paint a picture for the Abbey of St. Bernard, near Antwerp, on which occasion he exerted all his ability, and his performance was judged to be little inferior to that of his master. He arranged his flower-pieces with great taste; and though his pictures are less brilliant and forcible than those of Segers, they are very highly finished and delicately coloured. He particularly excelled in representing the various insects which he introduced into his pictures, which he designed with the utmost precision, and they are surprisingly finished. He died in 1667. [Several of the best of J. P. van Thielen's productions are in the royal collections in Spain. Weyerman highly commends a garland by him, which encircles a picture by Poelemburg representing a Nymph asleep and a Satyr watching her. He also painted landscapes with hunting subjects, and architecture.]

THIELEN, MARIA THERESA, ANNA MARIA, and FRANCES CATHERINA VAN. These ladies were the daughters of John Philip van Thielen, and were instructed in the art of flower-painting by their father, in which they arrived at considerable excellence. Maria Theresa, the eldest, also painted portraits with some reputation. [Maria Theresa was born in 1640, Anna Maria in 1641, and Frances Catherina in 1645.]

[THIELENS, JAN, a Flemish painter, who flourished at Antwerp about 1694. He painted interiors of the workshops of painters and sculptors, and laboratories of chemists, in the manner of David Teniers.]

THIERS, BARON DE, a French amateur engraver, who etched a few plates of landscapes and small subjects, *after Boucher*. He lived about the year 1760.

THIM, MOSES, a German engraver, who resided at Wittenberg about the year 1613. I find no specification of his prints, but he is said to have marked his plates with the initials M. T., sometimes separate and sometimes joined together thus, **M**.

[He was a printer: Zani denies that he ever engraved either on wood or copper.]

THOMAN, [or THOMANN,] CHRISTIAN RAYMOND, a German engraver, who flourished about the year 1613. He engraved some of the plates for the collection of prints from the antique marbles

in the Dresden Gallery. [There is an error in the preceding date, as C. R. Thoman was living and operated in 1733.]

THOMANN, JAMES ERNEST. This painter was born at Hagelstein in 1588, and received his first instruction in the art from an obscure painter, in his native place. At the age of seventeen he travelled to Italy, and on his arrival at Rome became a disciple of Adam Elsheimer, whose style he adopted, and imitated with such success, that it is sometimes difficult to distinguish their works. During a residence of fifteen years in Italy, he visited Naples and Genoa, where his pictures were held in no less estimation than at Rome. After the death of his friend and preceptor he returned to Germany, and established himself at Landau. He painted landscapes of a small size, very neatly finished, and, like those of his instructor, they are usually decorated with figures representing historical or Biblical subjects, correctly and tastefully designed. He died at Landau in 1653. [*Jacob Ernest Thomann von Hagelstein* was born at Landau; the Italians called him *il nobile Giacomo*.]

[THOMANN, PH. ERNEST, the grandson of Jacob Ernest, born at Augsburg in 1657, and died in 1726, was a painter and mezzotinto engraver. He painted some pictures for churches. Among his prints one is mentioned by Laborde as being tolerably good; it is the portrait of Narcissus Rauner in ecclesiastic costume, half-length, inscribed with the artist's name, to which he adds *ab Hagelstein*.]

THOMAS, JOHN. This painter was born at Ypres, in Flanders, about the year 1610, and had the advantage of being educated in the school of Rubens. After passing some years under that able master, he travelled to Italy, with his friend and fellow student, Abraham Diepenbeke. He proved a worthy disciple of that great school, and distinguished himself by several considerable works, particularly in Germany, where he passed the greater part of his life. The Emperor Leopold appointed him his principal painter in 1662, with a considerable pension. In the church of the Barefooted Carmelites, at Antwerp, is an altar-piece by this master, representing St. Francis kneeling before the Virgin and infant Christ. We have a few etchings by this master, executed in a bold, spirited style; among which are the following:

A Lady at her Toilet, holding a Portrait; *J. Thomas, inv. et fec.*

A Shepherd and Shepherdess.

A Satyr embracing a Shepherdess.

A Pastoral Subject, composed of six figures, three Men and three Women, one of the Men playing on the Bagpipes.

[John Thomas also practised mezzotinto engraving. Laborde mentions several plates by him; among which are,

A Female at a window, with a lantern; *after G. Dou.*

A Lady, supposed to have some resemblance to Christina of Sweden, attended by an armed Cupid.

The bust of a Warrior wearing a helmet, and holding a lance over the left shoulder. Motto, *Pro Deo et Patria.*

Portrait of the Emperor Leopold.

Portrait of Titian.

Diogenes Philosophus.

The dates are 1658 to 1661 inclusive. He died about 1673.]

THOMASSIN, PHILIP, a French engraver, born at Troyes, in Champagne, about the year 1536. He went to Rome when he was young, where he resided the greater part of his life. According to

Huber, he was a pupil of Cornelius Cort, and followed the style of that artist with considerable success. He worked entirely with the graver, in a clear, firm style. His plates are numerous, amounting to upwards of two hundred, of which about fifty are from the antique statues at Rome. The following are his most esteemed prints :

The Portrait of Philip Emanuel of Lorraine, Duke de Mercoeur.

A set of fourteen plates, with the title, "Christ and the Twelve Apostles;" *after Raffaele.*

St. Margaret; *after the same.*

St. Cecilia; *after the same.*

The School of Athens; *after Raffaele.*

The Dispute on the Sacrament; *after the same.*

The Defeat of the Saracens in the Port of Ostia; *after the same.*

The Conflagration of the Borgo Vecchio; *after the same.*

The Holy Family; *after Federigo Zuccaro.*

The Adoration of the Magi; *after the same.*

The Miracle at the Marriage of Cana; *after Taddeo Zuccaro.*

The Nativity; *after Ventura Salimbeni.*

The Purification of the Virgin; *after F. Baroccio.*

The Last Judgment; *after F. Vanni.*

Apollo and the Muses; *after Bal. Peruzzi*; a frieze.

[The date of his decease is not accurately known, but he was living in 1613.]

THOMASSIN, SIMON, was of the same family with the artist mentioned in the preceding article, born at Troyes, 1638. After being instructed in the rudiments of design at Paris, he went to Rome, and studied for some time in the French Academy established there. He devoted himself to engraving, which he practised with considerable success. His plates are executed entirely with the graver, in a neat, clear style, but without much intelligence in the effect of the light and shadow. His drawing is more mannered than incorrect, and his extremities are not marked with that freedom and lightness which distinguish the hand of the great master. He was a member of the Academy at Paris, and was one of the engravers to the king. His most considerable work was a folio volume of plates from the statues and other marbles in the palace and garden of Versailles. We have also, among others, the following prints by him :

PORTRAITS.

Louis Duke of Burgundy. 1698.

Maria Adelaide of Savoy, Duchess of Burgundy.

Paul Beauvillier, Duke of St. Aignou. 1695.

Charles XII. of Sweden.

Peter Corneille; *after Le Brun.*

SUBJECTS AFTER VARIOUS MASTERS.

The Miraculous Draught of Fishes; *after Raffaele.*

The Transfiguration; *after the same.*

St. Paul taken up into the third Heaven; *after N. Poussin.*

Christ praying on the Mount; *after Le Brun.*

[Zani places his birth in 1652, and his death in 1732.]

THOMASSIN, HENRY SIMON, was the son of the foregoing artist, born at Paris in 1688, and was first instructed by his father, but was afterwards a pupil of Bernard Picart, and accompanied that master to Amsterdam, where he passed two years, and engraved some plates. He returned to Paris, and was received into the Academy in 1728. His plates are executed with more freedom than those of his father, and he availed himself more of the assistance of the point. He died at Paris in 1741. We have, among others, the following prints by him :

PORTRAITS.

The Portrait of Louis XIV., presented to the Arts by Minerva; *after L. de Boulougne*; engraved for his reception into the Academy. 1728.

Louis, Dauphin of France; *after Tocqué.*

The Bust of Cardinal de Fleury, supported by Diogenes, who had at length found an honest man; *after Rigaud.*

John Thierry, Sculptor to the King; *after N. Largilliere.*

Carlo Cignani, Painter; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

Christ with the Disciples at Emmaus; *after P. Veronese*; for the Crozat Collection.

Adam and Eve driven from Paradise; *after D. Feti*; the same.

Melancholy; *after the same*; for the same. [This print is considered a chef d'œuvre.]

The *Magnificat*, or the Song of the Virgin; *after Jouvenet.*

Coriolanus overcome by the solicitations of his Family; *after La Fosse.*

The Plague at Marseilles; *after J. F. de Troy.*

He also engraved some plates from Coypel, Watteau, and other masters.

[THOMPSON, HENRY, an English historical and poetical painter, was a native of Portsea, and son of a purser in the navy. Very little of his history relative to the art is known, though he was a royal academician, and also keeper of the Royal Academy. The only pictures by him of which his friends have taken note as being of the poetical class, are the *Perdita*, and *Eurydice* hurried back to the Infernal Regions; of the latter there is a good mezzotint print. In 1828, owing to bodily affliction, he retired to his native place, Portsea, where he took up his permanent residence, and amused himself chiefly with boating, and sketching marine objects, which he presented to his friends. He died on the 6th of April, 1843, at the age of seventy.]

THOMPSON, R., a printseller, who resided in London, and died in 1693. He published several portraits in mezzotint, some of which are supposed to have been scraped by himself. [One is deserving of notice; it is a half-length of Thomas Wyndham, Esq. *S. Ralph Cole, Bart. pinxit. R. Tomson, excudit.*]

THOMSON, WILLIAM. This artist was a native of Dublin, but practised portrait painting in London, where his name appears in the catalogues of the exhibition from the year 1761 to 1777. Though he was not considered a painter of the first eminence, his pictures possessed the merit of a faithful resemblance, and a natural tone of colouring. He died in London in 1800.

THORNHILL, SIR JAMES. This eminent English painter was the son of a gentleman of an ancient family, in Dorsetshire, [Derbyshire,] and was born at Weymouth in 1676. His father having been reduced to the necessity of selling his paternal estate, his son was obliged to look out for a profession for support. Having conceived an early inclination for painting, he came to London, where he was assisted by [his uncle] Sydenham, the celebrated physician, who placed him under the tuition of an artist of little note, whose name is not mentioned; but he was more indebted to his own genius and application than the precepts of his instructor. He had acquired considerable celebrity as a painter of history, when he travelled through Holland and Flanders, from whence he went to France. It is somewhat surprising, and it is perhaps to be regretted, that he did not visit Italy, where his taste would have acquired more correctness and delicacy.

On his return to England, his abilities soon excited public attention, and raised his reputation to the greatest height. He was appointed by Queen Anne to ornament the cupola of St. Paul's cathedral, where he painted, in eight compartments, the history of that apostle, composed and designed in a grand style. These have been engraved in eight prints, by Du Bosc, Beauvais, Baron, G. Vander-gucht, and Simmoneau. He was afterwards employed in decorating an apartment at Hampton Court with some emblematical subjects, relative to the history of Queen Anne and her consort, George, Prince of Denmark. Among his principal productions are the great saloon and the refectory in Greenwich Hospital. These considerable works display a bold and inventive genius, well adapted to the composition of allegorical and emblematical subjects, in which he was chiefly employed. Yet, high as his reputation was, we are informed, by the noble author of the Anecdotes, that he was far from being generously rewarded for some of his works; and for others he found it difficult to obtain the stipulated prices. His demands were contested for his paintings at Greenwich; and though La Fosse, the French painter, received two thousand pounds for his work at Montague House, and five hundred pounds more for his support, Thornhill could obtain only forty shillings a square yard for the cupola of St. Paul's, and the same for Greenwich. He was honoured with the particular patronage of George I., by whom he was knighted, and was elected to represent his native town in parliament.

By the favour of the Earl of Halifax, Sir James was permitted to copy Raffaele's cartoons at Hampton Court, on which he employed three years. At the sale of his pictures, after his death, these fine copies were purchased by the then Duke of Bedford, and were placed in a gallery in Bedford House, Bloomsbury, until that edifice was taken down, when the late Duke made a present of them to the Royal Academy.

Sir James Thornhill died in 1734, leaving a son, James, for whom he had procured the appointment of serjeant-painter, and a daughter, who was married to the inimitable Hogarth. We have a few etchings by Thornhill, executed in a bold, slight manner; among which is one representing Adam and Eve.

THOURNEYSER, JOHN JAMES. This artist was born at Basle in 1636, and received his first instruction in engraving at Strasburg, from Peter Aubry. He afterwards visited France, where he engraved several plates in a style resembling that of F. de Poilly. Some of his prints are executed with a single stroke, in the manner of Claude Mellan. We have several portraits by this artist, chiefly of persons of his native country, and that of Louis XIV. when young, supported by Minerva and Apollo. He also engraved a variety of frontispieces and other book-plates, and executed part of the plates for a set of prints published by Catherine Patin, in 1691, from select pictures. He usually marked his plates with a cipher composed of an H. for Hans or John, and a T., thus, **HT**. [The name is some-

times written Thourneysen. He died in 1718. His son, of the same name, occasionally assisted his father in his plates; he operated as late as 1736.]

THUFEL, or TEUFEL, JOHN. According to Professor Christ, this artist was a native of Saxony, and flourished about the year 1570. He executed some wooden cuts, which he marked with the ini-

tials I. T. F.; the F. for fecit. [He operated from 1540 to 1568; he was called the master of the *pick-lock*, (*grimaldello*), and of the *trefoil*.]

THULDEN, or TULDEN, THEODORE VAN. This painter was born at Bois-le-Duc in 1607, and was brought up in the great school of Rubens, of whom he was one of the most distinguished disciples. His illustrious instructor held his talents in sufficient estimation to employ him as an assistant in some of his principal works, and he is said to have had a considerable share in forwarding the paintings for the Luxembourg Gallery. He visited Paris in 1633, where he was engaged to paint a series of twenty-four pictures of the Life of St. John of Matha, for the choir of the church of the Mathurins, of which he etched and published the plates. On his return to Flanders, he painted several pictures for the churches and public edifices at Antwerp, Mechlin, Ghent, Bruges, and other cities in Flanders, some of which have been mistaken for the works of Rubens. He did not confine himself to historical subjects, but sometimes painted rural pastimes and village festivals, in which he excelled. Among his most esteemed works are the Martyrdom of St. Sebastian, in the church of the Bernardines, at Mechlin; the Martyrdom of St. Adrian, in the church of St. Michael, at Ghent; and the Assumption of the Virgin, formerly in the church of the Jesuits at Bruges, which is considered his finest work. He died in 1676. We have a considerable number of etchings by Theodore Van Thulden, both from his own designs and after the compositions of other masters. They are executed in a slight but clear and determined style, among which are the following:

A set of twenty-four plates of the Life of St. John of Matha; after the pictures painted by himself. 1633.

The History of Ulysses, in fifty-eight plates; from the pictures painted by *Primaticcio* at Fontainebleau. 1640.

Eight plates of the Triumphal Arches designed by *Rubens* for the entry of the Cardinal Infant Ferdinand into Antwerp.

The Prodigal Son; in eight plates; from his own designs.

[Theodore Van Thulden ranks among the best of the scholars of Rubens, and perhaps may be reckoned the most useful of all to that master in forwarding his larger works. He possessed a universal genius in art, and could cope with any subject. He ornamented the churches of Peter Neefs, and the landscapes of Wildens and Mompers, with figures; and even Snyder was indebted to him for assistance in his hunting-pieces. There is some uncertainty about the exact time of his death; but Balckema gives no authority for placing it so late as 1686.]

THURSTON, JOHN, born at Scarborough in 1774, was principally employed in designing book illustrations, which may be found in most of the editions of the poets and novelists put forth by enterprising publishers, and led much to the improvement of the public taste in that mode of embellishment. His compositions are always pleasing, and well suited to the subject; sometimes he exhibits power for greater undertakings, but it is uncertain whether he ever executed any thing on a large scale. He died in 1822.]

THYS, GYSBRECHT. This painter was a native of Antwerp, and, according to M. Descamps, flourished about the year 1625. He was one of the ablest portrait painters of his time, and his works in that branch of the art have been sometimes mis-

taken for the pictures of Vandyck. He also excelled in painting landscapes, with figures and animals. [He was a scholar of Adrian Hanneman. In his smaller landscapes with figures he imitated the manner of Poelmburg. Some of his pictures are dated 1660. Balkema says he died in 1684.]

[THYS, PETER JOSEPH, born at Lier in 1749, but educated in the Academy at Antwerp, where he obtained several of the prizes awarded to students. He also studied under Koeck, the painter of flowers, and in his house became acquainted with Spaendonck, with whom he went to Paris. He afterwards established himself at Brussels, and was employed to decorate the orangery of the palace of Laeken with flower-pieces. These were carried off by the French in 1792. During the latter part of his life he was employed in repairing, or what is called restoring, the pictures of his predecessors, in which he was very adroit, and he continued this, perhaps more profitable, occupation till the time of his death in 1823.]

TIARINI, ALESSANDRO, was born at Bologna in 1577, and was first a scholar of Prospero Fontana, and afterwards of Bartolommeo Cesi. Being under the necessity of flying from Bologna on account of a quarrel, he retired to Florence, where he studied for some time under Domenico Cresti, called Passignano. He had painted some pictures at Florence, and in the state, in the style of the last master, when the fame of Lodovico Caracci induced him to venture on returning to Bologna, the circumstance which had driven him into exile having subsided. He immediately applied himself to the study of the works of Lodovico, not as a copyist or imitator, but for the purpose of improving and aggrandizing his manner, by a contemplation of the great style of that master. The attempt was not fruitless to an artist possessed of ingenuity and invention, and already well grounded in the theory of the art. In a short time his works assumed a new character, and in the taste of his compositions, the conduct of the chiaro-scuro, and the expression of the passions, he appeared to have been educated in the school of the Caracci. He still preserved an originality of character, featured by a gloomy solemnity, corresponding with the melancholy turn of his disposition. His attitudes and airs of his figures are serious and pathetic, and the tones of his colouring quiet and subdued. The subjects he selected were not less congenial with the grave and sedate character of the painter. La Madonna addolorata, the Sorrows of Magdalene, and the Repentance of St. Peter, were represented by him in a manner extremely affecting and impressive. His principal works in the public edifices at Bologna are, a fine picture of the Virgin, Mary Magdalene, and St. John, weeping over the instruments of the Passion, in the church of S. Benedetto; St. Catherine kneeling before a Crucifix, in S. Maria Maddalena; a Pietà, in S. Antonio; and S. Domenico resuscitating a dead Person, in the church dedicated to that saint. The last-mentioned picture excited the surprise and admiration of Lodovico Caracci, who declared it was equalled by few productions of the time. He died in 1668.

TIBALDI, PELLEGRINO, called PELLEGRINO DA BOLOGNA. According to Zanotti, this eminent artist was born at Bologna in 1527. He was a disciple of Bartolommeo Ramenghi, called Il Bagnacavallo, and distinguished himself as an architect as well as a painter. His principal studies at Bologna were from the works of Giorgio Vasari, in St. Mi-

chael in Bosco. In 1547 he went to Rome, where the works of Michael Angelo were the particular objects of his attention. Baglione mentions as one of his earliest works in that city, a picture of the Archangel Michael, in the Castel S. Angelo, which gained him great reputation. He afterwards painted the ceiling of the chapel of St. Denis, in the church of S. Luigi de Francesi, representing a battle, grandly composed. In conjunction with Marco da Siena, he painted the ceiling of the Capella Rovere, in the church of La Trinità de Monti, from the cartoons by Daniello da Volterra. These performances recommended him to the protection of Cardinal Poggi, who employed him in ornamenting his Vigna, near the Porta del Popolo, which he embellished with some admirable works in fresco. His patron further employed him in the completion of his palace at Bologna, now the Palazzo dell Istituto, which was finished from his plan, and which is regarded as one of his principal works as an architect. The interior of the palace is also decorated with some frescoes, representing subjects from the Odyssey, which are considered by Vasari as some of his finest productions. He constructed the chapel of his protector, in the church of S. Giacomo Maggiore, and embellished it with some admirable paintings, representing St. John preaching in the Wilderness, and the Division of the Elect from the Reprobate. These were long the admiration of the Caracci, and were models of study to them and their numerous disciples. The Cardinal Poggi next employed him in the erection of a chapel in La Madonna di Loreto, where he painted the Nativity, the Presentation in the Temple, the Transfiguration, and the Decollation of St. John.

In 1586 he was invited to Spain by Philip II. in the capacity of architect and painter, and was employed in the Escorial, where he painted the greater part of the lower cloister, having expunged the unsuccessful production of Frederigo Zuccaro. Pellegrino acquitted himself in this invidious task to the entire satisfaction of his royal employer. The subjects represent the Purification, the Flight into Egypt, the Murder of the Innocents, Christ tempted in the Wilderness, the Election of the Apostles, the Resurrection of Lazarus, the Expulsion of the Money-changers from the Temple, and the Resurrection of Christ. The compositions are grand and copious, the figures are models of correctness, designed in a free and masterly style, with great attention to truth and nature.

Several pictures by Tibaldi are to be seen in the great church at Madrid, representing St. Michael with the Fall of the Angels, the Martyrdom of San Lorenzo, and two very grand compositions of the Nativity, and the Adoration of the Magi, which he executed to replace those by Zuccaro, of the same subjects, which Philip had rejected. But the work which, above all others, establishes his reputation in Spain, is the ceiling of the library. In this ingenious composition he appears to have had in mind the School of Athens, by Raffaello. He has personified, in different compartments, the Arts and Sciences, the four Doctors of the Church, with the ancient philosophers Socrates, Plato, Aristotle, and Seneca, accompanied with their characteristic attributes and insignia, with beautiful groups of children and figures supporting the cornice and festoons, in a variety of attitudes and foreshortenings, designed with a grandeur and expression which prove him to have been a worthy emulator of the great style of Buonaroti. After a residence of nine years

in Spain, Pellegrino returned to Italy, richly remunerated for his services, and died at Milan in 1600. [The proper names of this artist are Pellegrino Pellegrini. The exaggerated praises and censures on his works by different writers may be left to balance each other. His oil pictures are extremely rare out of Italy and Spain. They partake much of the manner of Innocenzio da Imola, with something of the character of Michael Angelo. The Caracci named him *Il Michelagnolo riformato*; no mean compliment, coming from them. Zani places his death in 1592.]

TIBALDI, DOMENICO PELLEGRINO, was the younger brother of Pellegrino Tibaldi, born at Bologna in 1540, and learned the rudiments of design in his native city. He is said to have been a painter, but on very slender authority. As an architect and an engraver, he acquired a distinguished reputation. We have some etchings by him executed in a spirited style, among which are the following :

The Virgin and infant Christ; *after Parmigiano*.
The Trinity; *after Orazio Samacchini*.
Peace subduing the God of War; *after Pell. Tibaldi*.

[The etchings by Domenico Tibaldi consist of nine pieces, which are described by Bartsch, *Peintre Graveur*, tom. xviii.; but that accurate observer is of opinion that he engraved many more, as these exhibit such a skilful management of the burin as is only acquired by much practice. The following are the titles of those described :

1. The Repose in Egypt; *from his own design*.
2. The Holy Trinity; *after Samacchini*. 1570.
3. The Virgin with a Rose; *after Parmigiano*.
4. St. Francis of Assisi; copied from two prints by C. Cort; the landscape from one with the date 1567, and the figure from another with the date 1568, both after pictures by *Girolamo Muziano*.
5. The Penitent Magdalene; *after Titian*.
6. Peace; properly the Triumph of Peace; *after his own design*.
7. Portrait of Pope Gregory XIII.; *after Passarotti*. 1572.
8. View of the grand Fountain in the Piazza Scaffieri at Bologna. 1570.
9. The Palace. This view of a magnificent palace, ornamented with columns and statues, is from a design of *G. Alphisi*. It is in two plates, with the date 1566; but Bartsch is of opinion that there should be a third plate to complete the composition, as only the left wing and centre are shown, and there are borders to the tops and bottoms and the left side, but none to the right.

Zani says he was born in 1532, and died in 1583; he grants that his epitaph states that he was born in 1540, and that he died in 1582, but he exclaims,

How many epitaphs are badly written !
How many badly read, however good !
How many writings, in themselves befitting,
Are by the readers wrongly understood !

A large book, says the Abate Marini, might be compiled of the mistakes committed, even by celebrated authors, in copying inscriptions.]

TIDEMAN, [or TIEDEMAN,] PHILIP. This painter was born at Hamburg in 1657. He was of a respectable and opulent family, who intended him for one of the learned professions, and gave him a liberal education; but his inclination for the art occasioned him to pay great attention to drawing, without, however, neglecting his studies. He was at length permitted to indulge his propensity, and was placed under the tuition of Nicholas Raes, a painter of history of some reputation, under whom he studied eight years. He had made considerable progress under that master, when the fame which Gerard Lairese had acquired at Amsterdam induced him to visit that city, to contemplate the

works of that painter, which had produced so lively a sensation on the public opinion. On his arrival at Amsterdam, he was admitted into the school of that eminent painter, who soon discovered in his disciple sufficient ability to employ him as an assistant in some of the numerous and important commissions in which he was at that time employed. The talents he had displayed as a coadjutor of Lairese recommended him to public notice, and on leaving that master he was extensively employed in ornamenting the public edifices and the principal mansions with historical and allegorical subjects, which he composed and painted in the ingenious style of his preceptor. The advantages of classical instruction, aided by the learned precepts of Lairese, enabled him to treat subjects of history and the fable with unusual intelligence and propriety; and some of his compositions were regarded as models for the historical painters of his country. Among his most admired productions was a saloon he painted for the family of Verschuur, at Hooru, in which he represented, in a series of pictures, the History of Æneas, which he treated with a classical propriety, and an originality of invention, which was universally admired. He died at Amsterdam in 1705.

TIEPOLO, GIOVANNI BATISTA, one of the last eminent painters of the Venetian school, was born at Venice in 1697. He was a scholar of Gregorio Lazzarini, whose careful and studied style was a useful check to the natural impetuosity of his genius. At first he imitated the manner of Gio. Battista Piazzetta, though in a clearer and livelier tone of colouring. Such is his picture of the Shipwreck of S. Satiro, in the church of S. Ambrogio at Milan. He afterwards studied with success the works of Paolo Veronese, and, though very unequal to that distinguished painter in the airs of his heads and the turn of his figures, he approached him in the splendour of his colouring, and in the breadth of his light and shadow. Possessed of a lively invention, and an uncommon facility of execution, he was admirably qualified for the functions of a copious machinist, and his large fresco works, of ceilings, and other decorations, representing allegorical subjects, are considered his best performances. After giving proofs of his ability at Milan, and in other cities in Italy, Tiepolo was invited to the court of Spain. He painted several splendid frescoes in the new palaces at Madrid, which were sufficiently admired to excite some degree of jealousy in Mengs, the popular court painter, who was then in the height of his celebrity. Of these, a particular description will be found in Mr. Cumberland's Catalogue of the Paintings in the King of Spain's Palaces. He died at Madrid in 1770. We have about fifty-six etchings by this master, executed with taste, neatness, and spirit; of which the following are the most deserving of notice :

The Adoration of the Magi. This is esteemed his best print.

A set of twenty-four Fancy Subjects.

Ten Fancy Subjects, of a smaller size.

[According to the best authorities Tiepolo was born in 1693. His pictures are fantastical in composition, and meretricious in colouring; they are well suited for apartments decorated in the vile taste of the age of Louis XIV. Some of the larger pictures by Antonio Canal, called Canaletto, have figures by Tiepolo, and they accord well with the scenery.]

TIEPOLO, GIOVANNI DOMENICO, was the son of the preceding artist, born at Venice about the

year 1726, and was instructed by his father, and painted some historical subjects in the churches at Brescia. He accompanied Gio. Batista Tiepolo to Spain, where he assisted his father in his works in the palace at Madrid. We have several etchings by this artist, in some of which he has imitated the style of Benedetto Castiglione. Among others are the following :

A set of twenty-seven plates of the Flight and the Resurrection of the Holy Family in Egypt.

The Passion of Christ; in fourteen plates.

A set of twenty-six Heads, in the style of *Benedetto*.

The Virgin appearing to St. Theresa; *after Gio. Bat. Tiepolo*.

St. Ambrose preaching to the People; *after the same*.

[A set of eight pieces of Satyrs, Turks, and Arabs.]

It is supposed that he died in Spain about 1795.]

TIEPOLO, LORENZO, was the younger brother of Gio. Domenico Tiepolo, and painted and etched in the style of his father.

[TIERENDORFF, JEREMIE VAN, a Flemish historical painter, who lived about the year 1626. There is a picture by him in the church of St. Peter at Ypres, representing Christ delivering the Keys to the Apostle; and another in the church of St. James, of the Nativity.]

TILBURG, EGIDIUS, or GILES VAN, THE ELDER. According to Descamps, this painter was born at Antwerp about the year 1578. He was a contemporary of David Teniers the old, and painted similar subjects, representing Flemish wakes and festivals, which were esteemed at the time in which he lived. [He died about 1632. Balkema says he was born in 1570, and died in 1622, which would be three years before his son was born.]

TILBURG, GILES VAN, THE YOUNGER, was the son of the artist mentioned in the preceding article, born at Brussels in 1625, and was first instructed by his father; but on the death of that painter he became a scholar of the younger Teniers, at the time when Francis Du Chatel studied under that master. He imitated the style of his last instructor with some success, and Teniers had sometimes the mortification of seeing the works of Tilburg preferred to his own. His pictures represent peasants regaling, and village feasts, which are ingeniously composed and vigorously coloured, though infinitely inferior to those of Teniers in the lightness and dexterity of his pencil, and in the clearness and purity of his colouring. The works of the younger Tilburg are held in considerable estimation in Flanders, where they are found in the best collections. [He died in 1678, according to some writers, but it is not quite certain. As his father died in 1632, he could not have received much instruction from him; and it is more likely that he was a pupil of Brauwer, or Craesbecke, than of David Teniers. His manner of painting bears no resemblance to the last. The name is sometimes written *Tilborch* and *Tilborgh*.]

[TILIUS, JEAN, a native of Bois le Duc, painted conversations in which he imitated the manner of Terburg. There are no particulars of him recorded.]

TILL, JOHN CHARLES VAN, a German engraver, who flourished about the year 1644. He was chiefly engaged in engraving portraits and other book-plates. His name is affixed to an indifferent etching of a bust of Ferdinand Talienschger, crowned by Minerva. It is inscribed *Joh. Carl van Till*, 1644. [He died in 1676.]

TILLART, [or TILLARD,] JOHN BAPTIST, a French engraver, who resided at Paris when Basan published his Dictionary in 1760. We have by him

several etchings of the national dresses of the Savoyards and Russians; *after St. Aubin, Le Prince*, and others.

[Jean Baptiste Tillard, was born at Paris in 1740, and was a scholar of Fessard, but engraved in much better taste than his master. His works are very numerous, chiefly book-plates, and deserve the particular attention of amateurs. He was living in 1786. Among the principal of his illustrative prints may be named,

A portion of the views in Choiseul-Gouffier's *Voyage de la Grèce*.

The Vignettes for an edition of Tasso; *after Cochin*.

The figures for the quarto edition of Telemachus; *after Monnet*.

The greater part of the prints for the Travels of the Abbe Chappe in Siberia.

A suite of Savoyards, with the title "Mes Commissionnaires, mes Gens," &c.

A Portrait of Pope Clement XIV.; *after D. Porta*.

Hagar in the Desert; *after J. Vernet*.
Russian Shepherds; *after Le Prince*.]

TILLEMANS, PETER, was born at Antwerp in 1684, and was instructed in landscape painting by an indifferent artist, whose name is not mentioned. He visited England in 1708, and first attracted notice by his excellent copies after Borgognone and other artists, particularly Teniers, of whose works he preserved the freedom and spirit. He also painted landscapes, with small figures, sea-ports, and views, of his own composition; and when he came to be known was employed by several persons of distinction. He also excelled in painting views of the principal country-seats, huntings, races, and drew horses in perfection. He was favoured with the patronage of the Duke of Devonshire, for whom he painted one of his best pictures, representing a view of Chatsworth, and was much employed by Lord Byron, whom he instructed in drawing. He died at Norton, in Suffolk, in 1734.

TILLEMANS, SIMON PETER. This artist was born at Bremen about the year 1602. He passed the early part of his life in Italy, where he was esteemed as a painter of landscapes. He also painted portraits with reputation, and was invited to the court of Vienna by the Emperor Ferdinand, whose portrait he painted, with those of several of the most distinguished personages of the court. He was living in 1668. [He was also called Schenk and Vangameren. Balkema says he died in 1670.]

TILLIARD, F. This artist was a native of France, and resided at Paris about the year 1760. He was principally employed in engraving portraits, which are executed with the graver in a neat, finished style.

TILSON, HENRY. According to Lord Orford, this artist was educated under Sir Peter Lely. After the death of that master, which happened in 1680, he went to Italy, in company with Dahl, where he resided seven years, copying and studying the works of the best masters with great diligence. He excelled in painting portraits, both in oil and crayons, and was likely to make a figure in his profession, when he became deranged in his senses, and shot himself, at the age of thirty-six. He painted his own portrait two or three times, once with a pencil in his hand, leaning on a bust, it was inscribed *H. Tilsona. Roma, 1687*. Dahl gave Tilson his own portrait, inscribed *Memoria per mio caro amico Enrico Tilson, fatto Roma. 1686*.

TIMOTEU, DA URIBINO. See VITE.

TINELLI, CAVALIERE TIBERIO. This painter was born at Venice in 1586, and for some time was

a scholar of Giovanni Contarini, but afterwards studied under Leandro Bassano, whose style he followed, particularly in his portraits, in which he excelled. He introduced a mode of representing his portraits in some historical character, which met with great encouragement. His small pictures of historical and fabulous subjects were no less admired, and he was considered one of the popular painters of his day. Some of his pictures found their way into the collection of Louis XIII., king of France, who esteemed them sufficiently to confer on him the order of knighthood. He occasionally painted large pictures and altar-pieces, in which he was less successful than in those of a cabinet size. He resided the greater part of his life at Florence, where his works were esteemed. According to Ridolfi, the pressure of some domestic afflictions sunk him into a state of melancholy and despondency, and he is said to have put an end to his life in 1638.

TINGHIUS, A. M. This artist is mentioned by Basan as the engraver of a plate from a drawing by Callot, formerly in the cabinet of M. de Julienne. He flourished about the year 1760. [Strutt says he engraved the great Temptation of St. Anthony from the drawing by Callot. Zani notices an engraver of the name *Antonio Meitinghius*, a Florentine artist, who flourished in 1627, and he refers from Tinghius to that name. Again he says, *Meitingh, non Tinghius*. Are Basan and Strutt in error?]

TINTI, CAMILLO, was born at Rome about the year 1738, and was employed by Gavin Hamilton to engrave some of the plates for his *Schola Italica*; among which are the following:

The Marriage of St. Catherine; *after Parmigiano*.
Meleager and Atalanta; *after Polidoro da Caravaggio*.
Christ praying on the Mount of Olives; *after Lanfranco*.

TINTI, LORENZO, an Italian painter and engraver, born at Bologna in 1634. He was a scholar of Gio. Andrea Sirani, and painted some altar-pieces for the churches at Bologna in the style of his master, of which the most worthy of notice are, his picture of the Scourging of Christ, in the church of La Madonna del Fiombo; and the Virgin and infant Christ, with several Saints, in S. Tecla. We have several etchings by this artist, among which is the frontispiece to the Funeral Pomp of Francis I., Duke of Modena; *after Francesco Stringa*. He also etched several plates from some of the painters of the Bolognese school, particularly *after Elisabetta Sirani*. [Bartsch, *Peintre Graveur*, tom. xix. describes nine pieces by this artist, two of which, a Holy Family and an Allegory, are *after Elisabeth Sirani*; the rest are portraits and frontispieces to books. One has the date 1671. Gori mentions two others, the Virgin with the Infant, *after Guido*, and a portrait of Dr. J. C. Clandinus, *after Dominic Ambrogio*. Zani places his birth in 1626, and his death in 1672.]

TINTORETTO, GIACOMO ROBUSTI, called IL. This distinguished painter was born at Venice in 1512. He was the son of a dyer, on which account he acquired the name of Il Tintoretto. From his infancy he discovered a marked disposition for the art, and covered the walls of his father's house with those infantine and artless sketches which are the sure indications of decided genius. His father, so far from controlling this marked propensity, had him instructed in the rudiments of design, and placed him as a disciple of Titian, under whom he had the advantage of studying some time. The rapidity of his advancement, which outstripped that of all his fellow students, alarmed the jealousy of

his instructor, who had the meanness to expel him from his academy. This apparent indignity, so unjust and unmerited, did not however abate his courage, nor disconcert the progress of his career; it served only to inspire him with more vigorous and extensive conceptions. He formed the daring project of creating a new style, founded on a union of the beauties of Venetian colouring with the Florentine grandeur of design. In a short time he established a school of art, and, to excite the emulation of his disciples, had the following precept inscribed on the wall of his painting-room: *Il Disegno di Michel Angiolo, e il Colorito di Tiziano*. He furnished himself with the best casts he could procure, from the antique marbles and bassi-relievi, and had models sent him from Florence, taken by Daniello da Volterra from the figures of the tomb of the Medici, by Michael Angelo Buonaroti. From these, we are told by Lanzi, his studies were unremitting, which he often continued by the light of the lamp, for the purpose of giving greater breadth and power to the effect of his light and shadow. To acquire a perfect acquaintance with foreshortening, which was less studied by the Venetians than the Lombards, he is said to have suspended the models of figures in the air; and frequented the lectures and dissections of the anatomist, to acquire a complete knowledge of the muscular construction of the human figure. These pursuits he followed with a genius, which Vasari, though inimical to him, is forced to admire, and calls the most daring that has appeared in the art; an imagination rich in novel and extensive ideas, and a picturesque enthusiasm, capable of conceiving and representing the most violent and varied expression of the passions. Such were the endowments possessed by Tintoretto, and such the system he for some time adopted in his studies. But what avails the most unbounded genius, says Lanzi, or all the gifts necessary to form a consummate artist, without diligence, a virtue which, according to Tully, includes every other? Unfortunately for the fame of Robusti, this essential qualification is generally found incompatible with the furor of despatch. Of the fecundity of his invention, and the unexampled facility of his execution, he gave a decided proof on the following occasion. The members of the Confraternity of S. Rocco, at Venice, having determined to decorate their church with a painting representing the Apotheosis of their patron saint, commissioned some of the popular artists of the time, Paolo Veronese, Andrea Schiavone, Salviati, F. Zuccaro, and Tintoretto, to prepare sketches of the subject, that the most approved might be carried into execution. On the day appointed for the decision, when the other painters presented their designs, Tintoretto produced his finished picture, to the surprise of all present. His astonished competitors rendered justice to so extraordinary an exertion, and denominated him, *Il furioso Tintoretto, un fulmine di Pennello*.

The impetuosity of his genius, and the extraordinary promptness of his hand, together with an ardent desire of embracing every opportunity of distinguishing himself, induced him to paint several large works for the convents and monasteries at Venice, for little more than the expense of the canvass and colours. It is not to be wondered at, that the effect of this unusual readiness and despatch was the frequent production of works unworthy of his more attentive exertions; and it was this inequality in his performances which occasioned Annibale Caracci, in one of his letters to Lodovico, to

remark, that Il Tintoretto was sometimes equal to Tiziano, and was often inferior to himself. Of the merit of his principal works, he appears to have been himself fully sensible, as he particularly distinguished three of them, by signing them with his name. These are, his admired picture of the Crucifixion, painted for the Scuola di S. Rocco, at Venice, of which we have a fine engraving by Agostino Caracci, the Marriage at Cana in Galilee, painted for the Refectory of the Crociferi, and now in the Sacristy of S. Maria della Salute, of which there is a print by his disciple Odoardo Fialetti; and his celebrated picture called Il Servo, representing the Miracle of the Venetian Slave, who having been condemned to martyrdom by the Turks, invoked the protection of St. Mark, who appearing to succour him, the instruments of the executioners are broken, and the crowd of his persecutors is dispersed; it was formerly in the Scuola di S. Marco, and is now in the gallery of the Louvre. This extraordinary picture is regarded as his master-piece. The composition is grand and judicious, the design is strictly correct, and the forms select and dignified. The effect of the chiaro-scuro is striking and impressive, and the colouring is not inferior to the finest works of Titian, either in purity or power. Next in merit to these may be ranked his pictures of the Assumption, in the church of the Crociferi; and the Resurrection, in the Scuola di S. Rocco. Many other estimable works of Robusti, in the public edifices at Venice, are particularly mentioned by Zanetti in his *Pittura Veneziana*. On his inferior performances, the produce of an unbridled imagination and an ungovernable impetuosity, which, it must be confessed, form the majority of his works, it will be less necessary and less agreeable to dwell. "Of all the extraordinary persons," says Vasari, "that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity and boldness in the execution of his works, there is none like Tintoretto; his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance than in consequence of any previous design; as if he wanted to convince the world that the art was a trifle, and of the most easy attainment." The enthusiasm of his genius, and the energy of his pencil, are indeed beyond all conception: and though, in the torrent of his executive powers, he frequently breaks through all the bounds of reason and propriety, and outrages every rule of character and costume; such is the seductive charm of his colour, and the fascinating magic of his chiaro-scuro, that we cannot refuse him the tribute of our admiration. A just idea of the strength and extent of his faculties can only be formed by contemplating them in the immense works he has left in the public edifices at Venice. What is to be seen of him elsewhere, affords only an exhibition of his infirmities. This eminent painter, like the greater part of the artists of his country, excelled in portraits; but in these will be found the same inequality that is seen in his historical works. He died at Venice in 1594. We have only one etching by this painter, representing

The Portrait of the Doge Paole Ciconia.

[It is not correct to say Tintoretto was a disciple of Titian, and had the advantage of studying under him for some time. According to Ridolfi, he was with him only ten days, when Titian, seeing some very spirited drawings in his studio, inquired who made them, and on being informed that they were by Tintoretto, ordered one of his scholars to conduct

the boy home. The story is a strange one, and it may be supposed that there was something more belonging to it than is related. Clever students are too apt to commence by criticising their instructors. The Miracle of St. Mark, which was taken by the French, has been restored to Venice, and is now in the Academy there. This picture, on its first appearance, was received with unbounded applause; it even extorted the approbation of Aretine, the friend of Titian, and vilifier of almost every one else, who wrote to Tintoretto in its commendation, and judiciously added, "happy would you be, if, instead of being so expeditious, you could prevail on yourself to be a little more patient." The late Mr. Phillips, in his excellent Lectures on Painting, draws the following character of Tintoretto and his works: "All his pictures manifest an imagination of the brightest quality, accompanied with vast knowledge of the human figure, and of drapery, at the command of an energetic hand, capable of impressing it on the canvass at a stroke; sometimes most happily exerted, at others with the extreme of folly and absurdity; most frequently the latter. The churches and halls of the different communities of Venice are overloaded with the productions of his fertile pencil. In that of St. Roch alone there are sixty pictures by him of sacred subjects, which exhibit a combination of extraordinary power, and weakness in the control of it; or rather an abandonment of the attempt, such as sets all criticism at defiance. The freedom of his execution, and the beauty of his tones of colour, are worthy of being added to the grandeur of design of M. Angelo. Indeed, his own style of design is more masterly than Titian's; free and large, with fine form acquired by study from the best antique figures." Some of his pictures are of enormous size. The Crucifixion is forty feet in length; and there are two, The Worship of the Golden Calf, and The Last Judgment, each about sixty feet high. These are filled with figures drawn in grand style, and painted with powerful colour and execution. No one knew better how to employ composition to the purpose of filling a portion of space, and that with beautiful forms; in this respect he is paramount in the Venetian school. It should always be borne in mind, that Tintoretto is equally great in landscape and portraiture. There are many of his productions in both departments in England; but the absurd propensity of attributing every thing that is excellent to the most celebrated name of a school, has deprived him of the reputation to which he is entitled, and kept the public in ignorance of his merits; the name of Titian, in most collections, does homage to the talents of Tintoretto. Mr. Samuel Rogers possesses the study for the celebrated picture of The Miracle of St. Mark.]

TINTORETTO, MARIETTA ROBUSTI, called. This lady, the daughter of Giacomo Robusti, was born at Venice in 1560. She was instructed in the art by her father, and devoted herself to portrait painting, as the most suited to her sex, in which she acquired considerable reputation. She painted many of the principal personages at Venice, but her celebrity was not confined to her native country. She was invited to the court of the Emperor Maximilian, and that of King Philip II. of Spain; but her father's affectionate attachment to her could not be prevailed on to consent to a separation from her. She died in the prime of life, in 1590.

TINTORETTO, DOMENICO ROBUSTI, called. This artist, the son and disciple of Giacomo Robus-

ti, was born at Venice in 1562. He followed the traces of his father, but, as Ascanius followed those of Æneas, *non passibus æquis*. There is a great similarity in the airs of the heads, in the colouring, and in the harmony of the effect; but his works are greatly inferior to those of his father in invention, in the spirit of his pencil, and in the vigour of his colouring. His principal works are in the Sala di Consiglio, and in the Scuola di S. Marco, at Venice; in some of which he is said to have been much assisted by his father. He was more successful in portraits than in historical painting, and painted many of the principal personages of his time. He died in 1637.

TISCHBEIN, JOHN HENRY, THE ELDER. This artist was born at Hayna, near Hesse-Cassel, in 1722. He received his first instruction in the art from an obscure painter of his own country, named Fries; but he afterwards studied at Paris, under Carl Vanloo. After passing some time under that master he went to Venice, where he frequented the school of Gio. Batista Piazzetta. He painted history with some reputation, and was appointed painter to the Landgrave of Hesse-Cassel. He etched several plates from his own designs, among which are the following:

Venus and Cupid.
Cupid stung by a Bee complaining to Venus.
Nymphs Bathing.
Hercules and Omphale.
Menelaus and Paris.
Thetis and Achilles.

The Resurrection; after the picture he painted for the church of St. Michael, at Hamburg.

[He died in 1789.]

TISCHBEIN, JOHN HENRY, THE YOUNGER, was the son of the preceding artist, born at Hayna in 1751, and was taught the rudiments of design by his father. His genius led him to landscape painting, though he occasionally practised portraiture. The picturesque views of Switzerland were the favourite subjects of his pictures. He engraved several plates both with the point and in aquatinta, among which are the following:

Acis and Galatea; after Moore.
Bacchus and Ariadne; after the same.
A Stag-hunt; after *Ruthard*.
A Landscape, with Cattle; after *P. Potter*.
A Mountainous Landscape; after *Rembrandt*.
A Landscape, with Animals; after *J. H. Roos*.

[**TISCHBEIN, HENRY WILLIAM,** was the second son of John Henry, the elder. He distinguished himself as a painter of mythological, historical, and pastoral subjects, and also in animal painting. A number of his pictures are said to be in the ducal residence at Holdenburg; his countrymen speak of them with enthusiasm. But the work by which he is best known to foreigners, consists of the admirable designs, which he also engraved in outline, of the collection of ancient Greek vases belonging to Sir William Hamilton, in which not only the forms but the poetic subjects are executed with the greatest exactitude, and in the pure taste of the originals. This work was published at Naples in 1791, in three volumes folio, under the title of "*The Hamilton Vases*." Tischbein was at the time director of the Academy of Painting in that city. Notwithstanding his devotion to the classical subjects of antiquity, he was careful to represent those of more modern date in their true characters, and to depict them in vigorous colouring. It is supposed that he died about 1829.]

TISCHLER, ANTHONY, a German engraver, who flourished about the year 1750. He engraved part of the plates for the collection of prints from the pictures of the cabinet of Count Bruhl. [He was living in 1774.]

TISI. See *GAROFALO*.

TITI, SANTO DI. This painter was born at Citta S. Sepolero, in the Florentine state, in 1538, and was first a disciple of Agnolo Bronzino, but, according to Baldinucci, he afterwards became a scholar of Baccio Bandinelli. But his principal improvement was derived from his studies at Rome, during a long residence in that city, where he designed with great assiduity from the antique, and after the works of the best masters. He returned to Florence a correct and graceful designer, and distinguished himself as the ablest painter of his time among his countrymen, except in his colouring, which is occasionally languid, with somewhat of a want of relief. He excelled in architecture and perspective, with which he successfully embellished his pictures, and gave to his compositions both dignity and variety. Among his most esteemed works are, his picture of Christ with the Disciples at Emmaus, in the church of S. Croce, at Florence; and the Resurrection of Lazarus, in the cathedral of Volterra. There are also several of his works in the private collections in Florence, of which one of the most celebrated is the Baptism of Christ by St. John, in the Corsini palace. It is an elegant and graceful composition, correctly designed, with a more vigorous colouring than is usually found in his works. He died at Florence in 1603.

TITI, TIBERIO, was the son of the artist mentioned in the preceding article, born at Florence in 1578, and was instructed in design by his father. He did not, however, follow the same style, but devoted himself to portrait painting, which he practised with success. He also excelled in drawing small portraits with lead, in which he was much employed by Cardinal Leopold de Medici; and a considerable collection of heads, designed by him for that prince, are carefully preserved in the Florentine Gallery. He died in 1637. [Zani calls him Valerio, and says he was born in 1573, and died in 1627.]

TITIAN, TIZIANO VECELLI, DA CADORE, called. This distinguished painter, the great founder of the true principles of colouring, was of a noble family of Friuli, born at the castle of Cadore, according to Ridolfi, in 1477. Having shown an early inclination for the art, he was sent, when he was ten years of age, to Venice, and placed under the protection of his uncle. He is said, by Lanzi, to have received his first instruction in the art from Sebastiano Zucati, and was afterwards successively the disciple of Gentile and Giovanni Bellini. Under these masters he followed a servile and laboured imitation of nature; and it was not until he had seen the works of Giorgione that he quitted the tame and spiritless style which characterized the works of his first instructors, and adopted a bolder outline, greater freedom of hand, and a broader effect of light and shadow. When he was eighteen years of age he painted a portrait of the head of the noble family of Barbarigo, which excited universal admiration, and soon afterwards was employed, in conjunction with Giorgione, to paint the two fronts of the Fondaco de Tedeschi; and his portion of the undertaking having been preferred to that of his competitor, served to establish more firmly his growing reputation. On the death of Giorgione, in 1511, he succeeded him

in several important commissions, in which he was employed. He was soon afterwards invited to the court of Alfonso, Duke of Ferrara, for whom he painted his celebrated picture of Bacchus and Ariadne, and two other fabulous subjects, in which he still retained somewhat of the style of Giorgione. It was at the court of Alfonso that he became acquainted with Ariosto, whose portrait he painted, and was celebrated by the poet in his *Orlando Furioso*.

In 1523, the senate employed him to ornament the Sala del Gran Consiglio, where he painted, among other considerable works, the famous Battle of Cadore, between the Venetians and Imperialists. This grand performance was destroyed by fire, but its composition has been preserved to us by the print engraved from it by Fontana. He soon afterwards painted his celebrated picture of S. Pietro Martire, for the church of S. S. Giovanni e Paolo, at Venice, which is generally regarded as his chef d'œuvre in historic painting. Notwithstanding the importance of these works, the remuneration he received for them was not sufficient to place him in easy circumstances, and he was even in a situation bordering on indigence, when the praises bestowed on his works, in the writings of his friend Pietro Aretino, recommended him to the notice of Charles V.; and when that monarch visited Bologna in 1530, to be crowned by Pope Clement VII., he was invited thither to paint the portrait of the Emperor, and those of his principal attendants, for which he was liberally rewarded, and commissioned to paint several pictures for his new patron. On the departure of Charles V. from Bologna, Titian returned to Venice, where he found Il Pordenone in possession of a considerable portion of the public favour. The superiority of his talents, however, triumphed over those of his respectable competitor, and he was extensively employed for the churches and public edifices. It was about this time that he was invited to the court of Federigo Gonzaga, Duke of Mantua, whose portrait he painted, and a series of the twelve Cæsars, for a saloon in the palace, beneath which Giulio Romano afterwards painted a subject from each of their histories.

In 1543 Pope Paul III. visited Ferrara, where Titian painted his portrait, and was invited by that pontiff to Rome; but having formed an engagement with Francesco della Rovere, Duke of Urbino, he was under the necessity of declining the invitation. Having accomplished his undertaking at Urbino, he was again invited to visit Rome by the Cardinal Farnese, and arrived in that city in 1548, where he was received in the most distinguished manner. He was lodged in the palace of the Belvidere, and painted, for the second time, the portrait of the Pope, whom he represented sitting between the Cardinal Farnese and Prince Ottavio. It was about this time that Michael Angelo Buonaroti is said to have paid him a visit, whilst he was painting his famous picture of Danaë, and, after expressing his admiration of the beauty of the colouring, lamented that the Venetian painters paid so little attention to design. The Pope, to retain him at Rome, is said to have offered him the lucrative office of Fratel del Piombo, vacant by the death of Frà Sebastiano del Piombo, but he declined accepting the appointment, from conscientious motives.

Titian had no sooner returned to Venice from Rome, than he received so pressing an invitation from his first protector, Charles V., to visit the court of Spain, that he could no longer refuse it, and he

arrived at Madrid in the commencement of the year 1550. During a residence of three years in Spain, he painted many admirable pictures, for which he was richly rewarded. He was appointed a gentleman of the chamber to the Emperor, who conferred on him the order of Saint Iago, and constituted him a Count Palatine of the empire. Charles did not only grace this eminent artist with the splendid titles and ornaments above mentioned, he bestowed on him more solid marks of his favour, appointing him rents in Naples and Milan, of two hundred ducats annually each, besides a munificent compensation for every picture he painted.

Titian had quitted Spain before Philip took possession of the throne; the arts, however, had rapidly advanced. As soon as Philip had finished building the Escorial, he conceived the idea of enriching it with every thing suitable to the magnificence of its scale, and he cast his eye towards his father's favourite painter, Tiziano, then returned to his native country. Whether he solicited him to return to Spain does not appear, but it is certain that he employed him in many commissions. The pictures which Titian painted in Spain, and those he sent thither, form, of themselves, a large and magnificent collection. The catalogue of the Escorial, and of the palaces at Madrid, give but a very imperfect idea of the works of Titian in Spain. Many, and some of those the finest, of his productions, have been withdrawn from public view by the scruples of bigotry, among which is the inimitable picture of the sleeping Venus, which was made a present by Philip IV. to King Charles I. when Prince of Wales, on his visiting Spain, and which, after the death of that unhappy monarch, was purchased by the Spanish ambassador then resident in England. This admirable picture was one of the few works of art which escaped the conflagration of the palace of the Pardo, and it is reported by Palomino, that when the dreadful accident was reported to the king, he earnestly demanded if the Titian Venus had escaped the flames; on being assured that it was safe, he calmly replied, "then every other loss may be supported."

In 1553 Titian returned to Venice, and was soon afterwards invited to Inspruck, where he painted the portraits of Ferdinand, king of the Romans, his queen, and family, in one picture, which is said to have been one of his finest productions. The talents of this eminent painter were permitted a career of unusual longevity, and he continued the exercise of his art until the year 1576, having lived within one year of a century, when he died of the plague. Towards the close of so long a life, it may be reasonably imagined that his works exhibited the infirmities of senility, and that his last works were little more than the prattle of old age, but, as it has been justly observed, it was the prattle of Nestor.

From the foundation of the Venetian school, a mode of proceeding was adopted, which, though well calculated to give the painter a greater promptness of execution, a more commanding dexterity of hand, and a more chaste and lively colouring than is to be found in the artists of the Roman or Florentine schools; was also the means of introducing a want of correctness in their design, and a neglect of purity in their forms. Their method was, to paint every thing without the preparation of a drawing, whereas the Roman and Florentine painters never introduced a figure of which they had not studied and prepared a model or cartoon. Following the system of his countrymen, Titian painted

immediately from nature, and possessed of a correct eye, tuned to the harmony of effect, he acquired a style of colouring perfectly conformable to truth. Satisfied with this identity of imitation, he was little sensible of the select beauty of form, or the adaptation of that characteristic expression, so essential to the higher order of historic painting. In his works of that description, if we look for the fidelity of the historian, he will be found, like the other artists of his country, little scrupulous in point of accuracy. He neither presents us with the precise locality of the scene, the strict propriety of the costume, nor the accessories best suited to the development of the subject; attributes so estimable in the works of those painters who consulted the best models of antiquity.

"Raffaëlle and Titian," says Sir Joshua Reynolds, "seem to have looked at nature for different purposes; they both had the power of extending their view to the whole; but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to Titian the merit of attending to the general form of his object, as well as colour, but his deficiency lay, a deficiency at least when he is compared with Raffaëlle, in not possessing the power, like him, of correcting the form of his model, by any general idea of beauty in his own mind."

As Titian contented himself with a faithful representation of nature, his forms were fine when he found them such in his model. If, like Raffaëlle, he had been inspired with the genuine love of the beautiful, it might have led him to have courted it in selected nature, and in her more attractive charms to be found in the polished graces of the antique; the purity of his design, thus united with the enchanting magic of his colouring, would have stamped him the most accomplished painter that the art has produced. But, although Titian cannot with propriety be placed among those artists who have distinguished themselves by the excellence of their choice, and the purity of their sentiment, he is not altogether wanting either in grandeur or dignity. Like Michael Angelo, he occasionally exaggerated or aggrandized his design, but it was rather to render nature more tender and fleshy, than, like Buonaroti, to render it more vigorous and muscular. A genial feeling for colour, rather than a correct principle of composition, induced him to make prominent the most beautiful parts of his figures, as affording the best masses and the boldest relief. His female figures and children are preferable to those of his men, and he has given them an air of *naïveté* and ease, which, though not absolutely grace, is nearly allied to it, and it is generally supposed that both N. Poussin and the sculptor [Francis Quesnoy, called *Il Fiammingo*, who excelled in the design of infantile beauty, formed their idea of it by contemplating the works of Titian.

As a colourist, Titian holds an unrivalled dominion over every competitor. No painter has viewed nature with so chaste an eye, and to none were the tender blandishments of her tinting more confidentially communicated. In his pictures, the tones are so subtly melted, as to leave no intimation of the colours which were on his palette; and it is perhaps in that respect that his system of colouring differs so materially from that of Rubens, who was accustomed to place his colours one near the other, with a slight blending of the tints. He had observed that in nature every object offered a particular surface or character, transparent, opaque, rude, or pol-

ished, and that all these objects differed in the strength of their tints and the depth of their shadows. It was in this diversity that he found the generality and perfection of his art. Hence, as Mengs remarks, in imitating nature he took the prevalent for the whole, and represented his fleshy tones, chiefly composed of demitints, totally by demitints, and divested of demitints those passages in which few were discernible in nature. By these means he arrived at an undescribable perfection of colouring, which approaches to illusion.

In invention and composition, he confined himself to a representation of what appeared to him to be naturally necessary to the subject; and this strict adherence to individuality prompted him to introduce into his historical pictures, instead of ideal characters analogous to the subject, heads designed from life, with a precision which gave to the most interesting subjects of history the formality of portraiture. That he was capable of occasionally venturing beyond this boundary, he has given proof in his fine picture of S. Pietro Martire, in which his admirer Algarotti asserts, that the most fastidious critic "cannot find the shadow of a defect." The composition of this celebrated picture is admirable, and, though composed of very few figures, they are spiritedly designed, full of action, and marked with a grandeur seldom found in the works of this artist.

As a painter of portraits, Titian is indisputably entitled to the highest rank. To the nobleness and simplicity of character which he always gave them, he added what Sir Joshua Reynolds calls "a sort of senatorial dignity," a natural and unaffected air, which distinguishes his personages from those of every other artist, and to his transcendent excellence in this branch he is indebted for a great portion of his fame.

To the celebrity of Titian as a painter of history and portraits, is to be added his excellence in landscape painting. Whether it is predominant, or introduced as an accessory, it is always treated by him in the grandest and most picturesque style. Such is the admirable back-ground of his famous picture of S. Pietro Martire, than which it would be difficult to find, in the whole range of art, a more sublime and impressive accompaniment, so artfully conducive to the terrific effect of the subject.

This great artist is said to have engraved both on copper and on wood. The copper-plates attributed to him are several large landscapes, from his own designs, which are etched in a slight, but masterly style, among which is one with a shepherd leading his flock to a brook and playing on his pipe. Of his wooden cuts the following are considered the most authentic:

The Marriage of St. Catherine; inscribed, *Titianus Vercellius Inventor lineavit*.
Samson and Delilah; no mark.

The Triumph of Faith, represented by a procession of Patriarchs, Evangelists, Saints, Martyrs, &c., a long frieze of eight or ten prints; dated 1505.

[Titian painted four pictures, called The Triumphs, which were in England about eighteen years ago, and in the care of the editor. As a purchaser could not be found for them at the time collectively, they were sold by auction, and went into different hands. Since then they have been sought for on account, it is said, of the king of Holland, with very liberal offers for their recovery, and are probably again assembled together. Of these, writers have noticed only The Triumph of Faith, and

that from the wood-cuts with the date 1505, quoted in the text. The four pictures bear so strong a resemblance to each other in invention, composition, and execution, that they must have emanated from the same mind, and have been the work of the same hand, whether they preceded or followed the wood-cuts. Though superior in invention, they have not the masterly handling, and rich glow of colouring, that distinguish Titian's works of a later period. They may all have been painted before he was thirty; he was twenty-eight when the wood-prints of *The Triumph of Faith* were published. It is likely that he took the idea from the *Triumphs of Petrarch*. These four pictures were engraved about eighty years ago by Silvestro Pomarede, and were supposed to be the work of Bonifazio; but Bonifazio was born in 1491, and it is not probable that such subjects could be treated as these are by a youth of fourteen or sixteen years of age. The following are descriptions of the subjects, written by the editor, with the pictures before him:

The Triumph of Time.—A winged figure, as an emblem of Time, is seated on a car drawn by deer, emblems of fleetness, and is measuring with compasses a sphere, on which is inscribed the signs of the zodiac, indicating that time exists only by the motion of the heavenly bodies. The accompanying figures denote the different stages of human life: Infancy, Adolescence, Maturity, and decrepit Old Age, with their several occupations, are conspicuous. An Eastern monarch is in advance of the car; probably this figure is meant for Solomon, and to show that Knowledge and Wisdom anticipate Time's career, and look forward to something beyond his reach. Another figure in European costume, and bearing a sceptre, is looking back, as angry at the slow approach of Time. This may mean Ambition, that ever thinks Time too slow for his projects. Two grave senatorial characters are conversing by the side of the car, and keeping pace with its movements, to show that experienced statesmen walk with the times. An old man, in the last stage of life, is supporting himself with crutches, while two infant boys are employed, the one in endeavouring to remove his props, and the other in pushing him forward, to make way for himself. The other figures are of equal signficancy, and may be easily interpreted.

The Triumph of Fame.—An allegorical figure of Fame, seated on a car, is blowing a trumpet, proclaiming the deeds of a dying warrior, who is recumbent below her, resting on an emblem of death. One foot of the goddess is placed on the warrior's head, and near to it the book of history lies open, to show that his memory will survive his death. The car is drawn by lions, intimating that strength and generous courage are conductors to fame. Bellona, looking forward, is advancing with a standard, followed by Minerva, who is regarding Fame, to show that, in order to acquire valuable renown, Wisdom should accompany War. The Muses are in attendance, as the proper handmaids of Fame, with an additional female figure, as Painting, or Sculpture, with a *Torso* at her feet, to show that through their means the brave and worthy obtain immortality. A warrior, probably Pericles, a legislator, and several philosophers, follow the car; the two first in advance

of the rest; as warriors, lawgivers, and patrons of the fine arts, are the first to have their fame promulgated. In the back-ground are seen two Roman consuls on horseback, followed by their army, and a king prostrate before them, imploring their clemency; and more distant, two armies engaged. These are placed in the distance, to show that war for ambitious purposes has but a secondary claim to the honours of Fame; and the true objects are those who have benefited mankind by good laws, precepts of wisdom, or dying in defence of liberty and their country, as is shown in the characters of Pericles, Solon, the several philosophers, and the dying figure, which perhaps personates Leonidas, or Epaminondas.

The Triumph of Death.—Before Death, on a car, are seated the Fates, *Atropos*, *Lachesis*, and *Clotho*, to show that the work of the first depends on destiny. The car is drawn by strong oxen, of the buffalo kind, implying that though slow in his advances, Death is not to be retarded by obstacles, as these animals will not stop at any opposition that is within their strength to master. The weight of the car is crushing the bodies of persons of all ages. A pope with his tiara, several warriors, and other figures, are strewed around in promiscuous heaps, to show that Death makes no exceptions, and levels all distinctions. Pyramus is dying, and Thisbe immolating herself on his body, out of the regular course of the car, indicating that suicides anticipate their natural end; the same is represented by the bodies of Antony and Cleopatra on the right. The flag of Antony, with its staff broken, placed against the stump of a decayed tree, shows that illicit love brings loss of honour as well as loss of life. In the back-ground are two figures flying from the approach of the car, and two others following and imploring Death to take them; a storm is raging at sea, and a vessel foundering.

The Triumph of Faith, or of the Christian Religion.—The Saviour is seated on a globe, placed on a triumphal car, which is drawn by the symbols of the four Evangelists, assisted by the efforts of the doctors of the church, as interpreters of the Gospel. Their persons and rank are denoted by the tiara, scarlet hat, and mitre; and they are intended to personate Pope Gregory, St. Jerome, and St. Augustine. The attendant group represents the contributors to the Triumph, in the persons of the patriarchs, prophets, apostles, martyrs, and confessors. As the foundation of Christianity is laid in faith, Abraham, "the father of the faithful," takes precedence; Noah, the accepted of God, stands next; David, from whom Christ proceeded in the flesh, and the first to prophesy concerning him, follows; and near to him, bearing a cross, is the penitent thief, as the proto-confessor. Behind these are other figures, probably designating the prophets; the one with uplifted eyes represents Job as saying, "I know that my Redeemer liveth," and he is placed in the back-ground, as being somewhat apocryphal. Next to the thief stands one of the sibyls, in whose writings a prophecy of Christ's coming is said to have been found, and other females, as the earliest believers in his doctrines and Divinity. John the Baptist, bearing his emblem as the herald of Christ.

is next; Peter and Andrew, the first called disciples, supporting the Virgin Mary, follow; the proto-martyrs, Stephen and Lawrence, close the group. A figure in shadow, probably intended for St. Paul, as being first a persecutor, afterwards called, stands behind them.

In front of the picture, before St. Jerome, are two children; the one blowing a trumpet, as proclaiming the joyful news of the Gospel; the other holding a sword and a branch, to denote that martyrdom was necessary to its final triumph. Between Jerome and Augustine are four children; one bearing a basket of fruit on his head, another sounding a trumpet, and two embracing; these represent the fruits of Christianity, glory to God, and brotherly love and affection towards mankind. A dog is introduced as the symbol of watchfulness and obedience.

As auxiliary to the allegory, the artist has represented in the back-ground, to the left, the miracle of St. Christopher, as admitted by his creed, and a procession of martyrs and confessors passing through difficult mountains to swell the triumph; and on the right our first parents, emblems of natural religion; Moses and Aaron, as promulgators of the written law; and two other figures, one armed and bearing a flag, and the other a palm branch, denoting Christian warfare and victory, and the final triumph of the Christian dispensation; these last are seen ascending in a cloud to the presence of the Ancient of Days.

It is not shown satisfactorily that Titian ever visited Spain, though asserted by Palomino, and even by so accurate a writer as Cean Bermudez. Palomino is evidently wrong, according to his dates and the circumstances he mentions. He says that Titian resided there from 1548 to 1553, and grounds this assertion on the date of his patent, as Count Palatine, which he says was signed by the Emperor at Barcelona in the latter year; in that year the Emperor was confined by the gout at Brussels. Bermudez gives the proper date of the patent, 1535, when the Emperor was at Barcelona, preparing for his expedition against Tunis, and says that Titian passed the two previous years in Spain. He endeavours to support this by the evidence of the portrait of the Empress Isabella, arguing that it must have been painted in Spain, as she never left that country after her marriage, and before 1538, when she died. But it is well known that many of his portraits of great personages were not painted from life; for instance, that of Solymán the Magnificent, whom Vasari mentions among the subjects of his pencil, but it is not said that he ever visited that monarch; and that of the Empress he finished at Venice in 1544. The strongest negative evidence is the series of letters written by Aretine to Titian and other friends from 1530 to 1555, which may be said to contain a chronicle of the painter's movements, but wherein no mention is made of any journey to Spain, or of his residence there. The works of Titian, to be rightly understood, should be seen at Venice, or in the royal palaces at Madrid, and in the Escorial; many of those attributed to him elsewhere, particularly in England, would induce the belief that his merits have been greatly overrated, (which would be rank heresy,) or that the greater part are injured pictures, copies, or productions of inferior painters. Not but some private collections contain good specimens on a small scale;

among the best, perhaps, are those in the Earl of Ellesmere's possession, though not in all their pristine beauty. In the National Gallery are two that are not questioned; Bacchus and Ariadne, and the Rape of Ganymede. The gallery of the Louvre boasts of about twenty, compositions and portraits. Bartsch has described eight prints attributed to Titian, but is of opinion that he never engraved on wood or copper.]

TITIANO, GIROLAMO DANTE, called **IL**. According to Ridolfi, the family name of this artist was Dante. He was brought up in the school of Titian, and was employed by that master to assist him in several of his works. By frequently painting in conjunction with him, and sometimes copying his works, some of his pictures, retouched by Titian, have been taken for the original productions of that painter. He sometimes painted from his own designs, and his picture in the church of S. Giovanni, at Venice, representing SS. Cosmo e Damiano, is worthy of the school in which he was educated.

[**TITO, POMPILIO**. According to Professor Christ, this engraver resided at Rome about the year 1685. He has not, however, specified any of his prints, but says that he marked them with the initials P. T. with the date.]

TIVOLI, ROSA DI. See **ROOS**.

[**TOBAR, DON ALONSO MIGUEL DE**, an historical painter, and copier of Murillo, was born at Higuera, near Aracena, in 1678. He went young to Seville, and placed himself under a painter of very little ability, of the name Juan Antonio Faxardo; but he profited more by his own application than by the instruction of his master. He applied himself to copying the easel pictures of Murillo, and became so great an adept, that many passed, even in his time, as originals. Sometimes he varied the compositions, at others introduced new accessories, which still more aided the deception. In the church of St. Isidora, at Seville, are two pictures, one representing The Good Shepherd, and the other, The young St. John, which are copies, with variations, of the two so well known in England, formerly in the collection of Sir Simon Clarke, but now in those of Baroness Rothschild and the National Gallery. His talent for copying brought him into great repute, and probably obtained for him a rich wife, the widow of Don Pedro Ramoz, and also the office of a familiar of the Inquisition. It is a curious circumstance that so many Spanish painters should have been appointed to that office; perhaps their profession qualified them for being good spies, who, while painting the personal likeness of their sitters, could look also into their consciences. In 1729 he succeeded Teodoro Ardemans as painter to Philip V., and removed to Madrid. He continued to work at his art with great assiduity, and, in addition to his copying, painted a great number of portraits of distinguished persons, among which that of the Cardinal de Molina is specially mentioned. Of his original compositions, the most deserving of notice are, the picture in the cathedral of Seville, called Our Lady of Consolation, in which the Virgin is represented enthroned, holding the Infant in her lap, and attended by SS. Francisco and Antonio; The Divine Shepherdess, in the Queen of Spain's gallery, in which the Virgin, in a pastoral dress, is feeding lambs with roses. All writers on Spanish art speak highly of both. Of his copies *after Murillo*, the most celebrated, as such, is one painted for the church of Santa Maria la Blanca de Sevilla;

it represents the Virgin, St. Joseph, Jesus, and St. John, and always passed for the work of Murillo till the original was discovered in the palace at Madrid. It is impossible to say how many more there are that pass for the works of the great master, and which are called *replicas*: seeing that Tobar in his copies gives the same faces and expressions, the same style of colouring and handling in his draperies, and pays attention to every peculiarity accorded to Murillo. While Tobar loses the praise of faithful duplicity, Murillo gains the doubtful honour of being a repeater of his own works. Tobar died at Madrid in 1758.]

TOBIN, J. This artist was a native of England, and flourished about the year 1770. He etched several plates of landscapes, from *H. Grim*. He also executed some tinted plates *after Both, Ostade*, and other masters.

TOCQUE, JOHN LOUIS, a French painter, born at Paris in 1696. He was first a scholar of Nicholas Bertin, and afterwards studied under Hyacinth Rigaud. Tocque devoted himself chiefly to portrait painting, in which he acquired considerable reputation, and was made a member of the Academy at Paris. He was invited to the court of Petersburg by the Empress Elizabeth, where he painted the portrait of that princess, and met with the most flattering encouragement. He died in 1772.

TOEPUT, LOUIS. This painter was born at Mechlin in 1550, but, according to Descamps, went into Italy at an early period of his life, where he passed the remainder of his days. He was much esteemed as a landscape painter, and also represented fairs and markets, which were well painted and finely coloured. He chiefly resided at Trevigi, in the Venetian state, where he was living in 1604. [He was an eminent and versatile painter. He was called *Lodovico di Trevigi*, and sometimes signed his pictures *Lodovico Pozzo*.]

TOL, VAN. This artist was a copyist and imitator of the style of Gerard Dou. Although his works are very inferior to those of the admired painter he followed as his model, some of his pictures are very highly wrought up, and are well coloured. He painted conversations and family subjects similar to those of Dou.

[Dominick van Tol was the nephew and scholar of Gerard Dou, and one of his most successful imitators; that is to say, in copying his uncle's pictures. Some of his copies approach so near to the originals that, under his own name, they have obtained in public sales prices from £150 to £350 sterling. His interiors with conversations, in which he is more original, partake of the manner of Brekelenkamp. His pictures are better known than his history. Mention is made of *David* and *Peter van Tol*, but there is reason to believe they are identical with Dominick. He was living in 1680.]

TOLEDO, JUAN DE, a Spanish painter, born at Lorca, in the kingdom of Murcia, in 1611. He was the son of Miguel de Toledo, an obscure artist, by whom he was instructed in the rudiments of design. According to Palomino, he went to Italy when he was young, and first studied at Naples, under Aniello Falcone. He afterwards went to Rome, where he became the disciple and friend of Michael Angelo Cerquozzi, called *delle Battaglie*. On his return to Spain he established himself at Granada, and acquired a distinguished reputation as a painter of battles and sea-pieces. His abilities were not, however, confined to those subjects. He gave proof of considerable talent as a painter of history; and

there are several of his works in the churches at Granada, Murcia, Madrid, and Alcalá de Henares, of which the most creditable to his reputation are, the Assumption of the Virgin, at the Colegio de San Estevan, at Murcia; and the Conception, in the church of las Monjas, at Madrid. He died in 1665. [He served in the army in his youth, and distinguished himself by his gallantry; he was made captain of horse, and when he retired from the service still retained the title "*el capitán*." His battle-pieces of a small size are numerous and well executed, both of land and sea fights. He made the design for the battle of Lepanto, painted by Mateo Gilarte. In his religious compositions he was less successful, and laid himself open to some severe sarcasms. There was another painter called also *Juan de Toledo*, who flourished from 1641 to 1645. He painted a number of pictures in the cathedral; a small one of the Virgin, Christ, and St. John is preserved in the sacristy.]

TOLOSANO. See **BARON**.

TOMBE, NICOLAS LA. This painter was born at Amsterdam in 1616. After learning the rudiments of the art in his native city, he travelled to Italy, and resided some years at Rome, where he was chiefly employed in painting small landscapes and architectural subjects, which he decorated with figures in the Italian costume. He sometimes painted views of the vestiges of ancient buildings and monuments, in the vicinity of Rome, with landscapes in the back-grounds, in which he appears to have imitated the style of Cornelius Poolemburg. He also occasionally painted small portraits, in which he was much employed after his return from Italy. He died at Amsterdam in 1676. [His landscapes are enlivened with a great number of small figures, spiritedly painted. He was nicknamed *Stoppertje*, on account of his inveterate habit of smoking.]

[**TOMKINS, PELTRO WILLIAM**, an English engraver in the chalk and dotted manner, was a very distinguished scholar of Bartolozzi. He was born at London in 1760, and died in 1840. Many of his early works were *after Angelica Kauffman*, and painters of the time, all well executed, and generally improvements on the original designs; but his most valuable engravings are those executed after the old masters, both Italian and Dutch, for the publications entitled "*The British Gallery of Pictures*," being selections of some of the finest in possession of the English nobility and gentry; and that of the "*Stafford Gallery*." Of these some impressions were taken in colours, and for beauty and delicacy of tint are equal to highly finished drawings. He also engraved the illustrations for a splendid edition of "*Thomson's Seasons*," after pictures by W. Hamilton, and for a poem by Bland Burgess, called "*The Birth of Love*," or, "*The Triumph of Cupid*," from designs by the Princess Elizabeth of England. One very rare private plate by him is the portrait of

Margaret Audley, Duchess of Norfolk; *after Lucas de Heere*. It is a square three-quarter length; she is standing, her right hand on a table on which is her name, and the date 1562. The original impressions of this plate are dated 1791.

Many small ornamental prints for publications of the day have his name, but are probably by his scholars, under his direction; they, however, bear the impress of his tasteful superintendence.]

TOMKINS, WILLIAM, an English landscape painter, born in London about the year 1730. In 1763 he obtained the second premium of twenty-

five guineas for a landscape, which was much admired, and was among those who were first elected associates of the Royal Academy. He was employed by the Earl of Fife to paint some views of his Lordship's seat in Scotland, and continued the exercise of his talents with great respectability until his death, in 1792. [He painted numerous landscapes and views of gentlemen's seats in England; there are also some copies of Hobbema and other Dutch landscape painters by him. There was a *Charles Tomkins*, who flourished at the same time, and painted similar subjects of English views and country seats, among others that of Gorbambury House, in Hertfordshire.]

TOMOLIUS, LUCA, the name of this engraver is affixed to a small portrait of F. Lælius Contesino, executed with the graver in a coarse style. [This is probably the same as *Lucas Tomiolus*, whose name appears to a portrait of Antonius Paulutius.]

[**TOMS, PETER**, a scholar of Hudson, a drapery painter to Sir Joshua Reynolds, was one of the first forty royal academicians, and also held a situation in the Herald's Office. In the catalogues of the three first exhibitions at the Royal Academy his name is found, with R. A. annexed, to an Allegory, a Portrait, and The Burdock and other wild Plants, a specimen of a work intended to be published. He went to Ireland to practise as a portrait painter, but not meeting with encouragement he destroyed himself, in 1776. As his father was an engraver, perhaps he was the son of the artist mentioned in the succeeding article.]

TOMS, W. H., an English engraver, who flourished about the year 1740. He engraved several views and architectural subjects, some book-plates, and a few portraits. The following are among his prints most worthy of notice:

The Portrait of Sir Philip Percival; *after Vanddyck*.
Two Views of Greenwich Hospital; *after Lauranson*.
Four Views of Gibraltar; *after Macé*.
A set of eight Views in the Island of Jersey.

TOORNVLIIET, JAMES, [or **JACOB**.] This painter was born at Leyden in 1641, and was instructed in the rudiments of design by an obscure artist, who is not mentioned. He for some time applied himself to portrait painting, and had acquired some reputation in that branch, when, in 1670, he was induced to accompany his friend, Nicholas Rosendaël, in a journey to Italy. On his arrival at Rome, the works of Raffaele were the particular objects of his admiration, and he was inspired with the ambition of distinguishing himself as a painter of history. He pursued his object with great assiduity, and became a careful and correct designer. To improve himself in the principles of colouring, he visited Venice, where he resided some time, and studied with attention the works of Titian, Tintoretto, and Paolo Veronese. After an absence of six years he returned to Holland, where he commenced his new career with the most sanguine expectations. These flattering prospects were, however, never accomplished. His style of design, founded on the taste of the Roman school, was either not intelligible, or not agreeable to his countrymen; and, notwithstanding the respectability of his talents, they were neither admired nor employed. His compositions are ingenious, his design more correct than is usual in the painters of his country, and his colouring clear and natural. He died at Leyden in 1719.

[**TOPINO-LEBRUN, JEAN BAPTISTE**, born at Marseilles in 1796, and guillotined at Paris in 1801, for conspiring against the life of the first consul, is

remembered for his picture of the Death of Caius Gracchus, which was purchased by the government and placed in the Museum at Marseilles. He had been a pupil of David, and imitated him both in politics and painting, but was not equally successful in either.]

TORBIDO, FRANCESCO, called **IL MORO**. This painter was born at Verona about the year 1500, and was for a short time a scholar of Giorgione, but he afterwards became a disciple of Liberale da Verona. With somewhat of the rich colouring of Giorgione, his works exhibit the correct design and the careful finishing which distinguish the productions of Liberale. His process was extremely slow, which may account for the paucity of his pictures. There are few of his works in the churches; among those most deserving of notice are some frescoes representing the Life of the Virgin, in the cathedral at Verona, of which that of the Assumption is deservedly esteemed. There is also an admired picture by him in the church of S. Maria Maggiore at Venice, representing the Transfiguration. His easel pictures are frequently found in the private collections at Verona and Venice. He was much employed in painting portraits, which he finished with extraordinary neatness and precision, and they are said to have possessed the merit of a faithful resemblance. He died in 1581, aged about 81. [If Francesco Torbido was born about 1500, or, as Zani states, 1504, it is not likely that he was a scholar of Giorgione, who died in 1511. All the Italian writers who notice him, however, say that he was so for some time. It is also said that he studied under Stefano da Sevio; now that master flourished from the middle to the latter part of the 15th century. There must be some error, therefore respecting Torbido's birth. Füssli says he died in 1522, in his eighty-second year. It is also said that the frescoes in the cathedral of Verona were painted by Torbido from designs by Giulio Romano; according to the last date Giulio was only 32 when Torbido died.]

TORELLI, CESARE. According to Baglione, this painter was a native of Rome, and a disciple of Giovanni de Vecchi. He flourished in the pontificate of Sixtus V., and was employed both as a painter and a mosaicist in the library of the Vatican, and in the Scala Santa, in St. John of Lateran. In the church of La Madonna del Orto, he painted, in fresco, two sibyls larger than life, which are considered as his finest works. [He died in 1615.]

[**TORELLI, FELICE**, a painter of Verona, was born, according to Zanotti, in 1667, Zani says in 1670, and died in 1748. He was of the school of Giangioseffo dal Sole, but had previously studied the art under Santo Prunato. He was a painter of strong character, fine chiaro-scuro, and of no common merit in oil pictures for altar-pieces. These are to be found at Rome, Turin, Milan, and other cities of Italy. That in the church of the Dominicans, at Faenza, is one of his best works. It represents St. Vincenzio in the act of exorcising a female, presumed to be possessed, and in which he has finely varied the heads, the draperies, and the attitudes. His manner sometimes resembles that of Baroccio. His wife, Lucia, also painted some pictures for churches, in which she imitated the style of her husband; but her chief excellence lay in portraiture, which obtained admission for her own in the Royal Gallery at Florence: she was born in 1678, and died in 1762.]

[**TORELLI, IL CAVALIERE GIACOMO**, a celebrated painter of architecture and theatrical scenery, was

born in 1608, and died in 1678. He was the first, it is said, that invented shifting scenes and machinery for dramatic representations, and, for the surprise they occasioned, was named *il gran Stregone*, the great magician.]

[**TORBENBURG**, GERARD, born at Amsterdam in 1737, was a scholar of J. Ten Compe, and of C. Pronk. He painted landscapes and views of cities, which equalled in beauty the works of his skilful instructors. His drawings are held in great estimation; a copy by him of a picture by Wouwerman was thought worthy of a place in the celebrated Braamcamp collection. He also decorated the interiors of houses with paintings, (a practice once common in Holland, even by Teniers, Pynacker, Weeninx, and Hondekoeter,) among which was that of the Baron Van Esse, called the Old House of Scheffelaar, for which he received 400 florins. Torenburg died at Nykerk in 1785. In the Museum at the Hague there is a picture by him, representing a view of the Amstel, at Amsterdam.]

TORNIOLO, NICCOLO. According to Malvasia, this artist was born at Siena, and flourished about the year 1640. He resided some time at Bologna, where he painted two pictures for the church of S. Paolo, representing Cain slaying Abel, and Jacob wrestling with the Angel. [Some of his pictures are painted on variegated marble.]

TORRE, FLAMINIO. This artist was born at Bologna in 1621, and was first a scholar of Jacopo Cavedone, but afterwards studied under Guido Reni. His greatest excellence was the exactness with which he copied the pictures of the most eminent masters, which he did with such precision, that it was difficult for the most experienced eye to distinguish his copy from the original. He painted, however, some pictures of his own composition for the churches at Bologna, of which the most esteemed is a Deposition from the Cross, in S. Giorgio. We have a few etchings by F. Torre, among which are the following:

The Virgin and Infant, with St. Francis and St. Jerome; *after L. Caracci.*

The Patron Saints of the city of Bologna; *after Guido.*
Pan conquered by Love; *after Agos. Caracci.*

[Bartsch describes seven prints by him, which he says are in great request by amateurs. They are engraved with a firm point, in the taste of a designer who was consummate in his art, and approach to the manner of Pesarese, called Cantarini, under whom he studied. The titles are as follow:

1. Samson; *after Guido.*
2. The Virgin accompanied by the infant Jesus and St. John; *his own design*; dated 1639.
3. The Virgin with St. Jerome and St. Francis; *after Lodovico Caracci.*
4. The Virgin and patron Saints of Bologna; *after Guido.*
5. St. John the Evangelist; *from his own design.* Signed F. T. F.
6. Three Children bearing a Plateau, on which are two vases and a glass; signed G. R. T.
7. Pan conquered by Cupid; *after Ag. Caracci.*

Flaminio Torre died at Modena in 1661.]

TORRENTIUS, JOHN. According to Descamps, this artist was born at Amsterdam [others say at Haerlem] in 1589, and was not less remarkable for the talents he possessed as a painter, than for the depravity of his morals. In the early part of his life he painted conversations, domestic subjects, and still-life; and his pictures were greatly admired for the beauty of the finishing, and the truth and delicacy of the colour. But he afterwards fell into a dis-

solute and abandoned course of life, and he selected for the subjects of his pictures the most disgusting indecencies, surpassing even the most licentious outrages of Petronius or Aretin, which his extraordinary ability only rendered more objectionable. To profligacy he added impiety, and attempted to justify his atrocities by propagating tenets subversive of every moral principle and all the bonds of society. The magistrates at length found it necessary to interfere. He was arrested as the head of this detestable sect, underwent the question, and was sentenced to twenty years imprisonment. By the intercession of some persons of consideration, among whom his biographer places the English ambassador, he obtained his liberty. Torrentius came over to England, but, giving more scandal than satisfaction, he met with no encouragement, and returned to Amsterdam, where he remained concealed till his death, in 1640. [Balkema, following Sandrart, says that he died under the infliction of torture in 1640, and that his works were burnt in public by the common executioner; but Houbraken's account is according to the text. He was of the sect called "Adamites."]

[**TORRES**, CLEMENTE DE, born at Seville in 1665, was a disciple of D. Juan de Valdes Leal. By his talent and application he became one of the best painters of his time, both in oil and fresco. In this latter manner he painted the figure of St. Fernando which is over the principal door of the convent of S. Paul of Seville, and the three first Apostles, larger than life, with groups of angels above each, in other parts of the same convent. For the friars of the order of Mercy, he painted in oil the two Saints John, and the Virgin of Belen, or Bethlehem. He went to Madrid about 1724, where he formed a friendship with Antonio Palomino, in whose praise he wrote a sonnet: Palomino returned the compliment by describing him as a distinguished painter, and a laurelled scholar of the Muses. He afterwards went to Cadiz, where he died in 1730. At Seville, in a private collection, there are pictures by him, in oil, of the Four Evangelists, richly coloured and elaborately finished. In the church of S. Felipe Neri, at Cadiz, he painted, in fresco, on the arch of the principal chapel, the figure of the Eternal Father. The amateurs of Andalusia possessed many of his easel pictures. Torres was also a skilful draughtsman; his drawings strongly resemble those of Murillo, and pass for such.]

[**TORRES**, MATÍAS DE, born at Espinosa de los Monteros in 1631, studied under his uncle, an indifferent painter, at Madrid, and in the Academy there. He also received lessons in colouring from the younger Herrera. Wishing to produce striking effects in his larger historical works, he imitated the style of Caravaggio, but missed his principles, and produced little more than blackness and obscurity. He, however, painted smaller pictures, landscapes, and battle-pieces, in a graceful and free manner, and these were esteemed by the amateurs of his time. His sons, who were skilful illuminators, assisted in some of his works of this kind; but dying before him, the old man was overtaken by sickness and poverty, and died, as he was being carried to the public hospital, in 1711. Some of his pictures are in the Hermitage at St. Petersburg. It was this Matias de Torres who challenged the arrogant Boccanegra to a trial of skill in some public place, on any subject that might then and there be proposed by the spectators; but that boaster, after accepting the challenge, was fearful of the encounter,

and slunk away from Madrid. The larger works of Matias Torres were painted in the church of S. Geronimo, in the convents of La Victoria, the Trinitarios Descalzos, the Capuchinos de la Paciencia, and several other public buildings.]

TORTEBAT, FRANCIS, a French painter and engraver, born at Paris about the year 1610. He was a disciple of Simon Vouet, whose daughter he married, and was a reputable painter of portraits. We have several very spirited etchings by Tortebat, executed in a style resembling that of Michael Dorigny. He engraved the plates for *L'Anatomie des Peintres*, by De Piles, from designs by John Calcar. The following are also by him :

Peace descending upon earth; *after S. Vouet*.
St. Louis carried up to Heaven by Angels; *after the same*.
Samson breaking the Pillars of the Temple of the Philistines; *after the same*.

[Some writers say he was born in 1600, others in 1626, to which date Robert Dumesnil inclines. But if he married Simon Vouet's daughter during her father's life-time, this is not probable; for Vouet died in 1641, when Tortebat would have been only fifteen years old. He died at Paris in 1690. For an account of his etchings see Robert Dumesnil, *Peintre-Graveur Français*, tom. iii. They amount to twenty-five, and among them are twelve illustrative of the abridgment of "Vesalius's Anatomy," which are probably those mentioned in the text as plates for "*L'Anatomie des Peintres*," by De Piles. Some of these are inscribed *F. Tortebat delin. Sculp. et excud.*, and one has the date 1668: no mention is made of *John Calcar*.]

[TORTOLERO, PEDRO, a Spanish painter and engraver, of whom the less that is said the better for his memory as an artist. He was born at Seville about the beginning of the 18th century, and died from an accident in 1766. All that is said of him, both as a painter and engraver, is negative.]

TORTOREL, J. [JEAN.] This artist was a native of France, and flourished about the year 1570. He engraved both on wood and on copper, and, in conjunction with James Perrissin, executed a set of twenty-four large prints, representing the War of the Huguenots. They are coarsely engraved, but not without some spirit.

[To understand rightly what concerns Jean Tortorel and Jacques Perrissin, the inquirer should refer to Robert Dumesnil's excellent work, "*Le Peintre-Graveur Français*," tom. vi. There he will find ample details of the forty prints on which their reputation rests. Some are impressions from copper-plates, others from wood-blocks; some have the name or mark of Tortorel only; some, those of Perrissin; and some, the mark common to both. These prints are illustrations of a book in folio bearing the following title: "*Histoires diverses qui sont memorables touchant les Guerres, Massacres, et Troubles advenus en France en ces dernieres annees. Le tout recueilly selon le tesmoignage de ceaux qui y ont esté en personne, et qui les ont veus, lesquels sont pourtraits à la vérité.*" The dates of the circumstances represented are from 1559 to 1570. There is an edition of the work in Latin, but Dumesnil prefers giving the descriptions from that in French. Both are rare; a complete copy, without mutilation or disfigurement, exceedingly so. The work having passed through many editions, several of the copper-plates used in the earlier ones became weak and ineffective, and were replaced by wood-cuts by the same artists, or by others; those so replaced are of course of the

greatest rarity. Dumesnil confesses that he has never met with a single copy of the work containing all the prints that he describes; and should such a perfect copy be found, it would be inappreciable. Malpé and Baverel attribute to Perrissin alone a series of Tritons and marine Monsters, small pieces lengthways, with his cipher reversed; these Dumesnil says he has not seen. For the marks used by both artists, either separately or in conjunction, see the article **PERRISSIN**.]

[TOSINI was the family name of the celebrated *Frà Angelico da Fiesole*. He was the second son of Pietro Tosini of Florence, and was named *Guido*. He was called di Fiesole because he was brought up in the convent of San Domenico di Fiesole, where he received the appellations of Giovanni dell'ordine de' Predicatori, *Frà*, or *Frate Guido*, il Beato Angelico, Giovanni-Angelino, il Frate Fiorentino, and *Frà Giovanni Fiorentino*. It is thought necessary to notice these different appellations as applied by various writers to one artist, lest when they occur they should be supposed to belong to several. This divine artist is shortly noticed in the article **FIESOLE**, as *Frà Angelico da Fiesole*. It is there supposed that he was living in 1452; but Zani quotes a document bearing the date 1457, which he conjectures refers to some work done by him in that year. He was also called Guidolino di Vicchio di Mugello, and *Frater Johannes de Mugello*. Every thing relating to him or his works, however trifling it may appear, deserves mention; as in this age of inquiry respecting early art, it may lead to some discovery of importance to its history.]

TOSS, J. The name of this artist is affixed to a spirited etching, representing the adoration of the Shepherds; *after C. Hochfield*.

TOURNIER, ROBERT, a French engraver, born at Caen in 1676. He engraved several of the plates for the architectural work by Antoine Desgodetz, entitled *Les Edifices Antiques de Rome*. He also executed a set of vases from the designs of *Charles Errard*, and some plates of Madonnas, *after Guido*. [See the next article.]

[TOURNIER, or TOURNIERE, ROBERT, was born at Caen, in Normandy, in 1676. He received his first instruction in painting from Lucas de la Haye, a Carmelite friar, but went young to Paris, and entered the school of Bon Boullongne. He became a good historical and portrait painter. In 1721 he was admitted a member of the Academy of Painting, and was made professor in 1735. He painted several large pictures for churches, and the portraits of some persons of distinction; but he preferred exercising his talent on smaller subjects, in which he imitated the manner of Gerard Dou and Godfrey Schalcken. He was a favourite with the regent duke of Orleans, who took great delight in seeing him paint. Several of his portraits, and other pictures, have been engraved by Drevet, Daullé, Sarabat, Chereau, and others. Zani, who places his birth in 1667, (probably a misprint for 1676,) marks him as an engraver; but there was another artist of the name of Tournier, who was of Toulouse. He had studied in Italy under Moses Valentin, whose manner he sometime followed. He was living in 1670, and etched *after Guido*, *Polidore Caravaggio*, and *Errard*, according to Füssli. It is probable that the two artists have been confounded. Zani calls the latter *Gio-Giacomo*, (Jean Jacques,) or M. G. When Robert Tournier grew old, having no relations at Paris, he returned to the place of his nativity, where he died, according to all accounts,

in 1752. Some writers notice him under the name of *Tourner*, and others under that of *Tournieres*.]

TOWNLEY, CHARLES, an English mezzotinto engraver, by whom we have several portraits, and other subjects, executed in a superior manner. Among others are the following:

PORTRAITS.

Lionardo da Vinci; *after a picture by himself*.
Annibale Caracci; *the same*.
Domenichino; *the same*.
Peter Paul Rubens; *the same*.
Rembrandt; *the same*.
Sir Joshua Reynolds; *the same*.
Percival Pott, Surgeon, F. R. S.; *after Reynolds*.
Joseph Allen, M. D.; *after Romney*.
Sir Hyde Parker, Vice-Admiral; *after the same*.

SUBJECTS.

Agrippina weeping over the Tomb of Germanicus; *after Cosway*.

Bulls fighting; *after Stubbs*.

TRABALLES, FRANCESCO. According to Baglione, this artist was a native of Florence, and flourished at Rome in the pontificate of Gregory XIII. In the Chiesa de Greci, which was founded by that pope, are two altar-pieces by this painter, one representing the Annunciation, and the other Christ disputing with the Doctors.

TRABALLESE, GIULIO, [or **GIULIANO**,] an Italian designer and engraver, born at Florence about the year 1728. He made the greater part of the designs for the collection of portraits of the illustrious men of Florence, which were engraved by Allegrini and others. We have several etchings by him, from the most eminent Bolognese painters; among which are the following:

The Communion of St. Jerome; *after Agos. Caracci*.
The Conversion of St. Paul; *after L. Caracci*.
St. Alo and St. Petronius kneeling before the Virgin; *after Cavedone*.
The Circumcision; *after Guido*.
The Communion of St. Catherine; *after F. Brizzio*.

[He was living in 1808.]

TRAINI, TRIANI, or TRIANO, FRANCESCO. This painter was a native of Florence, and flourished about the year 1400. He was the most distinguished disciple of Andrea Orcagna. Vasari mentions a picture by him, in the church of S. Caterina at Pisa, representing S. Tommaso d'Aquino, which, in point of composition, colouring, and effect, surpassed the works of his master.

[Of this picture Rosini has given a print in his "Storia della Pittura Italiana," (plate 20,) in which St. Thomas appears seated in the centre, having several open books on his knees. Above him, to the right and left, are figures of Moses, St. Paul, and the Four Evangelists, and in a more elevated position, in the centre, that of the Saviour, from whom rays of light are descending on the head of the Saint; similar rays of inspiration descend on the heads of the other six, each of whom holds the volume of his writings open to St. Thomas, and from these additional rays proceed to enlighten his understanding. These rays altogether form a triangle. St. Thomas is seated in the middle of seven concentric circles; on his right is Aristotle, and on his left Plato, each holding an open book towards him, and rays descend from the Saint to illuminate their pages. Below is the figure of Averroes recumbent, his book open but turned down; it is, however, favoured with a ray. On each side of Averroes is a group of monks and pious females, each distinguished in a similar manner; among them is one with his head covered, evidently not of the priestly order

and is probably the portrait of the painter. This is supposed to be the only remaining specimen of the master's works, though there are two others recorded; a portrait of St. Dominic, with six small subjects from his life on the predella, painted for the same church as the picture of St. Thomas Aquinas, and the banner of the fraternity della Laude, painted for the church of S. Maria Maggiore at Pisa, in 1341. Zani notes him as a portrait painter also; marks him B. B. and says he operated in 1390.]

TRAMAZZINO, FRANCO. This artist is noticed by Florent le Comte as the engraver of a print, representing a solemn entry into the city of Rome, which he speaks of as scarce. [He operated in 1561.]

[**TRAMULLES, FRANCISCO**, was born at Perpignan at the commencement of the 18th century. He was the son of a Catalonian sculptor, who was employed at the time in the cathedral of Perpignan. He was first sent to Paris to study painting, and afterwards to Barcelona to the school of the elder Viladomat. As he advanced in years he devoted his attention to the study of the works of the old masters at Madrid, where he remained about two years copying their pictures. On his return to Barcelona he opened a school of design, and obtained a great number of scholars. His reputation having reached Perpignan, he was employed to paint three large pictures for the cathedral there, representing the espousals of St. Julian and Sta. Basilsa, patrons of that city, St. Augustine writing, and St. Peter's Repentance. These pictures elicited great applause. He painted others for the city of Gerona, and for the churches and convents of Barcelona. He died in the latter city, in the fifty-sixth year of his age, and was buried with great pomp in the convent of S. Francisco, at the expense of his scholars, by whom he was much beloved. In his style of painting he made Luca Giordano his model, perhaps from seeing so many by that master at Madrid; but his pictures are well composed and have a good effect.]

[**TRAMULLES, MANUEL**, born at Barcelona in 1715, was the younger brother of Francisco. Like him, he studied under Antonio de Viladomat, whose manner he so closely imitated that their works may be confounded. This, however, is only with respect to those of his earlier time, as he afterwards attempted to introduce a new mode of colouring, which was less agreeable, and consequently inferior to that of his master. Like his brother, he opened a school, but for painting from the living model, which was frequented by many scholars. He was very studious, and very patient in his manner of teaching. The Marquis de la Mina patronized and employed him to decorate the Opera House at Barcelona; and the chapter of Barcelona commissioned him to paint six pictures for the sanctuary, in which is placed the body of S. Olegario; and also a large picture, containing numerous figures, of Charles III. taking possession of the canon's stall in the cathedral, which pertains to the kings of Spain. He distinguished himself by his perspectives in the church of Sta. Maria del Mar, and his monuments in that of Semana santa de S. Pedro de las Puellas in the same city. He died the 3rd of July, 1791. His chief works are in the churches and convents at Barcelona; and there are a few of his pictures at Tarragona and Gerona.]

TRASI, LODOVICO. This painter was born at Ascola in 1634, and was a scholar of Andrea Sac-

chi, at the same time with Carlo Maratti; he afterwards became the disciple of his fellow student. In his easel pictures he resembles the style of Maratti; but in his larger works and altar-pieces he imitated the less laboured and more spirited manner of Sacchi. Such is his fine picture of S. Niccolo, in the church of S. Cristoforo, at Ascola, which is esteemed one of his best works. In the cathedral are some frescoes by him, of which the most admired is the Martyrdom of S. Emidio. [He died about 1694.]

[TRAVERSE, CHARLES FRANÇOIS DE LA, born at Paris, was a scholar of Boucher. He was sent to Rome with a pension from the crown to pursue his studies for six years; he afterwards went to Naples to explore the excavations at Herculaneum; from thence he passed with the Marquis D'Osson to Madrid, and resided in the Spanish capital for many years. He was not employed on any public work, but painted many small pictures for individuals. These consisted of landscapes and flower-pieces, which he painted more in accordance with the style of the Flemish than the Spanish schools, especially in colour. He painted an allegory in honour of the birth of an Infant of Spain, which was engraved by Carmona, but it did not procure him any royal favour. He returned to Paris, where he died in 1778.]

TRAVI, ANTONIO. This painter was born at Sestri, in the Genoese territory, in 1613. On account of his deafness, he is generally known by the name of Il Sordo di Sestri. He was originally a colour-grinder to Bernardo Strozzi, who instructed him in design, and he afterwards studied landscape painting under Godfrey de Wael, a Flemish painter of some celebrity. He acquired considerable reputation in that branch of the art, and painted a great number of pictures at Genoa, and in the state, which possess sufficient merit to find a place in the best collections. He died in 1668. [He had a son named Antonio, who was also a landscape painter; he survived his father.]

[TRAUT, W———. A wood print, representing *Niccolo, detto il cieco da Pistoia*, seated by an old woman who is blowing a flute, which he holds in his hands; signed *W. Traut Sc. F. Villamena Invent.* There are four Latin and four German verses at bottom. An impression was in the collection of the late Mr. Lloyd. Perhaps this is the same as *William Trautner*, a German designer and engraver.]

TREMOLLIÈRE, PETER CHARLES, a French painter, born at Chollet, in Poitou, in 1703. He was sent to Paris when he was young, where he became a scholar of John Baptist Vanloo, under whom his progress was remarkable. Having gained several prizes at the Academy, he was sent to Rome, under the pension of the king, where he studied six years. On his return from Italy he resided some time at Lyons, where he painted three pictures for the church of the Carmelites, representing the Nativity, the Adoration of the Magi, and the Presentation in the Temple, which gained him considerable reputation. In 1734 he returned to Paris, and in 1737 was made a member of the Academy there, on which occasion he painted, as his picture of reception, Ulysses shipwrecked on the Island of Calypso. He painted several historical and fabulous subjects for the Hotel de Soubise, and was engaged to prepare the cartoons for a set of tapestry for the king, representing the Four Ages of the World, but he died of a consumption in 1739. Tremolliere was considered as one of the most promising artists of his country at the time at which he lived. He

possessed an extensive genius; his compositions were noble and judicious, and his design graceful and correct. He etched a set of studies, *after Watteau*, and had commenced the seven Works of Mercy, *from his own designs*, but he only lived to finish two of them.

TRENTO, ANTONIO DA. This artist was born at Trent, in the Venetian states, about the year 1508. He studied painting for some time under Parmigiano, but, by the recommendation of that master, he afterwards devoted himself to the art of engraving on wood, in the manner called *chiaroscuro*. It is supposed that he was instructed in the process by Ugo da Carpi, to whom the invention of it is attributed. He executed several cuts from the designs of *Parmigiano*, which are justly esteemed. He generally used three blocks to each print; the first for the outline, the second for the dark shadows, and the last for the demitint. We have, among others, the following prints by him:

The Virgin embracing the infant Jesus; *after Beccafumi*.
The Holy Family; *after A. del Sarto*.

The Decollation of St. Peter and St. Paul; *after Parmigiano*.

The Tiburtine Sibyl showing the Virgin and the infant Christ to the Emperor Augustus; *after the same*.

Circe receiving the Companions of Ulysses; *after the same*.

Psyche saluted by the People with the Honours of Divinity; *after the same*. [Salviati.]

[Bartsch is of opinion that *Antonio da Trento* and *Antonio Fantuzzi* are identical; Zani thinks differently, and in several parts of his "Enciclopedia delle belle Arti," particularly in the notes to Antonio Cavalli and Antonio Fantuzzi, combats that opinion. It would not be satisfactory to an inquirer to have an abridgment of the discussion between these two learned critical investigators, and of others who have mingled in the dispute; it can only, therefore, be recommended to peruse both, and to decide according to the weight of evidence. It is agreed that Antonio Fantuzzi and Antonio da Trento flourished about the same period, that is to say, from 1530 to 1545; though it is contended that one was of Bologna, and the other of Trent. It is said that Fantuzzi, who worked under the direction of Parmigiano, absconded from his master, at the same time carrying with him many of his drawings, etchings, and wood-cuts, with which he went to France and connected himself with Primaticcio at Fontainebleau, who engaged him to engrave some of his works on copper. Among the thirty-seven prints described by Bartsch, and attributed by him to Fantuzzi, there are several with signatures that corroborate this statement. Still there are circumstances that strongly incline to the other side. For an account of the prints in *chiaroscuro*, attributed to *Antonio da Trento*, see Bartsch, tom. xii.; and for the etchings by *Antonio Fantuzzi*, see tom. xvi.]

TRESHAM, HENRY, R. A. This estimable artist was a native of Ireland, and received his first instruction in the rudiments of the art in the academy of Mr. West, in Dublin. He afterwards came to England, where he was for some time employed in drawing small portraits, when he was favoured with the patronage of Lord Cawdor, and was invited to accompany that nobleman in his travels to Italy. During a residence of fourteen years on the continent, chiefly at Rome, he prosecuted his studies with great success, and returned a correct and elegant designer. He had distinguished himself by several designs for the principal publications of the time, when Mr. Boydell formed his prodigious project of illustrating

the works of Shakspeare with prints engraved from pictures painted by the most eminent artists of the British school.

Mr. Tresham was engaged to contribute the exertion of his talents to that great undertaking. The subjects allotted to him were three scenes from the play of Antony and Cleopatra; and it is only a just tribute to his abilities to allow that he acquitted himself in a manner which merited and received the public approbation.

Soon after Mr. Tresham's return from Italy, his health became considerably impaired, and for several years previous to his death he was reduced to a state of feebleness and infirmity which incapacitated him from attempting any arduous undertaking; but his mind was not less alive to the interest of the art, which, to the last, was the chief object of his solicitude.

Mr. Tresham was not less distinguished by the amiable qualities of his heart, than for the elegance of his taste as an artist; and he was equally beloved by a large circle of friends, as he was respected by his brother academicians. He died in 1814.

[Tresham was a better designer than painter. His subjects are well composed, and exhibit much of the Italian gusto. On his return from Rome he was connected with several other gentlemen picture-dealers, and he had a gallery for exhibition, in which the connoisseurs of the day might find Correggios, Raphaels, and Carraccis always ready for sale. Many of these have since changed their high-sounding names, as the knowledge of masters has increased. He superintended a work of engravings from pictures by the old masters, and for which he wrote the descriptions. It is entitled the "British Gallery," and was completed in 1818. The coloured copies form, perhaps, the most exquisite volume which has ever illustrated pictorial art. These were published singly at six guineas the plate; so the whole number, twenty-five, amounted to one hundred and fifty guineas. See *H. G. Bohn's Catalogue*. He also wrote some light poetry, of which it was difficult to pick out the meaning, except when it was too broad to be mistaken, as in that on "Antique Rings."]]

[TREV, CATHERINE, a painter of fruit and flower-pieces, was the daughter of a painter of the name of *Marquard Treu*, of whom but little is known, and was born in 1747. There are pictures by her in the Dusseldorf Gallery. She was probably a native of Germany.]]

TREVU, MARTIN, a German engraver, who flourished about the year 1540. He was contemporary with John Sebald Beham, and Henry Aldegrever, and, from the small size of his prints, is generally placed among what are called the little masters. His plates are engraved from his own designs, and they prove him to have been a man of genius, though inferior to the artists above mentioned in the clearness and precision of the execution, and in the correctness of his drawing. His compositions are judiciously arranged, in which he appears to have studied the style of Lucas van Leyden. He sometimes marked his plates with the initials M. T. with the date, and sometimes with a monogram

composed of those letters, thus, **M**. He engraved a variety of moral and emblematical subjects; and, among others, we have the following prints by him:

A set of six small prints, called the Progress of the Prodigal; dated from 1541 to 1543.
Two Figures playing on Musical Instruments.

[There is no account of an artist of this name; it is merely a conjecture of Christ in his Dictionary of Monograms. Bartsch, *Peintre Graveur*, tom. ix., has described forty-two pieces by the artist who used the mark **M**. but Brulliot considers the list incomplete. It will be seen in the descriptions that some of his pieces cannot be classed among the moralities. The following is an abridgment:

1. The Judgment of Solomon; dated 1540.
2. The five wise Virgins; same date.
- 3—14. The History of the Prodigal Son; 1541—1543.
- 15—23. Peasants dancing. As these pieces are marked consecutively, it seems there should be twelve; nine only are described; the date on one is 1542. Some of the pieces are *pretty free*.
- 24—35. Persons of Condition dancing. Four of the suite are not described. The *first* impressions have the date 1542; on the *second* it is altered to 1543. The freedoms are more *en règle*.
36. The Surprise; a peasant finding his wife in the arms of a monk; dated 1640.
37. *La polissonerie*. Two women (*femmes perdues*) holding a youth on a bench while a third is emptying a pitcher of water *sur le derrière*; 1540.
38. The ill-used Husband. A woman, wearing breeches, is beating her husband with a stick, and dragging him by the hair of his head.
39. An ornamental design.
40. Another with two heads of Satyrs.
41. Design for a sheath for a knife, on which is a youth embracing a lady; date 1540.
42. A Poniard in its sheath, on which is a gentleman with a hawk on his left hand, and a lady with a little dog in her arms; 1540.

The two last are of much larger dimensions than the rest, which are all small. Malpe, who assigns to this engraver the mark **M**. attributes to him thirteen larger pieces of Christ and his Apostles; but there is no certainty in the matter.]]

TREVIGI, or TREVISI, GIROLAMO DA. This painter was born at Trevigi in 1508. He went to Rome when he was very young, and formed a correct and graceful style of design, by studying the works of Raffaele, and the best masters of the Roman school. He afterwards resided some time at Bologna, where he painted several pictures for the churches, of which the most esteemed were a series of pictures in S. Petronio, representing the Life of S. Antonio di Padoua; and the Presentation of the Virgin, in the church of S. Salvatore. According to Ridolfi, he afterwards visited England, in the reign of Henry VIII., and was employed by that monarch as a painter, an architect, and a military engineer. He attended the king in his expedition into Picardy, and assisted at the siege of Boulogne, where he was killed, in 1544.

[According to Zani the name of this painter was *Pennachi*, or *Pennachio*. He was the son of Pier-Maria Pennachi of Trevigi, and born about 1496. He was an artist of considerable talent; he painted portraits in the admirable manner of Raphael. The series of pictures representing the miracles of St. Francis, in the church of S. Petronio, are in *chiaroscuro*. The late Mr. Edward Solly possessed a picture by him of the Virgin seated on a throne with the Infant standing before her; angels with musical instruments above; saints on each side, and the patron, for whom it was painted, kneeling at the foot: signed HIERONIMUS. TREVISIUS. P. It was formerly in the church of St. Salvatore, (the catalogue says St. Domenico,) at Bologna; it is now in the collection of Lord Northwick. Vasari mentions it as "*la migliore delle cose sue*." One of his pictures (probably a portrait) is inscribed *F. Sabba Cast.*

Preceptore. Hier. Tarvis. Pict. Faciebat, 1533. He was also called Girolamo da Trivigi *Juniore*, to distinguish him from *Girolamo da Aviani*, who was likewise of Trevigi: the latter died about 1496, the supposed time of the former's birth.]

TREVILLIAN, WILLIAM. The name of this engraver is affixed to a portrait of Oliver Cromwell's Porter, dated 1650.

TREVISANI, CAVALIERE FRANCESCO. This painter was born at Trevigi in 1656. He was the son of Antonio Trevisani, an architect of some reputation, by whom he was instructed in the first rudiments of design. He afterwards became the disciple of Antonio Zanchi, at Venice. He afterwards visited Rome, where he renounced his first principles, and adopted those of the most popular artists then resident in that city, where he was favoured with the patronage of Cardinal Chigi, who employed him in several considerable works, and recommended him to the protection of Pope Clement XI., who not only commissioned him to paint one of the Prophets in St. John of Lateran, but engaged him to ornament the cupola of the cathedral at Urbino, where he represented, in fresco, emblematical subjects of the four Quarters of the World, in which he displayed great invention and ingenuity. The churches and public edifices at Rome abound with his works, of which the most esteemed are, his picture of the Death of St. Joseph, in the church of the Roman College; the Virgin contemplating the Instruments of the Passion, in S. Maria, in Vallicella; and his picture of Antony and Cleopatra, in the Palazzo Spada, painted as a companion to the Rape of Helen, by Guido. He possessed an extraordinary talent of imitating the style of the old masters, in which he was much employed by the Duke of Modena, in copying the works of Coreggio, Parmigiano, and other distinguished painters. He died in 1746.

[There are different accounts of the birth-place of Cavaliere Trevisani; some say he was born at Rome, others at Castel Franco, or at Capo d'Istria. It appears, however, that he took refuge in Rome to avoid the anger of the relations of a Venetian lady whom he had clandestinely married. He possessed great versatility of talent in his art; he was equally skilful in the lower as well as the higher departments. He painted history, portraits, architecture, landscape, and even objects of still-life, with the same degree of excellence. His works were much coveted, and he was constantly employed. He received the honour of knighthood, it would seem, not for his original productions, but for the copies he made for the Duke of Modena of pictures by Correggio, Parmigiano, and Paul Veronese. His compositions are generally abundant in figures; the forms graceful, the handling free, and the colouring clear and rich, partaking both of the Flemish and Venetian schools, but not with the brilliancy of either.]

TREVISANI, ANGELO, was a native of Venice, and flourished about the year 1750. Though he occasionally painted historical subjects, in which he has given proof of considerable ability in his altarpiece in the church of la Carità, and other pictures in the public edifices at Venice; he was more esteemed and more employed as a portrait painter, by which he acquired both fame and fortune.

TRIERE, P. This artist was a native of France, and flourished about the year 1780. He engraved several plates representing historical subjects and conversations, which are neatly executed with the graver.

TRINGHAM. This artist is noticed by Mr. Strutt as the engraver of a portrait of the Reverend Samuel Clark, and several book-plates. He flourished about the year 1750.

TRISTAN, LUIS, a Spanish painter, born at a village near Toledo in 1594. He was a scholar of Dominico Teotocopoli, called Il Greco, under whose tuition he became an eminent artist, and is said by Palomino to have surpassed his master in the correctness of his design and the purity of his taste. This superiority, so far from exciting any jealousy on the part of his master, he was one of the first to applaud his talents, and brought them into practice and display, with all the advantages in his power. The monks of La Sisla, in the neighbourhood of Toledo, had applied to Dominico Greco for a picture of the Last Supper; he was under the necessity of declining the commission, on account of indisposition, but recommended his pupil, Luis Tristan, to the undertaking, whose services were accepted. On the delivery of the picture, the monks were satisfied with the performance, but considered the price demanded for it, of two hundred ducats, as exorbitant, and it was agreed to refer the matter to Dominico. Having deliberately surveyed the picture, he turned to his disciple with a menacing tone and air, and upbraided him with depreciating his talents, by demanding for his work a recompence so unequal to its merit; directing him to roll up his picture, and offering himself five hundred ducats for it. The fathers made the due atonement, and the money was paid. Some of his most esteemed works are in the cathedral, and the church of St. Clara, at Toledo. It is no mean proof of the respectability of his talents, that the celebrated Velasquez professed himself his admirer, and quitting the precepts of Pacheco, his instructor, formed his style from the works of Tristan. He died at Toledo in 1649. [According to Bermudez, Luis Tristan was born in 1586, and died in 1640. He painted a series of pictures, which are considered his masterpieces, for the church of Yepes, in 1616, when he was in his thirtieth year; and in 1619, the portrait of Cardinal Sandoval, Archbishop of Toledo, in which he united the elaborate execution of Sanchez Coello with much of the spirit of Titian. The churches of Toledo possess many of his pictures, and others are to be found at Madrid.]

TRIVA, ANTONIO. According to Tiraboschi, this painter was born at Reggio in 1626, [or 1627,] and studied under Guercino, at Bologna. He was a reputable painter of history, and distinguished himself by some pictures he painted for the churches at Reggio and Piacenza, which have been celebrated by the poet Boschini. He was invited to the court of the Elector of Bavaria, in whose service he died in 1699. [He was ambidexter, and painted as well with his left hand as with his right. He etched cleverly. Bartsch has described four etchings by him, which he says are carefully executed. The following are the titles: 1. Susanna and the Elders. 2. A Repose in Egypt. 3. The Virgin, half-length, seated, holding the infant Jesus in her arms. 4. An Allegory; a young Man looking in a Mirror, and seeing Voluptuousness, the Furies, and Death; and other emblems. All these are signed with his name. Füssli mentions five more; four views in Italy, and a frontispiece to a book. It represents a genius in the air, carrying a large packet, on which is inscribed, *Schediasmata accademica Passarini.*]

TROGER, PAUL, a German painter and engraver, born at Zell, in the bishopric of Brixen, in 1695.

After acquiring the rudiments of design in his native town, he visited Fiume, and became a scholar of Dom. Giuseppe Alberti. He afterwards established himself at Vienna, where he acquired considerable reputation as a painter of history, and was made director of the Imperial Academy. We have several spirited etchings of historical subjects and landscapes by this artist, from his own designs. Among others are the following :

The Holy Family; *Paul Troger, fec.* 1721.
St. Joseph embracing the infant Jesus.
The Dead Christ in the Lap of the Virgin.
Six Landscapes, with ruins and figures.

[He was born in 1698, and died in 1777.]

TRONCHON, [A. R.,] a modern French engraver, who flourished [from 1740 to] about the year 1760. He engraved several plates after Noel Nicholas Coypel, and other masters.

TROOST, CORNELIUS. This artist was born at Amsterdam in 1697, and was a scholar of Arnold Boonen. He occasionally painted conversations and gallant subjects, in a pleasing style, and acquired the appellation of the Dutch Watteau; but he also distinguished himself as a portrait painter, and was much employed in painting large pictures for the halls of the different companies at Amsterdam. Of these, the most considerable is a picture in the College of Physicians, containing the portraits of the most eminent practitioners of the time; and another in Surgeons' Hall, representing the principal members of that corporation. He painted in crayons as well as in oil, and his works are highly esteemed in Holland. He died in 1750. We have a few prints by this artist, chiefly executed in mezzotint; among which are the following :

The Portrait of Pietro Locatelli, Painter.
The Bust of an old Man with a Beard. 1734.
A Girl drawing by the Light of a Lamp.
[A Woman on the Steps of a Door, holding a light, and taking leave of a Gentleman in black.]

[Cornelius Troost was formerly called the Dutch Watteau, but of late it has been discovered that his pictures in their treatment bear a greater resemblance to those of Hogarth; strictly speaking, he resembles neither, except that in some instances his subjects are analogous. He does not exhibit the grace and elegance of the French artist, nor the keen, discriminating, satirical humour of the English. His pictures are, however, true to nature, and faithfully portray the enjoyments of high and low life, according to the customs and manners of the people of Holland in his day. They are more prized by his countrymen than by others; but his drawings in colours are in more general esteem. The late Baron Verstolk de Soelen, the Dutch minister of state, possessed a great number, most of them excellent artistic performances. They were disposed of by public sale at Amsterdam in 1847, with the rest of his large collection of fine drawings and prints. SARA, the daughter of Cornelius Troost, painted portraits in oil, and made drawings of several of her father's pictures of subjects from private life. She died about 1793.]

[TROOST, WILLIAM, a portrait and landscape painter, was born at Amsterdam in 1684, and was a scholar of John Glauber. He went to Dusseldorf, where he married the daughter of J. Van Nikkelen, the painter to the court, and was employed in painting the portraits of many persons of distinction. He afterwards returned to his own country, where he occasionally painted portraits, but chiefly devoted his time to landscapes, both in oil and Indian

ink; the latter are considered valuable. His style in landscape partakes of that of his first master, Glauber. His wife, Jacoba Maria Van Nikkelen, was also a painter; she had been a scholar of Vander Myn, and excelled in painting fruit and flower-pieces.]

[TROOSTWYK, WOUTER JAN, (Walter John,) a landscape and cattle painter, was born at Amsterdam in 1782. He studied drawing under Anthony Andriessen, and painting under Juriaan Andriessen. He commenced by copying the works of the best Dutch masters in the department which he had selected; but afterwards was indignant if he heard his works compared with those of Paul Potter, Karel Du Jardin, or Adrian Vandevelde, asserting that, like them, he had made nature his model. His pictures, however, have a resemblance to the works of those masters, and some are worthy to rank with them. He died in 1810. He had a full estimate of his own merits. Having obtained the prize given by the society called *Felix Meritis* for the best landscape, he resolved not to enter the lists again, declaring that he would not in any way injure others, who ought to live by their art. Was this good-will or arrogance?]

TROSCHEL, HANS, or JOHN, a German engraver, who resided at Nuremberg about the year 1620. He was a disciple of Peter Isselbourg, but afterwards studied in Italy under Francesco Villamena. His style of engraving is, however, very inferior to that of Villamena, both in drawing and execution, and his plates, though neatly engraved, are stiff and laboured. He engraved several emblematical subjects from the designs of various Italian masters, as well as frontispieces and other book-plates; together with some portraits; among which is one inscribed, *Fortunius Licetus, Philosoph.* He frequently marked his plates with a cipher composed of an H.

and a T., thus, **HT**. [He was born about 1592, and died in 1633. He sometimes added the figure of a *thrush* to his monogram, in allusion to his name.]

TROSCHEL, P. This artist was probably a relation of the engraver mentioned in the preceding article. He resided at Nuremberg about the year 1650, and appears to have been chiefly employed by the booksellers. He engraved some frontispieces and other book ornaments, which are executed with the graver in an indifferent style. He usually marked his plates with the initials P. T. [He was called *Peter Paul*; he flourished as late as 1661.]

TROSCHEL, JAMES. Professor Christ mentions an engraver of this name, to whom he attributes, as his mark, the initials I. T. F. [He was also a painter. He was born in 1583, and died in 1624.]

TROST, ANDREW. According to Professor Christ, this engraver was a native of Carniola, and flourished about the year 1680. He usually marked his plates with the cipher **A**. [He was also a painter of familiar subjects. He was living in 1695.]

TROST, C. See TROOST.

TROTTI, CAVALIERE GIOVANNI BATISTA, called IL MALOSSO. This painter was born at Cremona in 1555, and was brought up in the school of Bernardino Campi, of whom he was the most distinguished disciple. He was employed by the court of Parma, in conjunction with Agostino Caracci; and though the works of the latter were preferred, Agostino allowed that he had found in Trotti "a hard

bone to crack," on which account he acquired the name of *Il Malosso*. He did not attach himself to the style of Bernardino Campo, but studied the works of Coreggio, and imitated the gay and brilliant manner of Bernardo Gatti, called *Il Sojaro*, the most successful follower of the style of that great master. The airs of his heads are graceful and expressive, like those of *Il Sojaro*; but he was apt to repeat himself, and there is frequently a sameness both in his characters and attitudes; a defect which ought perhaps to be attributed to negligence and despatch, as he cannot be accused of sterility of invention; of this he has given ample proof in the pictures he painted for the churches of S. Francesco and S. Agostino, at Piacenza, and in the other public places, representing the Conception of the Virgin, which subject he has treated with a varied originality of idea, which evinces the most extensive capacity of invention. His most esteemed works, and those for which he received the order of knighthood, are his frescoes in the cupola of S. Abbondio, and in the Palazzo del Giordani, at Parma. One of his last works was a picture of a Pietà, in the church of S. Giovanni Novo, at Cremona, which bears the date 1607. [Perhaps it was from a desire to perpetuate this acknowledgment of his ability by Agostino Carracci, that he inscribed one of his pictures *Jo. Baptistæ Trottus dictus Malossus Cremon. faciēbat an. a partu Virginis, 1594*. His family also seem to have been proud of the appellation, as his nephew, *Il Cavaliere Euclide Trothi*, who was a painter, adopted it. He painted contemporaneously with his uncle.]

TROUVAIN, ANTHONY, a French engraver, born at Montdidier in 1666. His plates are executed entirely with the graver, which he handled with great neatness and dexterity, and his prints produce a very pleasing effect. If he was not a pupil of Bernard Picart, he appears to have been an imitator of his style. Among others, we have the following prints by him:

PORTRAITS.

Peter Daniel Huet, Bishop of Avranches. 1695.
Francis le Bouthellier, Bishop of Troyes.
John Pesne, Painter and Engraver. 1698.
René Anthony Houasse, Painter; *after Torbæat*.
John Jouvenet, Painter; *after a picture by himself*.

SUBJECTS.

The Annunciation; *after Carlo Maratti*.
Christ restoring Sight to the Blind; *after Ant. Coypel*.
The Marriage of Mary of Medicis with Henry IV., and the Minority of Louis XIII.; *after the pictures by Rubens in the Luxembourg Gallery*.
Silenus drunk; *after Ant. Coypel*. [From the sixth Pastoral of Virgil.]

[He operated in 1707.]

TROY, FRANCIS DE. This artist was born at Toulouse in 1645. He was the son of Nicholas de Troy, a painter of little celebrity, from whom he received the first rudiments of design; but he was sent to Paris when he was young, where he became a disciple of Nicholas Loir, and for some time applied himself to the study of historical painting, and had made sufficient progress to become a member of the Academy at Paris, in 1674, on which occasion he painted for his picture of reception Mercury and Argus. The brilliant success of Claude Le Fevre as a portrait painter, induced him to abandon historical subjects, and attach himself to the more lucrative and more certain branch of painting portraits, in which he became one of the most celebrated artists of the French school. One of his principal public works is a large picture, in the

church of St. Genevieve, representing the magistrates of Paris invoking the protection of that saint. For the Hotel of the Duke de Maine, he painted an admired picture of Æneas relating his Adventures to Dido. He was sent by Louis XIV. to the court of Munich, to paint the portrait of Maria Christina, of Bavaria, afterwards Dauphiness of France, which was placed in the gallery of Apollo. The portrait of Francis de Troy, painted by himself, is in the gallery of artists at Florence. He died at Paris in 1730. [There is a very rare etching by him of the *Catalfalque* for the funeral of Maria Teresa, the wife of Louis XIV., which took place in 1683. On the right, at bottom, is inscribed *Troy, J.*]

TROY, JOHN FRANCIS DE, was the son of the preceding artist, born at Paris in 1676. After receiving the instruction of his father, until he had made considerable progress in the art, he travelled to Italy, where he studied some years, and soon after his return to Paris was made a member of the Academy. He was employed by Louis XIV., for whom he painted a series of cartoons for tapestry, representing the history of Esther; and several large allegorical subjects for the Hotel de Ville. The king appointed him director of the French Academy at Rome, where he resided great part of his life, and acquitted himself, in the administration of his office, in the most respectable manner. The king conferred on him the order of St. Michael, and honoured him with other marks of his particular esteem. He was not less distinguished as a painter of portraits than historical subjects. He died in 1752. [Some place his birth in 1679.]

TROYA, FELIX, a Spanish painter, born at San Felipe, near Valencia, in 1660. He was a disciple of Gaspar de la Huerta, and painted history with considerable reputation. His pictures are found in almost every church or public edifice in the district of Spain in which he resided, and are more remarkable for vigour of colouring than correctness of design. His most esteemed works are in the church of S. Agostino, at Valencia, where he died in 1731.

TROYEN, JOHN VAN. This artist was a native of the Netherlands, and flourished about the year 1650. He engraved some of the plates from the pictures in the collection of the Archduke Leopold, commonly called Teniers' Gallery. They are slightly executed, and the drawing is incorrect. Among others are the following:

The Daughter of Herodias with the Head of St. John; *after L. da Vinci*.
Magdalene penitent; *after Coreggio*.
Christ healing the Sick; *after P. Veronese*.
The Adoration of the Magi; *after the same*.
The Entombing of Christ; *after Pordenone*.

TROYEN, ROMBOUT VAN. This painter was born at Antwerp about the year 1600. It is not known by whom he was first instructed in the art, but in the Chronological Tables, by Harms, it is said that he went to Italy, where he studied some time. He distinguished himself as a painter of the ruins of ancient architecture and other interesting objects, in the neighbourhood of Rome, which he embellished with figures representing subjects of history or the fable. His pictures bear some resemblance to those of Cuylenburg, and, like the works of that artist, they have darkened considerably since they were painted. His cabinet pictures are preferable to those of a larger size. He died in 1650. [It is said, by Balkema, that he had never visited Italy, but painted the views from his own imagination, and that with the greatest truth. He

painted portraits; for Suyderhoef engraved one after him. He lived and died at Amsterdam.]

TRUCHI. This artist was a native of France, but resided in London in 1730, and, in conjunction with William Philip Benoit, engraved a set of twelve plates of subjects taken from the novel of Pamela, from the designs of *Higmore*. [There were two engravers of the name *Truchi*; one signed *D.*, or *Dominic*, the other *L. Truchi*; they lived at the same period, and their merits were equal.]

[**TRUCHOT** ———, a French painter of landscapes and architectural views, of whom there is little known but his works; he died about 1823. Among his recorded pictures are, a view of Canterbury Cathedral; view of St. Michael's Mount, in Normandy; Abelard reading a Letter from Eloisa, and Eloisa in Prayer before an Altar; the Grand Staircase of the Palais Royale; Henry, Count de Bouchage in a Cloister; interiors of several churches and chapels, and views of ancient ruins in various parts of France. Some of his pictures have figures by Xavier Le Prince.]

TSCHERNINGK, D., [DAVID,] a German engraver, who flourished about the year 1639. He engraved several frontispieces and other book-plates, which are executed with the graver in a very indifferent style.

TSCHERNINGK, JOHN. This artist was probably of the same family with the preceding engraver. He engraved some portraits and other book ornaments in a neat but formal style. [There were two of the name, father and son; the elder operated in 1634, the younger was living in 1685. They were publishers as well as engravers. A portrait painter of the name *Andrew*, probably of the same family, lived in 1660.]

TUCARRI, GIOVANNI. According to Hackert, this artist was born at Messina in 1667, and was the son of an obscure painter, by whom he was instructed in the rudiments of design. He excelled in painting battles and skirmishes, and possessed such extraordinary facility of execution, that the number of his pictures is almost incredible. There are many of his works in Germany, where they are held in considerable estimation. He died in 1743.

TULDEN. See THULDEN.

TURA, [OR TURRA,] COSIMO, called *COSME DA FERRARA*. This painter was born at Ferrara in 1406, and was a disciple of Galasso Galassi. He painted sacred subjects in the dry Gothic style which prevailed at the time at which he lived. Several of his works remain in the churches and public edifices at Ferrara, of which a particular account is given by Cesare Barotti, in his *Pittura e Sculture di Ferrara*. He was also much employed in illuminating missals; and his oil pictures are finished with the laboured minuteness of miniature. Borso d'Este, Duke of Ferrara, employed him in the decoration of one of the apartments in his palace, where he painted the Twelve Months of the Year, in fresco, which are mentioned by Baruffaldi as very masterly performances for that early period. Of his altar-pieces, the most worthy of notice are, his pictures of the Annunciation and the Nativity, in the cathedral; and Christ praying in the Garden, at the Cappuccini. He died in 1469. [One of his pictures, a Madonna and Saints, under splendid, but overloaded, architecture, is in the Berlin Museum. — *Kugler*. In Rosini, *Storia della Pittura Italiana*, tom. iii., is an outline of a Madonna and Bambino, which is sufficiently chaste in all respects.]

TURCHI, ALESSANDRO, called *L'ORBETTO*.

D'Argenville, and the other French biographers, who have been followed by Mr. Pilkington, date the birth of this artist in 1600, and at the same time assert that he was a disciple of Felice Riccio, called *Brusasorci*, who died in 1605. This infraction of the order of chronology is to be repaired by a reference to the more authentic evidence of the Italian writers on art, and we find, on the authority of Passeri and Il Padre Andrea Pozzo, that he was born at Verona in 1582, and died at Rome in 1648. He acquired the name of *L'Orbetto*, from his having been occupied, when a boy, in the humble station of conductor to a blind beggar. In this lowly condition he was noticed by Brusasorci, who discovered in him so decided a disposition for the art, that he took him under his protection, and with the assistance of his instruction, in a few years he surpassed his master. On leaving the school of Riccio, he went to Venice, where he studied some time under Carlo Cagliari, and acquired a chaste and natural style of colouring. To improve himself in design, he afterwards visited Rome, and by studying the works of the best masters of that school, he formed a style peculiarly his own, in which he attempted to combine the Roman taste of design with Venetian colouring. In competition with Andrea Sacchi and Pietro da Cortona, he painted some pictures in the church of la Concezione, which were not discreditable to his talents as a rival. He painted several other altar-pieces for the churches at Rome, of which the most esteemed are, a picture of the Flight into Egypt, in the church of St. Romualdo; the Holy Family, in St. Lorenzo in Lucina; and St. Carlo Borromeo, in S. Salvatore in Lauro. He was much employed on cabinet pictures, representing historical subjects, which he frequently painted on black marble. His best performances, however, are at Verona, and of these the most worthy of notice are, his picture of the Forty Martyrs, in the church of St. Stefano; and a Pietà, in the church of La Misericordia, in which he appears to have emulated the great style of the Caracci, in the grandeur of the composition, the admirable expression of the heads, and the impressive solemnity of the colouring.

TURCO, CESARE. According to Dominici, this artist was born at Naples, about the year 1510. He was first a disciple of Giovanni Antonio d'Amato, but he afterwards studied under Andrea Sabbatini, called *da Salerno*. He painted history with considerable reputation, and there are several of his works in the churches and public edifices at Naples, particularly an altar-piece, in the church of S. Maria delle Grazie, representing the Baptism of Christ by St. John; and a picture of the Circumcision in the church del Gesu. He died in 1560.

TURK, the ———. See LIOTARD.

[**TURPIN, PIERRE JEAN FRANÇOIS,** painter of natural history in water-colours, was born in 1775, and had no instructor but nature and his own application. He made upwards of six thousand drawings in water-colours on vellum, which have been engraved by Scellier, Plee, Bouquet, Coutant, Massard, and others, for works on natural history. Among those which they illustrate may be named, the Travels of Humboldt and Bompland; the great work on Egypt; the plants of New Caledonia; Les Icones de M. Decandolle; L'Iconographie Vegetale; L'Atlas du Dictionnaire des Sciences Naturelles; and Duhamel's beautifully illustrated treatise on Fruit Trees. This clever and industrious artist was living in 1831.]

TUSCHER, M. [MARCUS.] This artist was a native of Germany, and flourished about the year 1743. He painted conversations and dramatic subjects, and etched some plates from his own designs, among which is a theatrical scene, spiritedly executed, bearing the date 1743. [Marcus Tuschler was an excellent engraver and designer. He was born at Nuremberg in 1706, the natural son of a lace-maker, and was brought up in the hospital for orphans, in that city. He was afterwards placed under J. D. Preisler, with whom he remained about ten years, and evinced great talent for drawing and composition. From the school of Preisler he went to Rome, and was employed by Stosch for two years. It is also said that he worked in France and in Holland. It is very probable that he was in England also, as in the edition of Norden's Travels in Egypt and Nubia, published at London in 1757, there are some plates by him, one of which is inscribed *F. L. Norden del. M. T. fecit, 1748*. Most of his plates are marked with his name in full, and consist of historical subjects, portraits, vignettes, and other book illustrations. It is believed that he left England for Denmark, and that he died about the year 1755. Walpole, who mentions him, says he was a painter and an architect. Füssli describes him as almost a universal artist; as a painter, copper-plate engraver, sculptor, carver in wood, and gem engraver; he places his death in 1751, at the age of forty-five, and takes occasion to mention him in a subsequent article as the *famous Mark Duschler*.]

TUTIANI, BARTOLOMEO. This artist is said to have been an engraver on wood, though his works are not specified. He marked his prints with a Gothic monogram, thus, *T*. [Bartsch mentions only one wood-cut with this mark; it represents Christ insulted by the Jews, and occurs in a work printed at Augsburg in 1515. There is no foundation for saying it is by B. Tutiani, of whom nothing certain is known.]

[**TYN, LAMBERT DE,** born at Antwerp in 1770, was a scholar of P. Van Regemorter. He painted interiors with conversations by candle-light; landscapes by moonlight; and other familiar subjects. He died in 1816.]

TYROFF, MARTIN, a German engraver, who resided at Nuremberg, and engraved a considerable number of book-plates and portraits. Among the latter is that of Charles a Linne, architect to the King of Sweden. [He lived about 1750, and was a publisher as well as an engraver.]

TYSON, MICHAEL. This gentleman was a fellow of Bennet College, Cambridge. He painted for his amusement, and etched some plates, particularly the portrait of Archbishop Parker, taken from the illumination of a manuscript by T. Berg, preserved in the library of Bennet College. It is probable, from the precise resemblance in the prints, that the portrait of that prelate, by Remigius Hogenbergh, was engraved from the same painting. He also engraved a portrait of Sir William Paulet, from an old picture, the painter of which is unknown; and that of Jane Shore, from a picture at King's College, Cambridge. [He lived about 1770.]

TYSSENS, PETER. This painter was born at Antwerp in 1625. It is not mentioned by whom he was instructed in the art, but, from the resemblance of his works to those of Vandyck, it is probable that he principally formed his style by studying the works of that master. He distinguished himself both as a painter of history and portraits; and, in

both, he approaches so near to the correct design and chaste colouring which characterize the productions of the eminent artist above mentioned, that it is not always easy to discriminate between their performances. After the death of Rubens and Vandyck, he was considered one of the ablest painters of his time, and was made director of the Academy at Antwerp in 1661. His compositions are copious and ingenious; his design more correct than is usual in the painters of his country, and his colouring is clear, chaste, and harmonious. There are several altar-pieces by him in the churches in Flanders, which sustain his reputation, in the vicinity of the works of the most celebrated artists of the Flemish school. Among those most worthy of observation are, his picture of the Martyrdom of St. Benedict, in the church of the Capuchins at Brussels; the Crucifixion, at the Barefooted Carmelites; and the Assumption of the Virgin, in the church of St. James, at Antwerp; the last-mentioned has frequently been mistaken for a work of Vandyck. He died in 1692. [Balkema says he died in 1682; but writers of more credit leave the matter open.]

TYSSENS, AUGUSTINE, was the son of the preceding artist, born at Antwerp about the year 1655. He was instructed in the rudiments of the art by his father, but his genius leading him to landscape painting, he applied himself to studying the works of Nicholas Berghem, of whose style he became one of the most successful followers. His pictures, representing landscapes, with ruins, embellished with figures and cattle, correctly drawn and neatly touched, were highly esteemed, and placed in the choicest collections. He was director of the Academy at Antwerp in 1691. [Zani says he was born in 1660, and died in 1710. Balkema places his birth in 1662, and his death in 1722. It is probable there is some confusion in the dates respecting Augustine and Nicolas.]

TYSSENS, N. [NICOLAS.] This artist was the younger son of Peter Tyssens, born at Antwerp in 1660. He learned the first principles of design from his father, and is said to have visited Italy, and passed some time at Rome, Naples, and Venice. It can hardly be supposed that his journey was undertaken for the improvement of his style, as he never aspired to a higher branch of the art than a painter of still-life. His pictures represented dead game, flowers, fruit, armour, sabres, and other military weapons, which he rendered interesting, by a correct and faithful delineation, a picturesque and ingenious arrangement, and an intelligent conduct of the chiaro-scuro. [Balkema says he died at London in 1719.]

V

VAART, JOHN VANDER. This artist was born at Haerlem in 1647, and was a scholar of Thomas Wyck. He visited England in 1674, and was first employed by William Wissing in painting his draperies, but he afterwards distinguished himself as a painter of landscapes, objects of still-life, and dead game, in the last of which he particularly excelled. He died in London in 1721.

We have by this artist a few portraits, engraved in mezzotinto, which are but very indifferently executed. He had the credit of instructing John Smith in the art of scraping in mezzotinto. Among others are the following portraits by him:

King Charles II.; *after Wissing*.
Ann Scott, Duchess of Monmouth; *after Kneller*.

Edward Wetenhall, Bishop of Cork; *ad vivum del.*
Robert Fielding, called the Bean; *after Lely.*

[There is some uncertainty about the date of Vander Vaart's birth; Füessli and others place it in 1667, at which period Thomas Wyck was in England. If Vander Vaart came to England in 1674, it is not likely that he was first employed by Wissing in painting draperies, Wissing being then only in his eighteenth year, and it is said he did not visit England till about 1680. Laborde, noticing Vander Vaart as a mezzotinto engraver, says he was born in 1674; this makes "confusion worse confounded," for T. Wyck died in 1686, and Wissing in 1687, when Vander Vaart would have been at most but thirteen years old.]

VACCARO, ANDREA. This painter was born at Naples in 1598, and was a disciple of Massimo Stanzioni. He for some time attached himself to an imitation of the style of Michael Angelo Caravaggio, and some of his early productions were sometimes mistaken for the works of that painter. By the advice of Stanzione, he afterwards abandoned that manner, and adopted principles founded on the grace and amenity of Guido. Such are his pictures at the Certosa, and in the church of the Teatini, at Naples. After the death of Massimo, he was considered the ablest artist of the Neapolitan school, and was without a rival until the arrival of Luca Giordano from Rome, to whom he was little inferior. He died in 1670. [He used a monogram similar to that of Andrea Vannucchi, (del Sarto,) which has caused some of his easel pictures to be attributed to that artist.]

VACCARO, FRANCESCO, an Italian painter and engraver, born at Bologna in 1636. He was a scholar of Francesco Albano, and is chiefly known as a painter of perspective and architectural views. He published a treatise on perspective, embellished with plates engraved by himself, from his own designs. His prints consist of twelve perspective views of ruins, fountains, and other edifices in Italy, inscribed *Fr. Vaccaro, fec.* [It is probable that he was born earlier, as he operated in 1650. He died in 1687.]

VACCELLINI, ———. See VASCELLINI.

VADDER, LOUIS DE. This painter was born at Brussels in 1560. It is not known by whom he was instructed, but he may be ranked amongst the ablest landscape painters of his country. From the grandeur of his style, and the picturesque beauty of his scenery, it is probable that he resided some time in Italy, where he appears to have made the works of Titian the particular objects of his study; as his best productions bear a striking resemblance to the admirable landscapes of that distinguished master. His touch is uncommonly firm and free, and his colouring, though vigorous, is tender and chaste. The forms of his rocks and trees are noble and select, and his distances are distinguished by a vapoury degradation, which is only to be found in the works of the most faithful observers of nature. The pictures of Vadder are deservedly esteemed in his native country, where they are found in the choicest collections. His merit would have been more generally known in England, had not his works been frequently imposed upon the public under borrowed names. We have a few spirited etchings of landscapes by this artist, executed in the style of Lucas Van Uden. [Bartsch, tom. v. P. G., has described eleven etchings by De Vadder. In the catalogue of Mr. James Hazard's prints, which were sold at Paris in 1787, there is a lot

(2937) consisting of "Une suite de sept petits paysages en travers, et trois doubles, avec des changements, dont un avant et avec la figure, et les deux autres, plus ou moins travaillés; un autre paysage, plus que le double plus grand, s'y trouve aussi deux fois, dont l'un est avant les figures et la lettre; et enfin un paysage de moyenne grandeur, en travers, deux fois le même, dont l'un est avant, qu'à la suite du monogramme furent gravées les lettres *Adder fe.*; formant un petit œuvre de quatorze pièces, *rare et curieux.*" Some of these variations are not noticed by Bartsch. It is supposed that he died about 1623.]

[VAFFLARD, PIERRE ANTOINE AUGUSTIN, a French historical and portrait painter, was born at Paris on the 19th of December, 1777. He was a pupil of Regnault. His works consist chiefly of poetical subjects; which are well chosen, and executed with ability. He also painted interesting events in French history regarding noble actions of Henry IV., Napoleon, Prince Poniatowski, the Barriades in July, 1830; Molière reading his "Tartuffe" in the house of the cardinal legat, and the death of that inimitable writer, which has been engraved by Migneret. He was employed to restore the decorative paintings of the galleries of Versailles and the Tuileries. Many of his pictures were purchased by the government, and distributed in various public places. He was living in 1832.]

VAGA, PIERINO DEL. The name of this artist was Pietro Buonacorsi, but he was called del Vaga, from having been instructed in the art, and conducted to Rome, by a painter of that name. He was born at a village near Florence in 1500, of very indigent parents; his father was killed in battle, and his mother dying of the plague before he was two months old, he is said to have been reared by the milk of a goat; and, as a destitute orphan, was taken under the protection of an artisan named Andrea de Ceri, whose house was frequented by several young artists of Florence.

At an early age Pierino discovered a decided inclination for the art, and when he was eleven years old was placed under the tuition of Ridolfo Ghirlandaio, by whose instruction he became an expert and correct designer, and had made considerable progress, when his talents were noticed by a Florentine painter of some reputation, who conducted him to Rome, in 1515, where he had an opportunity of studying after the antique, and the works of Michael Angelo. His merit became known to Giulio Romano and Gio. Francesco Penni, called Il Fattore, two of the principal disciples and the coadjutors of Raffaele in his works in the Vatican, by whom he was recommended to that illustrious artist, who discovered in him sufficient ability to employ him in the execution of his designs in the Loggie of the Vatican. Such was the utility and variety of his powers, that he was equally successful in assisting Giovanni da Udine in the stucco and grotesque ornaments, Polidoro da Caravaggio in his antique subjects in chiaro-scuro, and in executing the biblical subjects from the designs of Raffaele. Of these, the most remarkable are, the Battle of Joshua, the Israelites passing the Jordan, the taking of Jericho, Abraham preparing to sacrifice Isaac, Jacob wrestling with the Angel, and Joseph and his Brethren. He is ranked by Vasari as the greatest designer of the Florentine school, after Michael Angelo Buonaroti; and the partiality of that biographer does not hesitate to pronounce him the most distinguished of the disciples of Raffaele.

After the death of that master he was employed by Leo X. and Clement VII., in conjunction with Giulio Romano and Gio. Francesco Penni, to finish the great works in the Vatican. One of the earliest productions he exhibited at Rome, of his own composition, was a picture he painted for the church of S. Marcello, representing the Creation of Eve, in which he discovers with what success he had studied the works of Michael Angelo.

Pierino del Vaga was in full possession of the public esteem, when the arts and artists experienced a disastrous visitation, on the sacking of Rome, in 1527. Compelled to fly from the capital, and plundered of all he possessed, he took refuge in Genoa, where he was graciously received by Prince Doria, who at that time projected the embellishment of his superb palace, near the gate of St. Thomas. It was upon this occasion that Pierino displayed the extent of his powers, and the fecundity of his invention; and it has been made a matter of dispute whether the decorations of the Palazzo del T, at Mantua, by Giulio Romano, or those of the Doria Palace at Genoa, by del Vaga, do more honour to the great school in which they were educated. In one of the apartments he has represented Jupiter fulminating the Giants; and in others, several subjects from Roman History, and the Metamorphoses of Ovid. He also designed a series of cartoons of the History of Æneas. In these considerable works he was assisted by coadjutors, in the choice of whom he is reproached with not being sufficiently scrupulous, and the grandeur of the design is occasionally impoverished by the feebleness of the execution. He died at Rome in 1547.

VAJANI, ANNA MARIA. This lady resided at Rome about the year 1650, where she engraved part of the plates for the Justinian Gallery. [She excelled as a painter of flowers. Bartsch has described five prints by her, but with no great commendation.]

VAJANO, [or VAJANI,] ORAZIO. This painter was a native of Florence, and flourished about the year 1600. He resided chiefly at Milan, and acquired considerable reputation by some pictures he painted for the churches of S. Carlo, and S. Antonio Abate, which are judiciously composed, and designed with correctness, though feeble and languid in the colouring. There are also several of his works in the churches and public edifices at Genoa. [He was also called *Alessandro*. He flourished about 1628. Bartsch has described a print by him of a dead Christ near the tomb, and also one of a Magdalene engraved after him by Sebastian Vajani, an artist of whom nothing else is known.]

VAILLANT, WALLERANT. This artist was born at Lisle in 1623. After learning the rudiments of design in his native city, he went to Antwerp, at that time the residence of many eminent painters, where he became the disciple of Erasmus Quellinus. On leaving the school of that master he adopted portrait painting, as the most lucrative branch of the art, as well as that most adapted to his genius, and met with very encouraging success. He was advised to visit Frankfort, at the time of the coronation of the Emperor Leopold, whose portrait he painted, and those of several of his attendants. The Marshal Grammont invited him to accompany him to Paris, where he was so fully employed, and so liberally remunerated, that in a few years he returned to Flanders with a competent fortune. He is said to have visited England in the suite of Prince Rupert, who communicated to him the then newly-

discovered process of scraping in mezzotinto. He engraved a great variety of plates in that manner, as well from his own designs as after other masters, among which are the following:

PORTRAITS.

Prince Rupert. [Two; one in armour, and one with his arms crossed and leaning his head on his left hand.]
His own Portrait.
The Portrait of his Wife.
Desiderius Erasmus.
John Frobenius, the celebrated Printer of Basle.
Sir Anthony Vandyck.
Barent Graat, Painter.

SUBJECTS AFTER VARIOUS MASTERS.

St. Barbara; after *Raffaelle*.
Judith; after *Guido*.
The Holy Family; after *Titian*.
The Temptation of St. Anthony; after *Cam. Procaccini*.
The Bust of a Warrior; after *Vintoretto*.
Venus lamenting the Death of Adonis; after *Eras. Quellinus*.
The Prodigal Son; after *Mark Gerard*.
Judith and Jael; after *Gerard Lairesse*.

He also engraved several subjects from *Terburg*, *Metzu*, *Francis Hals*, *Brower*, *Bega*, and others. He died at Amsterdam in 1677. [For a fuller account of W. Vaillant, see Laborde, "Histoire de la Gravure en maniere noire."]

VAILLANT, BERNARD, was the younger brother of the preceding artist, born at Lisle in 1625, [others say 1627.] The success of Wallerant Vaillant as a portrait painter, induced him to adopt the same pursuit, and he received his principal instruction in the art from him. He chiefly excelled in painting portraits in crayons, and having accompanied his brother in his journeys to Frankfort and Paris, he was much employed in that branch. On his return to the Low Countries, he established himself at Rotterdam, where he resided the remainder of his life. He engraved several portraits in mezzotinto, among which are the following:

John Lingelbach, Painter; after *Schwarz*.
Paul Dufour; after *Wallerant Vaillant*.
Charles de Rochefort; *B. Vaillant ad vivum faciebat*.
1671.

He also engraved two busts of St. Peter and St. Paul; from his own designs. [See also LABORDE.]

VAILLANT, JAMES. This artist was also the brother and scholar of Wallerant Vaillant, born at Lisle in 1628. Whilst young, he visited Italy, and passed two years at Rome. On his return to Flanders he was invited to the court of the Elector of Brandenburg, who employed him in painting some considerable historical subjects, which he executed to the satisfaction of his employer. He was sent by the Elector to Vienna, to paint the portrait of the Emperor, who presented him on the occasion with a gold medal and chain. On his return to Berlin, the Elector expressed great satisfaction, and on seeing the portrait, highly applauded the performance. He died young, to the great regret of his employer and the artists of his time. [It is said that he died at Berlin in 1670; Laborde and Zani say he died in 1691; Fiessli, after Descamps, says he died young. As there was also a *John Vaillant*, perhaps they have been confounded.]

VAILLANT, ANDREW, was the youngest brother of Wallerant Vaillant, by whom he was instructed in design, and in the art of engraving. He etched a few plates of portraits, after the pictures of Bernard and James Vaillant, among which are the following:

Aloisius Bevilaque; *after Bernard Vaillant.*
John Ernest Schrader; *after James Vaillant.*

[Andrew was born in 1629, and operated in 1689.]

VAL, DU. This artist is mentioned by Papillon as an engraver on wood, who flourished about the year 1650, and was remarkable for the neatness and delicacy of his execution. He notices twenty cuts by him for the "Miraculous History of Notre Dame de Liesse," which he says were highly esteemed. His other prints are chiefly from the designs of *James Stella* and *N. Cochín*. [This engraver is sometimes mentioned as *Sebastiano*, and sometimes as *Stefano Du Val*; but there is a degree of mystification about him which wants clearing. The book of the "Miraculous History" must be very rare; Zani never met with a copy. He must not be confounded with *Sebastiano D'Vi*, or *D'Val Ut*, who lived a century earlier. See that article.]

VAL, DU, MARK, was probably of the same family with the preceding artist. His name is affixed to a plate representing the Adulteress before Christ, from his own design. It is executed with the graver in a neat but tasteless style. The letters of the name are reversed on the plate. [Mark Du Val was an engraver in wood; he flourished from 1560 to 1580. He was called *Le sordé de Charles IX.*, King of France. It is probable that he has been confounded by Papillon with the other Du Val, who must have lived about a century later, if he engraved *after Stella* and *Cochín*.]

[VAL, or VL, SEBASTIANO D', UT, an engraver, who flourished about the middle of the 16th century. All that is known of him is that he engraved two plates, on one of which is the date 5558. Bartsch says that he was certainly a painter of merit, and probably a Venetian. The two prints by him are,

A Repose in Egypt, in which the Virgin, with the Infant in her arms, rests at the base of a rock on the right, and Joseph is seated on the left. On a tablet is inscribed *Sebastiano D' VL*; on another tablet, which an angel holds in the air, is written *Piu alto non so dir che Mater Dei*. Etched in a very spirited manner.

Prometheus, attached to Mount Caucasus, tormented by the Vulture. On a stone to the right is inscribed *Sebastiano D' Val. Ut. 5558*. (Bartsch says 15558.)

Zani interprets this inscription thus: *Sebastiano De Valentini Utinense*. With respect to the mistake of the first figure in the date, 5 instead of 1, he conjectures that the artist intended to mark the age of the world from the creation, 5558, which would correspond with the year in which he operated, that is to say, 1558 of the Christian era. "La qual data viene sempre a corrispondere all'anno, in cui operava, che è sicuramente quello del 1558." With submission to so great an authority, it would be 1554, as, according to the chronological tables, the world was created 4004 years before the birth of Christ.]

[VAL, ROBERT DU. This painter is noticed by Bryan, and others, under the names *Nicholas Duval*. He was born at the Hague in 1644, and after studying under Nicolas Wieling went to Italy, and became an imitator of Pietro da Cortona. On his return to Holland he was employed by William, Prince of Orange, afterwards king of England. It is said that he was sent to Hampton Court to put the Cartoons of Raphael in order; whether to repaint, or, in modern phrase, to restore them, is not said. He was appointed director of the Academy at the Hague, and died there in 1732.]

[VALDELMIRA DE LEON, JUAN, was born at Tafalla in Navarre. He was instructed in the rudiments of design by his father at Valladolid, and

after his death entered the school of Francisco Rizi, at Madrid. He assisted that master in several of his works, particularly in the frescoes of S. Antonio of the Portuguese, at Toledo, in the Retiro, and other places. But his chief excellence was in painting flower-pieces, which are said to equal the best of Arellano. He excited the jealousy of his fellow disciples when living, and the regret of numerous friends at his death, which occurred in his thirtieth year.]

VALDÉS, DON JUAN DE. This Spanish artist was born at Seville in 1631, and distinguished himself as a painter, a sculptor, and an architect. Palomino informs us, that it is uncertain by whom he was instructed, but that he was more indebted to his own genius, and his assiduous application, than to the lessons of his preceptor. Of his works as a painter, the most worthy of notice are a series of pictures of the history of the Prophet Elias, in the church of the Carmelites; the Martyrdom of St. Andrew, in the church of S. Francesco, at Cordova; and the Triumph of the Cross, in la Caridad, at Seville. He lived in habits of intimacy with Murillo, who was a great admirer of his works. He died at Seville in 1691.

[Don Juan de Valdes Leal was born at Cordova in 1630, and descended from an ancient family of Asturia. He practised for some time in the school of Antonio del Castillo. He occupied a distinguished place among the painters of Seville, and was one of the founders of the Academy there; he was of course on intimate terms with Murillo. He painted numerous pictures in the churches of Seville, and some in those of Cordova. At the death of Murillo he was considered the head of his profession. There are two engravings by him, one with his monogram, the other with his names at full. He died of paralysis, the 14th of October, 1691.]

[VALDES, DON LUCAS DE, a painter and engraver, was the son of Juan de Valdes Leal, and his wife Isabella Carrasquilla, who also exercised the art of painting. He was born at Seville in 1661, and from his infancy showed a great disposition for the arts; but his father, being desirous that he should be well instructed in Latin and the mathematics, placed him with the Jesuits. Notwithstanding at the age of eleven he engraved, in aquafortis and the burin, four plates, which are to be found in "Fiestas de Seville á la canonizacion de S. Fernando," and represent emblematic allusions to the virtues of that Saint. From the goodness of the execution it may be suspected, however, that he was in some measure assisted by one of his parents. He afterwards attached himself to painting, particularly in fresco, and acquitted himself with extraordinary facility. If he did not give grandeur to his figures, he was correct in his drawing, and showed great knowledge of perspective, and as much intelligence in architecture as any painter of the time. He became mathematical master of the Marine College at Cadiz, but continued the exercise of the pencil and graver till his death in 1724. His sacred subjects are chiefly in the churches of Seville, and there is one in the Museum of that city. He also painted portraits, several of which he engraved; among them that of Father Francisco Tamariz, and that of the philanthropist Mañara, the founder of an hospital of charity at Seville, for which his friend Murillo painted eleven pictures. Of these eleven pictures five were abstracted by Soult; and part of the stolen goods are now in England; namely, the Healing of the Paralytic at the Pool of Bethesda,

Abraham receiving the Angels, and the Prodigal's Return. His son, Juan de Valdes, distinguished himself as an engraver, particularly in religious subjects for books of devotion. In 1732 he engraved an Immaculate Conception, with many angels; in 1734, a half-length portrait of the venerable Fray Tomas de Santa Maria; and in 1736, the venerable P. Contreras, and S. Francisco de Borja adoring the Holy Sacrament, with a glory of angels.]

VALDOR, JOHN, was a native of Liege, and flourished about the year 1620. At an early period of his life he went to Paris, where he chiefly resided. We have a considerable number of plates by him, representing saints and subjects of devotion, which are executed with extraordinary neatness and precision. He also engraved part of the plates for a book, entitled *Les Triomphes de Louis le Juste*, published at Paris in 1638, which are his best performances. We have besides, by him, a Repose of the Holy Family, after *Herm. Swanvelt*; and a Head of St. Ignatius, very highly finished. [He was living in 1649.]

[VALENCIA, FRAY MATIAS DE, originally *Lorenzo Chafiron*, a painter of religious, historical, and other subjects, was born at Valencia in 1696. After acquiring some knowledge of painting he went to Rome, and became a disciple of Corrado Giacinto, whose manner he imitated. He returned to Valencia, and passed to Granada to obtain assistance from an uncle there, but being disappointed in his expectations, and reduced to necessity, he took refuge in a convent, and assumed the habit: he was drowned in 1749. In the refectory of the convent to which he belonged there was a picture of the Last Supper by him; and several of his smaller subjects were in the collections of private persons in Valencia.]

[VALENCIENNES, PIERRE HENRI, a landscape painter, was born at Toulouse in 1750, and died at Paris in 1819. His principal pictures are, Cicero discovering the tomb of Archimedes; two subjects from *Œdipus*; *Philoctetes* in the island of Lemnos; a View of the ancient city of Trezina, the Vale of Tempé, and the Dance of Theseus. Besides these he painted a great number of landscapes. Several of his pictures have been engraved. He published a treatise on perspective and landscape painting. He was a member of the ancient Academy of Painting, and of the Academy of Toulouse, and a chevalier of the Legion of Honour.]

VALENTIN, PETER, [MOSES.] This painter was born at Colomiers en Brie in 1600, and studied some time under Simon Vouet, but he left that master before he had made any considerable progress, and travelled to Rome, where he passed the remainder of his life. He may therefore be rather considered of the Roman than the French school. The powerful and vigorous style of Michael Angelo Caravaggio made so strong an impression on him, that he attached himself to an imitation of it, with a devotion that was never diminished. Like that artist, he indulged in an extravagant, but effective contrast of light and shadow; like him, he was a faithful follower of nature, and was equally indifferent and unfortunate in his choice of it; like him, he was frequently incorrect, and always ignoble. He was, however, an intelligent master of the *chiaroscuro*, and his masses are disposed so as to produce the most striking effect. Though he occasionally painted altar-pieces for the churches, his powers appear to have been better adapted to other subjects, which he also appears to have painted in prefer-

ence. His best pictures represent fortune-tellers, gamblers, concerts of music, and corps de gardes; to which his taste was more competent than to the dignity of historic painting. The patronage of Cardinal Barberini, nephew to Urban VIII., procured him the commission to paint a large picture for the Basilica of St. Peter, representing the Martyrdom of S. S. Processo e Martiniano, which is esteemed his best historical picture. He also painted for his patron the Decollation of St. John, in the Palazzo Barberini; and there is an admired picture by him in the Corsini palace, of Peter denying Christ. This artist died in 1632, at the early age of 32, of a fever, brought on by going into a cold bath when he was heated. [His name was *Moses*, not Peter. The French claim him as belonging to their school, but without reason. There are several pictures by him in the Louvre. Dumesnil attributes an etching to him, which is not common. It represents a Soldier between two Women who are telling his fortune, and another man is picking one of their pockets. It is inscribed *F. L. D. Chartres excudit.*]

VALERIANO, PADRE GIUSEPPE. According to Baglione, this painter was a native of Aquila, and flourished at Rome in the pontificate of Clement VIII. It is not said under whom he studied, but he imitated the style of Sebastiano del Piombo, though more heavy in his style of design, and more gloomy in the tone of his colouring. In this manner he painted for the church of S. Spirito in Sassia, two pictures, representing the Transfiguration, and the Descent of the Holy Ghost. He afterwards became a religious of the Society of the Jesuits, and painted several pictures of the Life of the Virgin for the Chiesa del Gesu, of which the Annunciation is considered his best performance.

VALESIO, or VALEGIUS, FRANCESCO. This artist is mentioned by Florent Le Comte as a painter as well as an engraver. He certainly engraved several plates from his own compositions, which are executed with the graver in a neat, but formal style. We have a variety of frontispieces and other book-ornaments by him; but his most considerable work is a set of plates of Hermits, engraved for a book, entitled *Illustrium Anachoretorum Elogia*, written by Jacobus Cavacius, a Benedictine monk, published at Venice in 1612. According to Le Comte, he also engraved some portraits, and other prints, after the designs of *Pietro Facini*, and other masters.

VALESIO, or VALEGIUS, GIACOMO, an Italian engraver, who was a native of Verona, and flourished about the year 1574. His plates are executed with the graver only, in a style resembling the works of Cornelius de Cort, but very inferior. Among other prints, we have one of St. Michael vanquishing the Evil Spirits, after *P. Veronese*, bearing the date 1574. [*Jacom. Valegio fecit, 1587.* Nicolo Valegio, another engraver, flourished about the same time; he was also of Verona, and both were publishers.]

VALESIO, GIOVANNI LUIGI. This artist was a native of Bologna, and was brought up in the school of Lodovico Caracci. He painted some pictures for the churches of his native city, but is more known as an engraver, and painter of miniatures. Among his works at Bologna are, a picture of the Scourging of Christ, in the church of S. Pietro; the Annunciation, at the Mendicanti; and St. Roch curing the persons afflicted with the Plague, in the church dedicated to that Saint. According to Baglione, he died at Rome, in the pontificate of Urban VIII. He etched several plates from his own designs, and

those of other masters, as well as a variety of emblematical subjects, frontispieces, and other book-plates. Among others, we have the following prints by him, from his own designs :

The Virgin, with the infant Christ seated on her lap.
Venus threatening Cupid.
Venus chastising Cupid.

[He was the son of a Spanish soldier, and born at Bologna in 1561. He died at Rome about 1640. He did not commence studying the art till he was thirty. He approached nearer to the style of Agostino Caracci in his engravings than any other of that school. Bartsch, tom. xviii. P. G., has described 111 prints by him, to which he has added 16 mentioned by Malvasia, but acknowledges that he had never seen them.]

VALET, or VALLET, WILLIAM, a French engraver, born at Paris in 1636, [and died in 1704.] He is supposed to have been a pupil of Francis Poilly, and afterwards studied some time at Rome. He engraved several plates from the Italian and French masters, which are executed chiefly with the graver, which, though inferior to the works of Poilly, possess considerable merit. Among others, we have the following prints by him :

PORTRAITS.

Charles Emanuel, Duke of Savoy.
Louis, Duke of Mantua.
Alessandro Algardi, Sculptor.
Andrea Sacchi, Painter; *after C. Maratti.*
The Bust of Peter Corneille, crowned by Melpomene and Thalia; *after Paillet.*
[Olympia Maldachini, Roma, 1657.]

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Raffaello.*
The Holy Family; *after the same.*
[Melchisedeck bringing presents to Abraham; *after the same.*]
The Last Supper; *after Raffaello.*
The Holy Family; *after Guido.* Cornelius Bloemart has engraved the same subject.
The Holy Family; *after Albano.* [From the picture in the Louvre, called "La Laveuse."]
A Repose in Egypt; *after C. Maratti.*
The Virgin, with the infant Christ and St. John; *after An. Caracci.*
The Annunciation; *after Courtois.*
The Resurrection; *after N. Loir.*
St. John the Baptist before Herod; *after Le Brun.*
The Adoration of the Magi; *after Poussin.*
The Assumption of the Virgin; *after J. Miel.*
The Holy Family; *after James Stella.*
The Crucifixion; *after the same.*

VALK, or VALCK, GERARD, a Dutch engraver, born at Amsterdam about the year 1626. He was first a servant to Abraham Blooteling, but having married his sister, was instructed by him in the art of engraving, and was afterwards in partnership with him. He visited England with his brother-in-law, and was employed for some time by David Loggan. He also assisted Peter Schenk in the publication of the large Dutch Atlas, in two folio volumes, in 1683. We have several portraits, and other subjects, engraved by him, both in mezzotinto and with the graver, some of which possess considerable merit. Among others are the following :

PORTRAITS WITH THE GRAVER.

Hortensia, Duchess of Mazarin; *after Lely*; one of his best plates.
Robert, Lord Brooke.
John, Duke of Lauderdale.
Eleanor Gwyn; *after Lely.*

PORTRAITS AND SUBJECTS IN MEZZOTINTO.

William, Prince of Orange; *after Lely.*

Mary, Princess of Orange; *after the same.*
Louisa, Duchess of Portsmouth; *after the same.*
Mary Davis, Actress; *after the same.*
A Girl holding a Lamp; *after G. Douw.*
David and Bathsheba; *after B. Graat.*
[A Trumpeter presenting a letter to a Lady; *after Terburg.*
A Death's Head crowned with laurel.
Cupid asleep; *after Guido.*
A Woman searching for Fleas.]

VALK, PETER. This artist was born at Lewarde, in Friesland, in 1584, and formed his manner of painting by studying the works of Abraham Bloemaert. He afterwards visited Italy, and passed some years at Rome. On his return to Holland, he distinguished himself as an historical painter, and excelled also in portraits and landscapes. He engraved a few plates, in which he imitated the style of Philip Galle, and are chiefly copied from the prints of that master; among which is one representing Time and Truth.

[VALKENBURG, or VALCKENBURG, LUCAS VAN, born at Malines, between 1530 and 1540, (for writers are not agreed respecting the date,) was a landscape painter, and also painted portraits in small. He was patronized by the Duke of Lintz, for whom he painted a great number of pictures; and on his return to his native city died on the road, in 1582, according to some, and in 1625, according to others.]

[VALKENBURG, or VALCKENBURG, MARTIN VAN, was a younger brother of Lucas, and the dates respecting his birth and death are equally uncertain. Some say he was born in 1533, and died at Frankfort in 1574; others, that he was born about 1542, and died in 1636. He accompanied his brother in search of the picturesque, and made numerous designs of the beautiful views in the environs of Aix-la-Chapelle and Liege. It is probable that both the artists have been confounded with others of the same name.]

[VALKENBURG, MARTIN VAN, born at Malines about 1542, painted very pleasing landscapes, enriched with historical and allegorical figures; some of which have been engraved by Crispin de Passe. He died at Frankfort in 1636. His pictures

M
are marked VV.]

VALKENBURG, THEODORE. This painter was born at Amsterdam in 1675, and was first a scholar of Cuienburg, but he afterwards studied under Michael van Muscher, and ultimately under John Weenix. By the lessons of the last-mentioned master, he arrived at an unusual ability in painting animals, huntings, and especially dead game, in which he particularly excelled. He also painted portraits with considerable success.

In 1696 he travelled to Germany, with the intention of visiting Italy, but he was commissioned to paint some pictures at the court of the Duke of Baden, which were greatly admired, and he was persuaded to visit Vienna with a particular recommendation to the Prince of Lichtenstein, who received him in the most gracious manner. He was employed and caressed by the principal personages in that capital; and such was the reputation he acquired, and the liberal remuneration he received for his works, that he renounced his project of visiting Rome, and, during a residence of a few years at Vienna, he amassed a competent fortune. The desire of revisiting his native country induced him to abandon these advantages, and to resist the flat-

tering offers made him, to prevail on him to remain in Germany. He returned to Holland, where his works were not less esteemed, and he was employed to paint some pictures for the palaces at Loo. He continued to exercise his talents with reputation until the year 1721, when he died of an attack of apoplexy. Though Valkenburg was an eminent portrait painter, his most esteemed works are his pictures of dead game, which are not much inferior to the admired productions of Weenix.

VALKER, WARNER VAN, a Dutch painter and engraver, who flourished about the year 1610. He painted historical subjects, and etched a few plates from his own designs, which are executed in a bold, spirited style, among which are the following:

The Good Samaritan.

Venus sleeping, surprised by two Satyrs.

An old Man and Woman seated at a table, with the figure of Death giving his hand to the old Man; dated 1612.

[The Dutch writers call him *Warnard Vanden Valkert*. He was born about 1572, according to some; others say 1575 and 1580. He was a scholar of Henry Goltzius, and painted historical pictures in his manner; he also painted portraits. There are pictures by him in some of the churches at Utrecht. One has the date 1620; he was living in 1623.]

VALLÉE, or VALEE, SIMON. This artist was born at Paris about the year 1700. He was a pupil of Peter Drevet, and has engraved several plates, which are etched and finished with the graver in a neat, tasteful style. The following are among his most esteemed prints:

PORTRAITS.

John de Troy, Painter to the King; *after Fras. de Troy*.
John Francis Savary, Curate of St. Menchoult; *after the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Transfiguration; *after Raffaele*.

St. John in the Desert; *after the same*.

The Flight into Egypt; *after Carlo Maratti*.

The Resurrection of Lazarus; *after Girolamo Muziano*.

The finding of Moses; *after Francesco Romanelli*.

Christ hearing his Cross; *after Andrea Sacchi*.

The Death of the Virgin; *after M. Angelo da Caravaggio*.

The Sacrifice of Abraham; *after Ant. Coyvel*.

Christ calling to him the Little Children; *after P. J. Cazes*.

The Descent of the Holy Ghost; *after the same*.

[Unless there be an error in the date of his birth, this cannot be the same S. Vallée who engraved the series of four landscapes, in folio, *after N. Poussin*, for there is a print by him with the date 1706. It is the portrait of a Lady in a Garden, attended by a young negro, and she appears about to gather a pink; at the bottom, *Rigauld pinx. 1701—S. Vallée sc. 1706*. Zani notices a *Stefano de la Valée*, called also *il Cav. Poussin*, who was an amateur painter and engraver, and operated from 1724 to 1764; the same that M. Bernard asserts was born in 1722, and died in 1803.]

VALLENBURGH, ———. This painter was born at Nuremberg in 1555, and was instructed in the first elements of design by an obscure artist, who is not mentioned. He travelled to Venice when he was young, where he studied the works of Titian and P. Veronese, and returned to Germany with an agreeable and harmonious style of colouring, and great facility of execution. Though he occasionally painted historical subjects, he was more successful in representing perspective views of public places, with markets, fairs, and festivals, in which

he usually introduced a great number of figures, designed with tolerable correctness. His works are little known except in Germany, where they are held in considerable estimation. He died in 1623. [This probably means *Frederick Valkenburgh*, who died in 1623. There is no account of an artist of the name of *Vallenburgh*.]

[VALLET, PIERRE, a designer and engraver, born at Orleans about the year 1575. He bore the title of "*Brodeur ordinaire du Roi*" to Henry IV. of France, and was living in 1642. He is noticed by Robert Dumesnil, "*Le Peintre Graveur Français*," tom. vi., as the engraver of 124 prints which decorate "*Les Aventures amoureuses de Theagene et Charicléé*," published in 1613, a bibliographical bijou of the greatest rarity; a Plan of the City of Paris, *after François Quesnel*; the flowers in the work entitled "*Le Jardin du Roy très Chrestien Henry IV. Roy de France et de Navare. Dedie à la Royné*," published in 1608. In this edition is the portrait of the artist with his name and the date. It has also that of the keeper of the garden, Jean Robin, a eunuch, who reared the first acacia in France. This is also a very curious work, and would much interest the floriculturists of the present day. Nothing further is recorded of Pierre Vallet, except that he was connected in some other work with two artists, now very little known, P. *Fatoure*, and G. *Giovane*, or *Gabriel Le Jeune*, who flourished at Paris in 1609; it is supposed that *Fatoure* was a designer, and *Le Jenne* an engraver, but they worked conjointly.]

VALLORY, THE CHEVALIER DE, a French amateur engraver, who flourished about the year 1760. He etched for his amusement several small landscapes, and other subjects, *after Boucher*. [This is probably the Chevalier *Theodore Vallory*; but there was a *Cavaliere Antonio*, who operated thirty years earlier: he was an Italian.]

VALPUESTA, PEDRO, a Spanish painter, born at Osma, in Old Castile, in 1614. He was a disciple of Eugenio Caxes, and, according to Palomino, was the most successful follower of his style. His principal works are in the churches and convents at Madrid, of which the most remarkable are, a series of pictures of the Life of the Virgin, in the church of San Miguel; the Holy Family, with St. Joachim and St. Anne, in the chapel of the Hospital del Buensuceso; and six pictures representing the life of St. Clara, in the convent of the Franciscan Nuns. He died at Madrid in 1668.

VAN, ———. VAN, VANDE, VANDEN, and VANDER, being only articles preposed to the Dutch, Flemish, and German names, when the artist is not found under the letter V, the article will be met with by referring to its proper initial letter; as Van Achen under Achen, Vande Velde under Velde, Vanden Berg under Berg, Vander Borcht under Borcht, &c. &c.

VAN BALEN. See BALEN.

[VANDAEL, JOHN FRANCIS, an excellent painter of fruit and flowers, was born at Antwerp in 1764, but went early to Paris and settled there. He was self-instructed in art, but made such progress that he soon distinguished himself at the exhibitions. On one occasion he obtained the prize of 4000 francs, and on two others, the large gold medals. He did not confine himself strictly to fruit and flowers, but painted other subjects, in which such objects might be introduced with propriety. Three of his pictures are in the Luxembourg; two, which he painted for the Empress Josephine, are at

Munich; they represent an Offering to Flora, and the Tomb of Julia. He was also patronized by the Empress Marie Louise, who took one of his pictures with her to Parma. Many of his pictures were to be seen in the chateaux of St. Cloud and de Trianon, and also in the collection of the Duchesse de Berri. They may all be ranked as fruit and flower-pieces; the other parts being subordinate to these objects. The date of his decease is not ascertained. He was a member of the Academies at Amsterdam and Antwerp, and also of several other societies, and a chevalier of the Legion of Honour.]

[VANDEN DYCK, DANIEL, an engraver, was born, according to Brulliot, in France, but Boschini and others say he was a native of Flanders. He was an historical painter, and an engraver in aquafortis. He went to Venice, and became inspector of the gallery of the Duke of Mantua in 1658. Though it is said that he painted with great reputation historical compositions and portraits, in which he was assisted by his wife Lucretia, a daughter of Nicolas Renier Mabuse, whom he married at Venice, none of his pictures are otherwise noticed. Robert Dumesnil, tom. iii., has described five etchings by him, all of which have his name. Three of them are among those that some writers have attributed to *Anthony Van Dyck*. They are marked with a star.

- * 1. Susanna and the Elders; *Dani. Vanden Dyck in et fecit.*
- * 2. The Virgin and Infant; *DV. Dyck in et fecit.*
- 3. St. Katharine; *DV. Dyck I.*, the two first letters joined as a monogram.
- 4. The dedication of Eneas; dedicated by the artist to the Marquis Gicalteri, a noble Venetian.
- * 5. A Bacchanalian scene; Silenus drunk at table, supported by a Bacchante; *Dani. Vanden Dyck fecit.*

In Rigal's catalogue mention is made of a Shepherdess and Shepherd, half-length figures; and others, it is said, are marked with his cipher only, one of which has the date 1626: these Robert Dumesnil has not seen. The Shepherdess and Shepherd is attributed by others to *John Thomas*.]

VANDERBURGH, ADRIAN. This painter was born at Dort in 1693, and was first a scholar of Arnold Houbraken, but he afterwards acquired a more finished style, by imitating the works of Mieris and Metz. He painted with considerable success small portraits, domestic subjects, and conversations, which were agreeably coloured, and painted in a neat, polished manner, though very inferior to the artists he adopted as his models. His pictures are, however, found in the collections in Holland, where they are held in considerable estimation. He died in 1733.

[VANDERGUCHT, BENJAMIN, a portrait painter and picture-dealer, was the thirty-second child of Gerard Vandergucht the engraver, by his only wife, who survived him several years. Benjamin was a student at the school in St. Martin's Lane, and afterwards at the Royal Academy. He painted the portraits of actors, among them those of David Garrick, as Steward of the Stratford Jubilee, and of Woodward the Comedian, which is in the Lock Hospital. He relinquished painting for picture dealing, picture cleaning, and repairing, which he probably found a more profitable occupation. He was drowned in the Thames, near Chiswick, in 1794. His father, Gerard, was an engraver of book-prints for publications in the early part and middle of the 18th century. See the articles GUCHT, VANDER.]

VAN, DIEST. See DIEST.

VANDYCK, SIR ANTHONY. The memoirs of this admirable painter are so interestingly connected with the history of English art, that we can scarcely avoid considering him as our own country man. He was born at Antwerp in 1599, and, according to Houbraken, was the son of a painter or glass, by whom he was instructed in the elementary principles of design, and was afterwards placed under the tuition of Henry Van Balen, a painter of considerable reputation, who had studied in Italy. He had already made a rapid progress under the master, when the brilliant reputation of Rubens and the sight of some of his finest works, inspired him with the ambition of becoming his disciple and by the intercession of some mutual friends, he was received into the academy of that illustrious painter. It was not long before the intelligent eye of Rubens discovered in his disciple talents of no ordinary cast; he soon found him of sufficient ability to effectually assist in the numerous commissions in which he was engaged, and he was intrusted to forward several of the works of Rubens, from his designs, to a point which required little more than the ultimate touches of his master. Whilst he was a pupil of that distinguished painter, an accident occurred which established his superiority over all his fellow students.

It was the custom of Rubens, as a relaxation from his laborious application, to take an airing or horseback in the evening, when his painting-room was locked up, under the care of a confidential domestic. The numerous students, desirous of an opportunity of examining the mode of his process from the commencement to the finish of his works prevailed on the guardian, by frequent presents, to admit them into his *atelier*. At the time when he was engaged on his celebrated picture of the Descent from the Cross, their curiosity was more particularly excited, and, as they eagerly pressed forward to examine the work, Diepenbeck, pushed by one of his fellow students, fell against the picture, and effaced an essential part of it, the face of the Virgin and the arm of Mary Magdalene, which had been just finished. Consternation seized every countenance, the dread of their master's displeasure, and the consequent dismissal from his school, was the prevalent feeling, when John Van Hoeck assumed a presence of mind, and addressing his companions proposed, as they had yet three hours of daylight that the ablest of them should immediately undertake to repair the damage the picture had sustained and named Vandyck as the most likely to succeed. Every one applauded the nomination, and Vandyck, apprehensive of the consequences, was prevailed on to undertake the office, though despairing of success. On the succeeding morning, Rubens entered his painting-room, attended by his disciples and, regarding the picture, he pointed to the part repaired, observing, "there is a head and an arm that are by no means the worst of what I did yesterday;" and, though on approaching nearer to the picture he discovered the alteration, he was so satisfied with what had been done, that he did not think proper to change it.

It has been asserted by D'Argenville, and others that this circumstance, and the growing ability of Vandyck, alarmed the jealousy of his instructor, and, in consequence of it, he advised him to renounce historical subjects, and devote himself to portrait painting, in which branch he had already discovered extraordinary ability. But this calumny is easily refuted by the established generosity and

liberality of Rubens' nature, and a reference to facts. If Rubens had really been jealous of the uncommon powers of his disciple, it is not very probable that he would have endeavoured to promote them, by recommending him to visit Italy, where he had himself studied with so much advantage. On this subject, Lord Orford justly observes, that "Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation." It is, however, certain, that Rubens not only urged him to undertake the journey, but pointed out to him the objects, the study of which he conceived would most conduce to his improvement.

It is no less incontrovertible, that Vandyck painted a great variety of historical pictures, after he left the school of Rubens, of which Descamps gives a particular account of seventy-seven in the churches and public edifices, which form only a part of his works.

Vandyck did not hesitate to follow the advice of his instructor, and, as a proof that they separated on the most amicable terms, he presented Rubens, previous to his departure, with two historical pictures, and the portrait of Rubens's second wife, Helen Forman, as a proof of his gratitude and esteem, and received in return one of Rubens's finest horses.

In 1619, when he was twenty years of age, Vandyck left Antwerp, on his travels to Italy, and first visited Venice, so attractive to the artists of his country, as the great theatre of colouring, where he studied with attention the works of Titian, and imbibed so deeply the tints of that admirable painter, that he is generally allowed to approach nearer to the delicacy and purity of his carnations than even Rubens. He afterwards went to Genoa, where the fine style he had acquired recommended him to the notice of the principal nobility, many of whose portraits he painted, as well as several pictures for the churches and private collections, which excited universal admiration. Desirous of visiting the great objects of art which embellish the capital of Italy, he left Genoa for Rome, and soon after his arrival was introduced to Cardinal Bentivoglio, who had been nuncio from the pope into Flanders, and to whom his talents were already known. He soon afterwards painted his celebrated portrait of that eminent prelate, which has always been considered one of the most admirable productions of portraiture. This fine picture was long an ornament of the Gallery at Florence, and is probably there still. He painted some historical subjects for the cardinal, and several portraits of the most distinguished personages; but finding his works reviled and criticised by the artists of his country, then resident at Rome, because he could not be prevailed on to partake of the carousals and nocturnal orgies of the Bentevogel society, he left that capital, and returned to Genoa, where he was received in the most flattering manner, and met with constant employment. Whilst at Genoa, he was invited to Palermo, where he painted the portrait of Philibert, Prince of Savoy, the Viceroy of Sicily, and was engaged in several commissions for the court, when the breaking out of the plague obliged him to leave Palermo, and he soon afterwards returned to Flanders.

The promising genius Vandyck had displayed before he left Antwerp, and the brilliant reputation he had acquired in Italy, had excited an anxious curiosity in his countrymen, to witness the improvement of his talents by the advantages of travel, and

the different religious communities were desirous of employing his pencil. His first public work, after his return, was his celebrated picture, painted for the church of the Augustines, representing St. Augustine in ecstasy, supported by angels, with other saints, of which we have a print by *P. de Jode*. This performance procured him great reputation; Rubens was one of the most zealous of its admirers, and one of the loudest extollers of his fame. Of this picture Sir Joshua Reynolds observes, that "it is of great fame, but that in some measure it disappointed his expectations; that it has no effect, from the want of a large mass of light, the two angels making two small masses of equal magnitude; and adds, that the figure of St. Augustine is dressed in black, though in the print it makes the principal light." In confirmation of the justness of this criticism, and in vindication of the judgment of the painter, it is worthy of remark, that in the picture, as originally painted by Vandyck, the drapery of St. Augustine was white, and, with the two angels who support him, formed one principal mass of light. It is upon record, that the ignorance of the monks obliged Vandyck to alter the dress of their patron saint from white to black, and the painter was reluctantly obliged to submit to so mortifying a dilemma, before he could obtain payment for the picture.

He was now loaded with commissions, and the principal public edifices at Antwerp, Brussels, Mechlin, and Ghent, were embellished with the productions of his pencil. It was about this time that he painted the series of inimitable portraits of the eminent artists of his time, which have perhaps never been equalled, for the admirable variety of attitudes, and the characteristic expression in the airs of the heads. They were engraved by the most eminent artists of the time, Vorstermans, Bolswert, Pontius, and others, and several of them were etched by Vandyck himself. One of the most admired of his performances, and which, more than any other of his works, evinced the advantage he had derived from his studies in Italy, was the picture he painted for the church of the Recollets, at Mechlin, representing Christ crucified between the two Thieves, with Mary Magdalene and St. John. This admirable picture is worthy of the best time of the Caracci, in composition and expression, in the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the Thieves make to detach themselves from the Cross, he has successfully encountered the greatest difficulties of the art, and the look of grief and resignation in the Virgin is above all praise. In the opinion of Sir Joshua Reynolds, "this, upon the whole, may be considered as one of the finest pictures in the world, and gives the highest idea of Vandyck's powers; it shows that he had truly a genius for history painting, if he had not been taken off by portraits." Another of his most admired works, formerly in the church of the Recollets, at Antwerp, representing a Pietà, or the Dead Christ in the lap of the Virgin, with St. John and two Angels, which has been finely engraved by Bolswert, is now in the Gallery of the Louvre. In this admirable performance he appears to have had in mind the famous Dead Christ, with the Marys, by Annibale Caracci, to which the exquisite expression in the head of the Virgin is hardly inferior.

The general admiration excited by these able productions, and the applause bestowed on them by Rubens, did not fail to rouse the jealousy and

envy of his contemporaries, particularly those who had been his fellow-students, and whose works were not equally successful. They accused him of tameness and littleness of invention, and asserted, that he was incapable of handling a brush; the delicacy and correctness of his design, and the *finesse* of his touch, they represented as meanness and timidity, and they were indefatigable in their intrigues, to revile and calumniate his works. These cabals were not the only unpleasant circumstances which conspired to render his situation in Flanders disagreeable.

In addition to the indignity he had experienced from the Augustine monks already mentioned, he was destined to encounter one more humiliating from another quarter. The canons of the Collegiate church at Courtray commissioned him to paint a picture for their principal altar, and, on this occasion, he was desirous of surpassing himself. He chose for his subject the Elevation of the Cross, and bestowed on it all his art to render the performance accomplished. The picture was sent to Courtray, and was no sooner placed, than the canons hurried with impatience to examine it. To the astonishment and mortification of Vandyck, the chapter viewed him and his production with the utmost contempt, they declared the picture to be detestable, and the author a miserable dauber. After pronouncing this notable decree, they withdrew from the church, and it was with difficulty that he could procure payment for the picture. In a short time, the altar-piece having been seen by several artists and persons of judgment, was declared not only to be one of his finest works, but a *chef d'œuvre* of art. The worthy canons now became sensible of their error, and as some reparation for the outrage they had offered him, they resolved to commission him to paint two more pictures for their church. But Vandyck, with becoming indignation, refused to comply with their demand, observing, that there was a sufficient number of daubers at Courtray to answer their purpose, and that he had determined never more to expose himself to the brutality of insolence and folly.

Wearied and disgusted with these continued contrarities, he readily accepted an invitation from Frederick, Prince of Orange, to visit the Hague, whose portrait he painted, and those of his family, the principal personages of his court, and the foreign ambassadors.

The encouragement given to the arts by Charles I. induced Vandyck to visit England in 1629. He was lodged with his friend and countryman, George Geldorp, the painter, and for some time entertained hopes of being introduced to the notice of the king; and the neglect he experienced is not easily accounted for. Not meeting with the encouragement he expected, he returned to Antwerp, not a little chagrined and disappointed, and had made up his mind to establish himself there for the remainder of his life, when a portrait of Sir Kenelm Digby, painted by him, being shown to the king, he expressed a desire that Vandyck should be invited to return to England.

In 1631 he arrived a second time in London, and was presented by Sir Kenelm to the king, by whom he was most graciously received. He was lodged at Black-Fryars, among the king's artists; thither his Majesty frequently went by water, and viewed his performances with delight, not less charmed with his conversation than the beauties of his pencil. Charles frequently sat to him himself, and bespoke

several pictures of the queen, his children, and courtiers. On the 5th of July, 1632, the king conferred on him the honour of knighthood, at St. James's, and soon afterwards granted him an annuity of two hundred pounds a year for life. The patent is preserved in the Rolls, and is dated 1633, in which he is styled painter to his Majesty.

Vandyck now became the most popular artist of his time; he was overwhelmed with business, and though he was indefatigable, and possessed an almost unexampled facility, it was with difficulty he could keep pace with the commissions with which he was loaded. The liberal remuneration he received for his pictures enabled him to support a splendid establishment; he kept a sumptuous table, which was frequented by persons of the highest distinction, and is said to have often detained his sitters to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon. His natural disposition led him to indulge in pleasure and expense. He was fond of music, and liberal to the professors of it, and was a generous encourager of all such as excelled in any art or science, many of whose portraits he painted gratuitously. He married the daughter of the unfortunate Lord Gowrie, who brought him no other dower than a noble name and great personal beauty. Soon after his marriage he left England with his lady, and went to Antwerp, on a visit to his family and friends, and afterwards proceeded to Paris.

Emulous of the glory Rubens had acquired by his splendid works in the Luxembourg, Vandyck is said to have visited that capital with the hope of being employed in the then projected decoration of the gallery of the Louvre; but on his arrival, he found the commission already disposed of to Nicholas Poussin, who had been brought from Rome for that purpose. Vandyck returned to England, and still retaining the same ambition of executing some public work in competition with his master, he proposed to the king, through the channel of Sir Kenelm Digby, to decorate the walls of the Banqueting-house, of which the ceiling was already adorned by Rubens, with the history and procession of the order of the Garter, for which the sum demanded was eight thousand pounds. The proposal was more agreeable to the king's wishes than suited to the state of his finances. The approaching troubles of the times would, at all events, have prevented its completion. Vandyck did not long survive the rejection of his proposal. His luxurious and sedentary life brought on the gout, and injured his fortune. He endeavoured to repair it by the egregious, but then prevalent folly, of the pursuit of the philosopher's stone, in which he was perhaps encouraged by the example or advice of Sir Kenelm Digby. He died in Black-Fryars, December 9th, 1641, and was buried in St. Paul's cathedral with a funeral pomp suited to his extraordinary abilities, and the universal esteem he had acquired by the urbanity of his manners and the liberality of his heart.

It is, perhaps, without example in the history of the art, that a painter, cut off in the vigour of his life, should have left such a multiplicity of works, the number of which is perhaps not exceeded by those of Rubens, though he died so young. If we cannot, in a general view, place him on an equality with Rubens as an historical painter, it will be allowed that he surpassed him in the correctness of his design, in the delicate expression of his heads, in the truth and purity of his colouring, and in the

tender melting of his tones. If he had less boldness of conception, and less fecundity of invention, his compositions are regulated by judgment and propriety, and it may be reasonably presumed, that if, like his illustrious instructor, he had devoted himself to that branch, and had not been chiefly engaged in portrait painting, he possessed a genius, as well as every other requisite, to have reached the highest rank among the painters of history.

In portraiture Vandyck will not be denied the most honourable place after Titian, and it will then be admitted that Titian only retains this superiority in the heads of his portraits, and that in the hands and accessories he was inferior to our painter, both in correctness and elegance. His attitudes are easy and natural, and they captivate by an air of unaffected simplicity for which his portraits are singularly remarkable. His heads are full of life and expression, without any thing of the coldness and insipidity which are frequently found in the productions of the portrait painter. Independent of the many admirable pictures he painted of the king and the royal family, there are in England many fine portraits of distinguished personages, which are among the principal ornaments of the mansions of the nobility.

This distinguished painter occasionally amused himself with the point, and has etched several plates, which are executed with a spirit and fire bordering on enthusiasm. They consist chiefly of portraits of the most eminent artists of his time, from his own designs. Little attentive to the neatness or minuteness of his execution, his point is animated with a vigour and energy which are perhaps without example. The following are his principal works :

Christ crowned with Thorns; *A. Vandyck, inv.*

[A Holy Family.

A Bust of Seneca: and others.]

PORTRAITS OF ARTISTS.

Adam van Oort, Painter; *Art. Vandyck, fecit aqua forti.*

Justus Suttermans, Painter, of Antwerp.

Peter Breughel, Painter.

Lucas Vorstermans, Engraver.

Judocus de Momper, Painter.

Paul du Pont, or Pontius, Engraver.

John Breughel, Painter.

Francis Frank, Painter.

Jon de Wael, Painter.

John Snellinx, Painter.

Titian, with his Mistress, who is leaning on a casket, with a skull; *Titiano, pinx. A. Vandyck, fec.*

[Anthony Cornelissen, Amateur.

Erasmus Rotterdamus.

Anthony Van Dyck.

Philip Le Roy, Eques.

Francis Snyders, Painter.

Anthony Triest, Bishop of Ghent.

William De Vos, Painter.

Paul De Vos, Painter.

John Waverius, or Vanden Wouwer.

There are several others attributed to him, but being doubtful they are not quoted.]

[It is probable that Van Dyck's father was something better than a painter on glass, as stated by Houbraken; other writers say he was a woollen-manufacturer. His mother was skilful in embroidery, which she wrought with considerable taste from designs both of landscape and figures. In a letter addressed to the Earl of Arundel, dated Antwerp, 17th July, 1620, it is stated, "Van Dyck lives with Rubens, and his works are beginning to be esteemed little less than those of his master. He is a young man of one-and-twenty, whose parents are

persons of considerable property in this city, and it will be difficult, therefore, to induce him to remove." He entered the school of Rubens in 1615; so that he had then been five years under the tuition of that able master. The anecdote that is related of his having repainted the face of the Virgin and the arm of the Magdalene in a picture of the Descent from the Cross, by Rubens, which some of his fellow pupils had injured, was rendered doubtful by the story being applied to another picture, a St. Sebastian. But neither story is true; for the Descent from the Cross was painted by Rubens in 1611, and put up in the cathedral in 1612, as appears by the "Registres du Serment de l'Arquuse," three years at least before Van Dyck entered the school of Rubens; and the picture of St. Sebastian, in the church of the Augustines, was not finished till 1628. These facts have been ascertained by Monsr. François Mols, a native of Antwerp, and appear in his manuscript notes to "Descamps' Lives of the Flemish Painters," and are quoted from the copy in the possession of his Excellency Monsieur Sylvain Van de Weyer, by Mr. W. H. Carpenter, in the emendations to his Memoir of Van Dyck. That respecting his treatment by the Augustine monks, at Courtrai, is also shaken by the discovery of Van Dyck's autograph letter, acknowledging, *with thanks*, the receipt of the money, as well as of some *gauffres*, a cake for which Courtrai is celebrated, presented to him by the canons. The chapter could not view his picture and *him* with contempt, for he was not present when the picture was about to be placed in the chapel for which it was painted; not for the principal altar. It appears by a letter, dated Antwerp, the 8th of May, 1631, addressed by *Marcus Van Woonsel* to *M. de Braye*, a canon of the cathedral, that the picture was ordered by the latter for a particular chapel in the building, and that the sum of 600 florins was the price; when finished it was sent through the agency of the said Marcus Van Woonsel. Whether any dispute arose among the parties, which served as a foundation for the anecdote, does not appear; it is said that the canons, even now, make great difficulty of showing the original letters of Van Dyck in their possession, which induces the belief that they do not tell to the advantage of their predecessors. The love affair, which retarded his journey to Italy in 1619, seems to be more authentic. In passing through Saveltheim, a village near to Brussels, he became enamoured of a beautiful young woman of the name of Anna Van Ophem. The charms of her person more than counterbalanced the desire of visiting and contemplating the antiquities and pictures of Italy; he staid long enough with her to paint, at her solicitation it is said, two pictures for the parish church. The subject of one was, St. Martin dividing his Cloak with a Beggar, in which he introduced his own portrait as the saint, mounted on the horse presented to him by Rubens on commencing his journey. This pious offering obliterated the scandal, especially as the priest, and some others of the parish authorities, according to Michel, found that it was worth 4000 florins, and accordingly sold it to a Monsieur Hoet for that sum. But the villagers, who were delighted with the picture, were not so readily disposed to part with their patron saint, though personated by an unrepenting sinner; they armed themselves, their wives, and their children, with agricultural implements, determined to prevent the removal. A party was soon at the heels of Monsieur Hoet, who was obliged to escape through the priest's garden,

and make the best of his way back to Brussels. The picture remained in the church till 1806, when, after considerable resistance by the inhabitants, it was taken by the French and removed to the Louvre, where it remained till 1815, when it was restored to its original situation. The other picture was a Holy Family; the characters being represented by his *inamorata* and her parents. During the war in Flanders the French infidels, the foragers for the army, who neither respected the sacred subject, nor knew the value of it as a painting, actually cut it up, it is said, and made sacks of it for their grain. Mr. Mols, who died in 1790, in his manuscript notes to Descamps, observes that this is a mistake, as the picture was still to be found in the church, over the altar of the Virgin. Van Dyck also painted the beautiful Anna's portrait, surrounded by several dogs, belonging to the Infanta Isabella, of which she had the care. This was preserved at the château de Tervure, a hunting-seat of the Duke Charles of Lorraine. Possibly her father was keeper of the hounds. Rubens, hearing of his pupil's infatuation, went to the village of Savelthem, roused him to a sense of his situation, and urged his instant departure for Italy. Another anecdote, which may or may not be true, is, that Van Dyck, passing through Haerlem, was desirous of seeing Frank Hals, whose portraits he much admired, but Frank was only to be found at the tavern. Van Dyck sent word that a stranger waited to have his portrait painted, and Hals made his appearance. Being told that he could only have two hours to execute the picture, he seized his palette and brushes, and on the first canvas that came in his way finished it within the stated time. Van Dyck on seeing it expressed satisfaction, observing that he thought painting a very easy process, and would like to try what he could do, requesting Hals to take the seat he had occupied. The latter soon perceived that his visitor was no novice in the use of his implements; but on seeing the performance he cried out with astonishment, "You are Van Dyck, for none other can do what you have done!" It is said that he visited England in 1629, and lodged with his friend and countryman, Geldorp the painter; but this is not certain. In 1632 he came by invitation from the Earl of Arundel, at the command of Charles I. It was the sight of the portrait of Nicholas Lanier, the chapel-master; not that of Sir Kenelm Digby, that induced Charles to send for Van Dyck. It was not the daughter of Lord Gowrie that he married; it was his *granddaughter*. Maria Ruthven was the daughter of Patrick Ruthven, a physician, fifth son of Lord Gowrie. It is said that his attention was at one time directed to Lady Stanhope; if so, he did not behave with his usual gallantry, for he disputed with the lady about the price of her portrait. The lady, it seems, was in love with Carey Raleigh, and probably Van Dyck perceived it; he sent her word that if she would not give the price demanded, he could sell it to another who would give more. When Charles withdrew secretly from Whitehall, he directed Colonel Whalley to return several pictures to different parties, and among them "my Lady Stanhope's picture to Carey Raleigh." By his wife, Maria Ruthven, he had one daughter, who was married to a gentleman of the name of Stepney; by this marriage there was issue one son, who became a merchant-grocer, and was the father of George Stepney, the poet, born in 1663. The number of pictures, portraits, and large historical compositions, attributed to Van Dyck,

makes it almost incredible that so many should be the productions of one who had devoted so much of his time to pleasure, and died so young. In "Smith's Catalogue raisonné of the works of the Dutch and Flemish Painters," vol. iii. and Supplement, will be found descriptions, and interesting particulars, of upwards of nine hundred and fifty; and others are occasionally presenting themselves, which had not fallen under his observation. Many might be added for which the possessors claim his paternity, but they belong more properly to contemporary painters who were his assistants, or copyists, or adopted his style of portraiture, in which the resemblance would be much assisted by the costume of the time; some are not far below him. The pictures which he painted in Italy have more of the Venetian colouring than those of a subsequent period; but some of those painted at Genoa are deficient in this respect; they are called his *Genoese pictures*. On his return to Antwerp he recurred to the Flemish mode, occasionally blending the two. The earlier portraits he painted in England are brilliantly coloured and carefully finished in all their parts; but as business increased they were executed with more despatch, and much of the subordinate portion was left to be completed by his pupils or assistants, the head and the hands only being painted by the master.

There is a document preserved in the State Paper Office, which exhibits the prices charged by Van Dyck for portraits painted by him of Charles and Henrietta Maria, and other members of the royal family. It also shows that the king made very serious deductions from those charges, and also that the painter's pension was not regularly paid. The document is supposed to be in Van Dyck's handwriting, and is headed

Memoire pour Sa Mag^{te} Le Roy.

	Price charged.	Reduced to Struck out.
Pour mollures du veu' conte . . .	27l.	
Une teste d'un veliant poete . . .	20l.	12
† Le Prince Henri	50l.	
Le Roi alla ciasse	200l.	100
Le Roy vestu de noir au Prince		
Palatin avecq sa mollure	34l.	30
Le Prince Carles avecq le ducq de Jarc		
Princesse Maria P ^{se} Elizabeth P ^r Anna	200l.	100
Le Roy vestu du noir au Mons ^r Morre		
avecq sa mollure	34l.	26
† Une Reyne en petite forme	20l.	
† Une Reyne vestu' en blu'	20l.	
† Une Reyne Mere	50l.	
† Une Reyne vestu en blanc	50l.	
La Reyne pour Mons ^r Barnino	20l.	15
La Reyne pour M ^r Barnino	20l.	15
La Reyne pour la Reyne de Boheme	20l.	15
† La Reyne en petite forme	20l.	
La Reyne envoye a Mons. Fielding	30l.	20
† Le Prince Carlos en armes pour Somerset	40l.	
Le Roy alla Reyne de Boheme	20l.	15
Le Roy en Armes donne au Baron Warto	50l.	40
La Reyne au de Baron	50l.	40
Le Roy la Reyne le Prince Carlos a l'ambas ^r Hopton	90l.	75
† Une Reyne vestu en blu donne au Conte d'Ollande	60l.	
† Deux demis portraits della Reyne du veu conte	60l.	

	Price charged.	Reduced to.
Une piece pour la maison a Green Witz	100l.	
Le dessin de Roy et tous le Chevaliers		
Attached to this is the following note : The total of all such Pictures as his Ma ^{ty} is to paye for in his accompt rated by the King and what his Ma ^{ty} doth allowe of, amounts unto five hundred twentie eight pownde	528	
The other pictures w ^{ch} the King hath marked w th a cross before them the Queene is to pay for them and her Ma ^{ty} is to rate them.		
The Arrere of the Pention being five yeares, amownts unto one thousand pounds att two hundred pownds p anūm	1000	
More for the pictures w ^{ch} Sir Arthur Hopton had into Spaine	0075	
The total of all amownts unto	1603l.	
The pictures for the Queene	200l.	
Five years Pension	1000l.	

Endorsed Sir Anthony Vandike.

Whether this act of appraisement was spontaneous on the part of the king, or prompted by others, does not appear. The reduction in the queen's account is not less rigid; the claim on her Majesty for £380 is reduced to £200; which appears to be an enormous excision. The royal accountant did not think his painter entitled to interest on the five years' arrear of his pension, and in casting up has made the sum total £75 less than it should be, supposing that no deduction was made from the price charged for "Une piece pour la maison a Green Witz." "The King and all his Chevaliers" are set down by the painter without a price, and the royal appraiser seems to have thought them worth nothing.

"Le Roy alla ciasse," which is reduced in the bill from £200 to £100, is probably the same that is now in the Louvre; it represents Charles descended from his horse, with his equerry, the Marquis of Hamilton, and a page in attendance with his cloak. It was purchased by Madame du Barri, at the sale of the Marquis de Lassay's pictures in 1770, for 24,000 francs, (£960), and in 1816 was valued by the Experts du Musée at 100,000 francs (£4000). "Le prince Carles avecq le ducq de Iarc, (York), the princesses Maria, Elisabeth, and Anne," reduced from £200 to £100, are now in the royal collection, and the picture is considered worth at least 1200 guineas. The two portraits of the Queen, painted for "Mons^r Barnino," were intended for the sculptor *Bernino*, to enable him to execute a bust of her Majesty, in the same manner as he had done that of her husband Charles. The inquirer will do well to consult Mr. W. H. Carpenter's "Pictorial Notices," consisting of a memoir of Sir Anthony Van Dyck, a descriptive catalogue of his etchings, and a variety of interesting particulars relating to other artists patronized by Charles I. The greater portion of the matter is extracted, with much discrimination and industry, from original documents in the State Paper Office, the Office of Public Records, and other authentic sources. There is much credit due to Mr. Carpenter for rescuing from oblivion documents so

valuable as relating to Rubens, Van Dyck, and other contemporary painters of the Flemish school, whose works occupy so large a space in all the best English collections, as well as in foreign countries. For the history of Rubens and Van Dyck it is indispensable.]

VANDYCK, PHILIP. This painter was born at Amsterdam in 1680, and was a scholar of Arnold Boonen, under whose tuition he remained until he surpassed his instructor. He painted small portraits in the style of his master, but was more successfully employed in painting similar subjects to those of Mieris and Metzcu, representing conversations, ladies at their toilets, and gallant assemblies, which are ingeniously composed, and painted with neatness and delicacy, though unequal to the admired productions of the masters he imitated. In 1710 he established himself at Middleburg, where he was much employed. He was afterwards invited to the Hague, and was patronized by the families of Wassemaer, Fagel, and Schuylenberg, for whom he painted some of his best pictures. The reputation he had acquired recommended him to the notice of William, Prince of Hesse, who not only engaged him to paint several pictures, but commissioned him to purchase the choicest works of art he could meet with in Holland and Flanders, for the rich collection he was then forming at Cassel. In this undertaking he acquitted himself with judgment and taste, and entirely to the satisfaction of his protector. On his return to the Hague, he painted the portraits of the Stadtholder and those of his family, as well as several pictures for the cabinet of that prince, and continued to exercise his talents with great respectability until the year 1752, when he died at the Hague. Two of his happiest productions have been thought worthy of being placed in the gallery of the Louvre. They represent a young lady at her toilet, and a lady playing on the guitar. [These two pictures are not now in the Louvre; one is at the Hague, and the other in the Museum at Brussels. The Louvre has two others, relating to Abraham and Hagar.]

VANGELISTI, VINCENZO, an Italian engraver, born at Florence about the year 1744. He visited Paris when young, where he became a pupil of John George Wille. He has engraved several plates in a neat, finished style, among which are the following:

PORTRAITS.

Amand de Bourbon, Prince of Conty.
George Louis, Count de Buffon; *after A. Pujos.*

SUBJECTS.

The Virgin and Infant; *after Raffaele.*
Venus chastising Cupid; *after Agos. Caracci.*
Pyramus and Thisbe; *after Guido.*

[Zani says he was born in 1738; and Ferrario, that he committed suicide in 1798, having previously defaced all his plates. He had several pupils, who have since distinguished themselves as eminent engravers; among them, Longhi and F. Anderloni. His *capo d'opera* is the plate of Pyramus and Thisbe, from a picture attributed to Guido, but in reality from one by De la Hire. He was the first director of the School of Engraving instituted at Milan in 1790 by Leopold II. Longhi succeeded him.]

VANLOO, JAMES. This painter was born at Sluys, in Holland, in 1614, and learned the rudiments of design from his father, an obscure artist, who sent him to Amsterdam, where he had an opportunity of profiting by the instruction of a master who is not named. He became a reputable painter

of history and portraits, and, in the prime of life, established himself at Paris, where he was principally employed in portraiture. He became a member of the Academy there, and painted for his picture of reception the portrait of Michael Corneille, the elder, which is a creditable specimen of his abilities. Of his historical pictures, Honbraken mentions as the most considerable the Bath of Diana, and the discovery of the Pregnancy of Calisto. He is said to have been a correct designer of the naked, and an agreeable colourist. He died at Paris in 1670.

VANLOO, JOHN BAPTIST, was the grandson of the preceding artist, born at Aix in Provence, in 1684. His father, a painter of little celebrity, taught him the elements of design, and, possessed of a decided genius for the art, his advancement was extraordinary, without the aid of superior instruction. He had already acquired considerable reputation by some pictures he painted for the churches and public edifices at Toulon, when the siege of that place, in 1707, obliged him to return to Aix. He was soon afterwards taken under the protection of the Prince of Carignan, who enabled him to indulge the desire he had long expressed, of visiting Rome, where he studied the works of the best masters, and received some lessons from Benedetto Luti. His talents were not neglected at Rome; he painted some pictures for the churches and palaces, of which one of the most esteemed is the Scourging of Christ, in S. Maria in Monticelli. He was invited to the court of Turin, where he was for some time employed by the Duke of Savoy, whose portrait he painted, with those of the principal nobility. He afterwards passed some time at Paris, where he became a member of the Academy, and painted for his picture of reception Diana and Endymion. For the church of St. Martin des Champs, he painted the Entry of Christ into Jerusalem; and in St. Germain des Prés, is a picture by him of St. Peter delivered from Prison.

In 1737 he came to England, where, according to the Anecdotes, his first works were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver hairs were extremely picturesque, and contributed to give the new painter reputation. He was favoured with the patronage of Sir Robert Walpole, by whom he was introduced to the Prince and Princess of Wales, whose portraits he painted. Vanloo soon bore away the chief business of London from every other painter. His likenesses were very striking, though not often flattering, and his heads were coloured with force. His draperies and other accessories were usually painted by Van Aken, and Vanloo's scholars, Eccardt and Root. In 1742 he found his health considerably impaired, and he was advised to try the effect of the air of his native country, Provence, where he died in 1746.

VANLOO, CHARLES ANDREW, called CARLO. This artist was the younger brother of John Baptist Vanloo, born at Nice in 1705. He was instructed in the rudiments of design by his brother, whom he accompanied to Rome, and studied for some time under Benedetto Luti. He returned to Paris in 1723, where he gained the first prize for historical painting, and was employed, with his brother, to repair the paintings by Primaticcio, in the Gallery of Fontainebleau. In 1727 he again visited Italy, and passed some time at Rome, studying the works of the best masters. He was invited to the court of Turin, and passed some years in the service of the King of Sardinia, where, among other considerable

works, he painted a series of subjects taken from Tasso.

In 1734 he returned to France, and was received into the Academy the following year; his reception picture represented Apollo and Marsyas. He now became one of the most popular artists of his time, and in 1752 the king conferred on him the order of St. Michael, and afterwards appointed him his principal painter, in which capacity he died, in 1765. His principal works at Paris are his pictures in the church of the Augustines, called les Petits Peres, and one of his esteemed productions is in the gallery of the Louvre, representing the Marriage of the Virgin. By his studies in Italy, he acquired a correctness and simplicity of style, which had a useful influence in reforming the modern French school from the affected and theatrical manner introduced into it by Coypel and De Troy. His countrymen have not scrupled to attribute to him the design of Raffaele, the grace of Coreggio, and the colour of Titian. A juster homage to his talents would have been to compare him to the best of the modern Italian painters. His merit, though eclipsed by a comparison with the brilliant luminaries of the brightest era of the art, appears to a respectable advantage when compared with his contemporaries.

VANLÓO, LOUIS MICHAEL. This artist was the son of John Baptist Vanloo, born at Toulon in 1707. He received his instruction in the art from his father, and acquired considerable reputation as an historical painter, though he was more distinguished for his excellence in portraiture. He was made a member of the Academy at Paris, and painted for his reception a picture of Apollo and Daphne. Philip V. of Spain invited him to the court of Madrid, and appointed him his principal painter. After the death of that monarch he returned to Paris, and continued the exercise of his talents with great success. He died in 1771.

VANMANDER, CHARLES. This painter and writer on art was born at Meulebeke, near Courtray in 1548. He was of a noble family, and received an education suited to his rank. At an early age he discovered a lively genius for poetry and the belles-lettres, and a decided disposition for painting. To cultivate the latter, on finishing his literary pursuits, he was placed under the tuition of Lucas de Heere, a painter and poet of Ghent, with whom he studied some time, and afterwards became a disciple of Peter Vlerick, an historical painter of some eminence at Courtray. He had acquired considerable reputation by some pictures he had painted for the churches in Flanders, when he determined to visit Italy, and passed three years at Rome, where he was assiduously employed in designing the remains of antiquity, and studying the works of the best masters. He formed an intimate acquaintance with Bartholomew Sprangher, and, in conjunction with that artist, was employed for some of the public places and private collections at Rome. For the town of Terni, in the Roman state, he painted one of his most esteemed pictures, representing the Martyrdom of St. Bartholomew. After a residence of three years in Italy, he had thoughts of returning to Flanders, when he was prevailed on, by his friend Sprangher, to accompany him to Vienna, where he met with the most flattering encouragement, and received a pressing invitation to enter the service of the Emperor; but his attachment to his native country prevented him from accepting so honourable a mark of distinction.

He experienced from his friends and countrymen

the most lively expressions of kindness and favour, and received commissions for a variety of considerable works. One of his earliest productions after his return from Italy, was a picture of Adam and Eve in Paradise, in which he evinced how much his style of design had been reformed by his studies at Rome. This performance was followed by a more arduous undertaking, representing the Deluge, in which he described the horror of the scene, and the varied expression of terror, grief, and despair, in the most striking and pathetic manner. He was in full possession of the public estimation, both as a painter and a poet, when this state of tranquil prosperity was interrupted by the calamities of war, with which the Low Countries became at that time afflicted. He took refuge in Holland, and settled at Haerlem, where he formed an intimacy with Henry Goltzius, and, in conjunction with that artist, established an academy there, in which he introduced the style of design he had acquired in Italy. Among his principal works in Holland were, St. John preaching in the Wilderness; the Adoration of the Magi; and Christ bearing his Cross. In 1604 he removed to Amsterdam, and died in that city in 1606. We are indebted to Vanmander for an account of the painters of antiquity, and those of the Italian and Flemish schools from the year 1366 to 1604.

[Alfred Michiels, in the preface to "Histoire de la Peinture Flamande et Hollandaise," has given an account of Karel Van Mander, as a specimen how the life of a painter should be written. It is lively, romantic, and interesting. It details in poetical language his birth, parentage, education; his various occupations and adventures; his love "pour une belle personne de dix-huit ans, plus gracieuse que les plus charmantes, pauvre et obscure, mais si bonne et si douce que l'amour profond de Van Mander pour elle lui donna le courage de l'épouser, sans craindre la tempête qui devastait la Flandre!" Having married this charming person, he established himself at Courtray to escape the horrors of war, which ravaged his native place. From Courtray he was driven by the plague to seek shelter at Bruges; but on his journey, with his wife and children, was met by a band of marauders, who stripped them of all they possessed, even to the clothes of the infant in arms. Luckily one of the bandits threw away an old garment, in which Van Mander wrapped himself, and, as luckily, his wife, searching the pocket, found a piece of gold which the robber had unwittingly left there. This put the painter in good humour; he consoled his wife by telling her that he would paint at Bruges to obtain wherewith to feed and clothe themselves, and ended by taking the infant from her arms, dancing, and singing with all his might "*une chanson joyeuse*," so that she could not refrain from laughter in the midst of her tears. In this plight they reached the city. But his adventures were not at an end; the plague attacked this place of refuge also; death appeared in his most hideous forms, and the Spanish troops kept the city in a continual state of anxiety. Finding that no tranquillity was to be enjoyed in a country ravaged by soldiers and afflicted by Heaven, he determined to seek peace and security in the United Provinces. Holland had just freed herself from the yoke of Spain; the national flag floated on her fortresses and on her vessels; William the Taciturn protected, sword in hand, the liberty of a regenerate people; and the Lutheran doctrines excited in their minds that enthusiasm which produces great actions. Van Mander embarked for Holland, and reached Haerlem without

accident. Here he established himself, painted for the churches and for private individuals; formed an academy, and had numerous scholars. In his hours of leisure he wrote an abundance of verses. He translated the Iliad of Homer; the Georgics and the Bucolics of Virgil; the Metamorphoses of Ovid; and began his Lives of the Painters. The last he finished at Zevenbergen, between Haerlem and Alkmaar, where he remained for a year. At this place his early love for dramatic representations revived. He composed an allegory touching the arts, which his pupils performed. The inhabitants of the neighbourhood were invited; the piece was enlivened with fire-works; the theatre ornamented under his direction with crowns, garlands, and trophies composed of all the instruments used by painters; the exhibition was received with general applause. From Zevenbergen he went to reside at Amsterdam. Here he fell sick; and, although he endeavoured to vanquish his pain by his courage, he was obliged to send for a doctor. From that moment his situation became perilous; for he found it was two against one, says the biographer. The man of skill (Michiels calls him *Le guérisseur*) expedited the business by a debilitating regimen, and the patient died of weakness. His brothers surrounded him at this most important moment, (au moment suprême,) and endeavoured to console his wife, who with seven children wept about his *funeral bed*. They crowned him with laurel in his coffin; three hundred friends and amateurs followed him to the *field of eternal repose*; a multitude of panegyrists feelingly deplored his loss; his name for a long time was encircled with glory among the people of Belgium and Holland. At the present time his celebrity is somewhat clouded; the bad taste of his pictures has not maintained its brilliance; and his other works are read only by the learned, or rather they read but one, the "History of Painters." Of this work Michiels gives a short critical analysis, in which censure predominates; and he promises to complete this study of the *painter-writer* at the commencement of his fourth volume. This specimen, he says, shows what resources the biography of artists present. Not only does the interest not exclude truth, but supposes it. A heavy and monotonous recital, in losing all character, in neglecting the real attributes, falls into a species of falsehood, as it puts a skeleton in the place of a man. As the foregoing is but the skeleton of Michiels' full-fledged figure, the reader may judge of its dimensions. The writer of a dictionary of artists is compelled by necessity to abridge many circumstances that are very interesting to readers of romance, and notice those only that treat of facts relating to the painter's performances. It is for these that a dictionary is consulted; and the inquirer is generally satisfied if they are clearly stated, however short and unembellished. As our respected friend, Michiels, has not completed his biographical portrait, it would be premature, and perhaps unjust, to accuse him of having omitted what is considered the most essential part in the history of an artist, a description of his works. It must be confessed, at the same time, that he has laid down some very excellent rules how this should be done; and done it might be, in the manner he proposes, provided that a volume could be allotted to the life of every painter. Whether patient readers would be found is another question. All former biographies, folios and octavos, would be but post-chaise companions, mere hand-books, compared to a work so elaborated. It may, however, be suspected that

what he says of other compilations might be equally the fate of this: "On en lit quelques pages, on se traine sur la texte, puis on bâille de lassitude, et on tourne ses regards ailleurs." To escape these disagreeable sensations, the many prefer such abridged accounts as this and other dictionaries present, and the compilers only have to toil through the fatiguing relations, to select what will save the reader the same unpleasant labour. To those who are willing to encounter it, we cannot recommend a more pleasant travelling companion and guide than Alfred Michiels.]

VANNI, FRANCESCO CAVALIERE. This painter was born at Siena in 1563, and was taught the rudiments of design by his father, an artist of little celebrity, who died when he was very young. He afterwards became the disciple of Arcangiolo Salimbeni, who had married his mother. According to Baglione, he visited Rome when he was sixteen years of age, where he entered the school of Giovanni de Vecchi, under whose direction he designed from the antique, and studied the works of the best masters: the style of Baroccio particularly attracted his attention, which he imitated with great success, and returned to Siena a graceful and correct designer. He afterwards visited the different cities of Lombardy, and at Parma was some time occupied in copying the works of Coreggio and Parmigiano. By the recommendation of Cardinal Baronio, he was invited to Rome, to assist in the decoration of St. Peter's, where he painted his celebrated picture of Simon the Magician, which, although considerably damaged by imprudent cleaning, still excites admiration. It is designed and coloured in the style of Baroccio. For this performance, Clement VIII. conferred on him the order of Christ. He painted several other pictures for the public edifices at Rome, of which the most considerable are, St. Michael vanquishing the rebel Angels, in the sacristy of St. Gregorio; a Pietà, in S. Maria in Vallicella; and the Assumption, in S. Lorenzo in Miranda. His best performances are, however, to be met with at Siena, in some of which he approached nearer to the graceful style of Baroccio, than even the disciples of that master. Such are his pictures of the Marriage of St. Catherine, in the chapel of Il Refugio; and S. Raimondo walking on the Sea, in the church of the Dominicans. The latter is considered the finest work of art in that city.

Although Vanni appears to have generally adopted the style of Baroccio for his model, his design is usually more correct, particularly in the hands, and his touch is more animated and facile. His compositions, though seldom abundant, are characterized by judgment and propriety, the airs of his heads are dignified and expressive, and his colouring is tender and harmonious. He died at Siena in 1610. We have a few etchings by this able artist, which are designed and executed in so correct and spirited a style, that it is to be regretted that he did not more frequently amuse himself with the point; among others are the following:

The Virgin with the infant Jesus sleeping.
St. Catherine of Siena.
St. Francis receiving the Stigmata.
The ecstasie Vision of St. Francis.

[Francisco Vanni was born in 1565. His father married the widow of Arcangiolo Salimbeni, who died in 1563, not in 1583, as is generally supposed. See the note to the article ARCIANGIOLO SALIMBENI. Lanzi observes, that the widow of Arcangiolo married again, and bore Francesco Vanni in 1565, con-

sequently the latter could not be the scholar of Arcangiolo, though such an idea is very prevalent. Bartsch describes but three etchings as genuine by F. Vanni; St. Francis receiving the Stigmata he omits; two others attributed to the master, The Virgin reading and the Infant asleep, and St. Francis meditating a Crucifix, he considers the first doubtful, the second false.]

VANNI, RAFFAELLE, was the son of Francesco Vanni, born at Siena in 1596, and received his first instruction in the art from his father, whom he had the misfortune to lose when he was only thirteen years of age. He was afterwards sent to Rome, and recommended to the care of Antonio Caracci, under whose tuition he is said, by Mancini, to have acquired an ability superior to his father. Posterity, however, has not ratified so favourable a decision. He is generally allowed to have been a bold and correct designer, and to have possessed a judicious management of the chiaro-scuro. The works of his contemporary, Pietro da Cortona, appear to have had for him peculiar attraction, and he has imitated the splendid style of that master in the greater part of his works. His picture of the Birth of the Virgin, in the church of La Pace, is entirely Cortonesque; as are also the angles and cupola of S. Maria del Popolo. He was made a member of the Academy of St. Luke in 1655. [The time of his death is not ascertained. His brother, *Michelangiolo Vanni*, is more celebrated as the inventor of staining marble than as a painter.]

VANNI, GIOVANNI BATISTA. According to Baldinucci, this artist was born at Florence in 1599; other authorities state him to have been a native of Pisa. He was a disciple of Cristoforo Allori, and painted history with some reputation. Of his works as a painter, the most considerable is a picture of S. Lorenzo, in the church of S. Simone, at Florence. He is, however, more known as an engraver than a painter. We have by him several etchings, executed in a spirited and masterly style, although the drawing is not very correct. Among others are the following:

A set of fifteen Plates from the paintings by Coreggio, in the cupola of S. Giovanni, at Parma.
The Martyrdom of S. Placido; *after the same*.
The Marriage of Cana; *after P. Veronese*.

[Bartsch says he died at Florence in 1660. He thinks that the seventeen prints mentioned in the text include the whole of his engravings, though Gori has attributed others to him, *after Bamboccio and P. Veronese*.]

VANNINI, OTTAVIO. This painter was born at Florence in 1585, and was first a disciple of Gio. Batista Mercati, but he was afterwards instructed by Anastagio Fontebuoni, and ultimately entered the school of Domenico da Passignano, whom he assisted in many of his principal works. In the pictures he painted from his own designs his execution is laboured and cold; and though he is diligently attentive to the individual parts, the whole is feeble and ineffective. He died in 1643. [Lanzi allows that he was a good colourist; and Zani marks him B. B.]

VANNUCCHI. See SARTO.

VANNUCCI. See PERUGINO.

VANSOMER, PAUL. This artist was born at Antwerp about the year 1576, and, according to Vanmander, resided at Amsterdam in 1604, with his brother Bernard, where they practised portrait painting with great success. Paul Vansomer soon afterwards visited England, as there are several English

portraits by him, dated from 1606 to 1620. He was one of the ablest painters of portraits who visited this country previous to Vandyck. His portrait of the Lord Chamberlain, William, Earl of Pembroke, in St. James's Palace, is equal to any production of the time. He painted two pictures of James I., one of which was engraved by Vertue; his queen, Anne of Denmark, and several of the nobility. Vansomer died about the age of forty-five, and was buried in St. Martin-in-the-Fields, as appears by the register, January 5, 1621: *Paulus Vansomer pictor eximius sepultus fuit in ecclesia.* [The accounts given by different writers of Paul and Bernard Van Somer, or Van Someren, contradict each other. Balkema says that they established themselves at Amsterdam, where they both died; Bernard in 1632, and Paul in 1641. If so, the Paul of our text was not the brother of Bernard. But writers of more authority say that he was. As there were several artists, painters and engravers, of the same name, much confusion has been caused by the writers not attending to dates. What is said of Paul Vansomer in the text, so far as his being an excellent portrait painter; of his painting many of the English nobility; of his residing in England a considerable time, and dying there, is correct. Some have even confounded him with the engraver of the same name; this is not so. Paul the engraver flourished much later than Paul the painter; and mezzotinto scraping was not known during the life of the latter.]

VANUDEN, LUCAS. This painter was the son of an artist of little repute, born at Antwerp in 1595, and was taught the rudiments of design by his father. He had not the advantage of any superior instruction, but, endowed with a decided genius for landscape painting, he was indefatigable in his studies from nature, and passed his leisure hours in the fields and forests, where he designed with fidelity every object which appeared to him picturesque or remarkable, and was particularly attentive to the peculiar appearance of the atmosphere, from the time the rising sun dissipates the vapours, till it sinks in the horizon. He represented these effects with uncommon truth and precision, and by an attentive study of the admirable landscapes of Rubens, he acquired an excellent tone of colouring, and a vigorous and animated touch. His extraordinary merit recommended him to the particular attention of Rubens, at a period when Antwerp was the residence of so many able artists. That distinguished master assisted him with his advice; he frequently employed him to paint the landscapes in the backgrounds of his historical pictures; and occasionally embellished the landscapes of Vanuden with his admirable figures. The congeniality of their taste and execution gave to these performances the appearance of being the productions of the same hand.

Some of the small landscapes of Vanuden, which are esteemed his best works, bear so strong a resemblance to those of Rubens, that they are only distinguishable by a less daring execution, and have the effect of those of Rubens viewed through the medium of a diminishing optic. His pictures represent views in Flanders; and though the local confines of his country do not admit of the extensive vistas which we admire in the expansive scenery of Claude or Poussin, he compensates, in a great degree, for this privation, by a faithful and interestingly simple representation of nature. Some of the latter works of Vanuden are decorated with the figures of David Teniers; and this embellishment

is no small enhancement of the value of his pictures. We have several etchings by this able artist, which are executed in a picturesque and masterly style; among which are the following:

- Ten Landscapes and Views in Flanders, of various sizes; *from his own designs.*
- Four Landscapes; *after Rubens.* The first impressions are before the name of Rubens was inserted.
- Two Landscapes with figures; *after Titian*; one with a Holy Family, and the other with the Good Samaritan.

[Bartsch has given descriptions of fifty-nine etchings which he attributes to Lucas Van Uden; he, however, acknowledges that several of them bear so strong a resemblance to those of Louis de Vadder, that experienced connoisseurs often find themselves embarrassed in their endeavours to distinguish them. Weigel, in his Supplement to Bartsch, has added two, and has also pointed out the variations that exist of the greater number. He has also thrown light on those described by Bartsch, and marked with the letters P A I, which he has restored to the true master. This master is *P. A. Immenraet*, a contemporary of Van Uden, whose name has been unaccountably corrupted by most of the Flemish and Dutch writers to *Emelraet*. On account of this misnomer, probably, the works of Immenraet were said to be very rare, though the fine landscapes of Emelraet, as adjuncts to the historical compositions of other painters, were well known. It is hazardous to dissent from Bartsch, who says these letters, P A I, are, according to all appearance, the initials of some painter after whom Lucas Van Uden made the engravings. The letters are traced with a fine point on five of the plates enumerated by Bartsch, numbers 15 to 20 inclusive. Neither of these has the name or mark of Van Uden; it must not therefore be said that the misappropriation (if it be so) was the act of that artist. But they are included in a series of eight etchings, the first of which (Bartsch, No. 13) is inscribed *Lucas van Uden invenit. Franciscus van den Wyngaerde excudit.* Weigel remarks, that three other pieces (Nos. 27, 32, and 34) have the same letters, and consequently he considers them to be the works of Immenraet. But there are more feathers to be plucked from Van Uden. The numbers 36 to 40 inclusive, and 43 and 44, in Bartsch's Catalogue, are claimed by Robert Dumesnil for Jean Bonnacroy. Of this engraver very little is known. Zani mentions him as Giovanni, or Giovanni Sebastiano Bonnacroy, a Fleming, but gives no date; he however marks him B B., a proof that he knew his works, and classes him as a landscape painter and engraver. There are some slight differences in the descriptions of Bartsch and Dumesnil. Bartsch, No. 36, says, "Au milieu du devant on aperçoit un berger entouré des plusieurs moutons. Il semble être un genou en terre." Dumesnil says, "Au milieu du devant on aperçoit l'enfant prodigue agenouillé gardant des pourceaux;" and he names the piece "L'Enfant prodigue." The impressions seen by Bartsch must have been before the inscription *J. Bonnacroy fec. Exc.* Another is inscribed *J. B. F. Bonnacroy F.*; a third, *J. Bon*, the latter part being hidden by the work, as is also the case in another. To these seven Dumesnil has added one, not mentioned by Bartsch, "Le Cheval effrayé," signed *Joan. Bonnacroy Inv. Fec.*, treated in the manner of Louis de Vadder. Dumesnil remarks, that in five or six of these pieces Bonnacroy was evidently inspired by Lucas Van Uden and Louis de Vadder, so as to produce an illusion. See Robert Dumesnil's excellent

work, "Le Peintre Graveur Français," tom. iii. See also Bartsch, "Peintre Graveur," tom. v., and R. Weigel's invaluable Supplement. A remark, however, must be made on the print, N^o. 57, of Bartsch, known as the "Watering-place." The first impressions are inscribed *Lucas van Uden pinxit et excud.* Afterwards it bears *Pet. Paul Rubenius pinxit—Lucas van Uden fecit—Franciscus van den Wyn-gaerde excudit.* The picture is now in England, and in the collection of the Duke of Buccleuch; it was formerly in that of the Duc de Tallard, and afterwards of the Duke of Montague. The solution of the discrepancies on the prints is, that Van Uden painted the landscape, and Rubens the cattle and figures. In the first instance, Van Uden conceived that he had a right to claim it, as probably the figures were considered by him as merely embellishments to his landscape; in the second, Wyn-gaerde, the publisher, may have suggested that the name of Rubens would be more advantageous to the sale of the print. It may be observed, that it is not engraved by Bolswert, or any other that Rubens generally employed on his landscapes. The subject is well known, from the admirable print by Brown. In the catalogue of James Hazard's prints, sold at Brussels in 1789, there are fifty-six attributed to Van Uden: among them is a *first impression* of this disputed landscape, before the line at bottom; it is described as a pure aquatints etching, before the retouch, signed *Lucas van Uden pinxit et excud.*: and said to be *unique*. The writer of the catalogue adds, "*Cet article est interessant.*" The British Museum, however, possesses two of these prints; *first*, the pure etching, with the name of *Van Uden pinxit et excud.*; *second* state, with the inscription as before, and without the line at bottom; and also the *third* state, with the name of Rubens. In the same collection is a print by Van Uden which seems to have escaped the notice of all writers on the subject. It is a bird's-eye view of the mansion of Cleypael, and the territory thereunto appertaining, inscribed *L. van Uden delineavit et fecit, ANNO MDC.LXI.* It is to be found in a book entitled "Notitia Marchionatus," &c., by Jacob Le Roy, published at Amsterdam in 1678. It measures L. 18 $\frac{3}{4}$ in.; H. 12 $\frac{3}{4}$ in. It is supposed that Van Uden died about 1662.]

VAN UDEN, JAMES, was the brother and scholar of the preceding artist, and painted landscapes in the style of Lucas Vanuden; but his pictures are in every respect very inferior.

VANVITELLI, or VANVITEL, GASPARE, called DAGLI OCCHIALI. This painter, though generally considered of the Italian school, was born at Utrecht in 1647. He excelled in painting architectural and perspective subjects, and has represented the views of modern Rome, and of different cities and seaports in Italy, with a precision approaching to those of Venice by Canaletto. His delineation and admeasurement of the buildings and other objects are exact, and his tints are natural and agreeable; though he is very inferior to Canaletto in the spirit and animation of his touch, and in the lustre and brilliancy of his colouring. He died at Rome in 1736. [The family name of this painter was Witel, but having passed the greater part of his life in Rome and Naples, he Italianized it to Vanvitelli. There was another of the same name, who was a scholar of Matthew Withoos, and painted similar subjects to those of that master. Luigi Vanvitelli, the architect who built the magnificent palace at Caserta, was the son of the painter called Occhiali.]

VARCO, ALONSO DE. According to Palomino,

this Spanish painter was born at Madrid in 1645, and was a disciple of Don Josef Antolinez. He painted landscapes in the style of his instructor, and was much employed for the convents and the private collections at Madrid, in which city he died in 1680.

VARDY, JOHN, an English engraver, who flourished about the year 1749, by whom we have a print representing the Gothic hall at Hampton Court, executed in a neat, spirited style.

[VAREGE, ———, if not a scholar, a close imitator of Cornelius Poelemburg, flourished about the middle of the 17th century. He painted small landscapes with figures, generally on copper. He is not noticed by the Dutch or Flemish writers, and from the name it may be conjectured that he was of French origin.]

VARELA, FRANCISCO, a Spanish painter, born at Seville in 1606. He was a scholar of Pablo de las Roelas, and painted history with considerable reputation. Amongst his most considerable works are his pictures of the Martyrdom of San Vicente, in the church dedicated to that Saint; and an altar-piece representing St. Michael, in the convent of la Merced. There are also several of his pictures in the private collections at Seville, where he died in 1656. [Varela must have been born earlier than 1606, as he was employed in 1618 by the Carthusians of Santa Maria to make copies of certain pictures painted by Gaudin for the grand Chartreuse at Grenoble. Bermudez commends his correct drawing and Venetian colouring, and notices The Last Supper, in the church of San Bernardo, as one of his best works. The picture is signed with his name, and dated 1622.]

[VARGAS, ANDRES DE, was born at Cuenca in 1613, and went while young to Madrid, where he placed himself under Francisco Camilo; he applied attentively to drawing, but still more so to the style of colouring of his master, in which he soon succeeded. Camilo became his friend, and through his recommendations he was employed both in the churches and by private persons. On his return to Cuenca he painted in fresco the chapel of Our Lady of the Sanctuary, and several large pictures in oil. He had some of the qualities of a good painter, and would have been so but for his carelessness, and the bad system he adopted of regulating the quality of his work by the price. He died in 1674. His works are in churches at Madrid, Cuenca, Hiniesta, and in private collections.]

VARGAS, LUIS DE. De Vargas was one of the most eminent Spanish painters of the sixteenth century. According to Palomino, he was born at Seville in 1528. Having learned the elements of the art in his native city he went to Italy, and passed seven years at Rome, where his studies were principally directed to the works of Pierino del Vaga. On his return to Seville he found himself unable to compete with Pedro Campaña, whose works were at that time in great repute, and he returned to Rome, where he renewed his studies with increased alacrity. A second residence of seven years in that capital, and an attentive study of the works of Raffaele and Michael Angelo, which were the models he now consulted, enabled him to return to Spain an able and correct designer. Soon after his arrival at Seville he gave proof of extraordinary ability in two pictures he painted for the cathedral, representing Christ bearing his Cross, and Adam and Eve. The latter gained him great reputation, and was so much admired by Matteo Perez Alesio,

a painter of eminence, that, on contemplating his performance, he exclaimed, that one limb of the Adam of de Vargas was worth more than the whole composition of his colossal St. Christopher; and returning soon after to Italy, gave that honourable testimony of his own candour, and the merit of de Vargas, which is noticed in the Life of that artist. He executed several other works for the churches at Seville, both in oil and in fresco; among the most esteemed of which are the principal altar-piece in the cathedral, and a picture of the Virgin holding a rosary, in the convent of San Pablo.

De Vargas was not less distinguished for his excellence in portrait painting, than for his historical pictures; some of his productions in that branch are by his Spanish biographer compared to the works of Raffaele. He died at Seville in 1590.

[Palomino, in his account of Luis de Vargas, has mistaken dates and circumstances. Vargas was born in 1502, and died in 1568. According to Bermudez, he went to Italy in 1527, and according to Pacheco, remained there twenty-eight years, and returned to his own country about the middle of the 16th century. The first picture which he painted after his return was a Nativity for the cathedral at Seville, in 1535, and which it appears still exists as an altar-piece in the chapel dedicated to that event. This date Bermudez found in the records of the chapter, and the picture is inscribed *Tunc discobam Luissus de Vargas*. There seems to be no proof that he returned to Spain after an absence of only seven years, which would be in 1534, to compete with Pedro Campaña, who was at that very time in Italy, and did not make his appearance at Seville till about 1548. The great works of Vargas were painted in fresco, and unfortunately little of them now remains. Among the most remarkable was the subject of Christ bearing his Cross, called "*La calle de la Amargura*," which he painted in 1563. Criminals going to execution were allowed to stop at the church where this picture was to perform their devotions before it. About thirty years after its completion, it was repaired by Vasco Pereyra, a Portuguese artist. The Last Judgment, painted for the Casa de la Misericordia, is a wreck. The upper part of the composition presents traces of the Redeemer, the Virgin Mary, and the Apostles; but the lower part, in which were groups of the elect and condemned, is completely effaced. The same fate has befallen the figures of the Apostles, Evangelists, and other Saints, which he painted in the niches of the tower of the cathedral, in the last year of his life. Of his pictures in oil, that which has obtained most admiration is one representing the genealogy of Jesus Christ in the flesh, to which they have given the Italian name "*La Gamba*," on account of the compliment paid to it by Mateo Perez Alesio, as mentioned in the text. The anecdote, however, is not true; for Vargas died fifteen years before Perez painted his St. Christopher. Luis de Vargas was mild, benevolent, and charitable, suffering with patience the attacks and injuries of his rivals. In his house he led the life of an anchorite. At his death they found in the chamber to which he used to retire for his devotions, the hair shirts, scourges, and other instruments of penitence and mortification, and even a coffin in which he was accustomed to repose and ruminate on death. Yet he was, in his intercourse with the world, of a cheerful disposition, and occasionally indulged in a witty expression. An indifferent artist having painted Christ on the Cross, asked his opinion of

the figure; Vargas replied, "It is well; it seems to be saying—Lord, forgive them, for they know not what they do." Ceán Bermudez says that Vargas painted many pictures, both in fresco and in oil, equal to the best masters of Italy. Nothing could be more correct than his contours, nor grander than his forms, nor better understood than his foreshortenings; for in these particulars he was superior to the most renowned of his countrymen who have followed him. If in his smaller pictures (those painted on panel in oil) the aerial effect and gradations of light and tints had been equal to the splendour of his principal colours, the beautiful foldings of his draperies, the nobleness of the expressions and of the attitudes, the graceful air of the figures, the strict imitation of nature in the accessories, he would have been the best painter of Spain; but these defects were very common in his time, and the greatest artists were not free from them.]

VAROTARI, DARIO. This painter was born at Verona in 1539, and was a scholar of Paolo Veronese, though he did not entirely follow the principles of that master, but endeavoured to imitate the style of Titian, particularly in the airs of his heads. His chief residence was at Padua, where he became the founder of a respectable school. Some of his principal works are in the church of S. Egidio, in that city. There are also several of his pictures in the churches at Venice, and in the state. He died in 1596. [Dario was respectable as a painter, but much more eminent as an architect.]

[VAROTARI, DARIO, JUNIORE, was the grandson of the preceding, and son of Alessandro Varotari, called Il Padouanino. He flourished about the year 1660. He was a painter, engraver, poet, and physician. Though his works as a painter are not known, his portraits have been highly extolled for the spirit of their attitudes, their colouring, and exquisite taste in the manner of Giorgione. In Bartsch we find two portraits engraved by him; that of his grandfather, Dario Varotari, and of Vincentius Gussonus, Eq., both signed with his name. There are no other particulars of him as an artist, except that he painted rather to please his friends than for gain.]

VAROTARI, ALESSANDRO, called IL PADOUANINO, was the son of the elder Dario Varotari, and born at Padua in 1590. His father dying when he was only six years of age, he was instructed in the art by a painter who is not mentioned. He, however, derived his principal improvement by studying the fresco works of Titian, which remained at Padua, and his juvenile copies of some of them were the surprise and admiration of the artists. He was sent to Venice when he was very young, where the talents he discovered at so early an age procured him the name of Il Padouanino. At Venice he continued his studies after the works of Titian, and at length entered so entirely into his manner, that he was considered one of the most successful followers of his style. If his design had been equal to his colouring, few painters of the Venetian school would have surpassed him. He generally selected subjects which admitted the introduction of the naked, in which he was as successful in the beauty and tenderness of his carnations, as deficient in the correctness of his drawing. His most considerable works at Venice are, the Marriage at Cana, in the Capitolo della Carità; four pictures representing subjects from the Life of St. Dominick, in the refectory of S.S. Giovanni e Paolo; and a Miracle of the Virgin, in S. Maria Maggiore. He died in 1650.

[His eulogy by Lanzi should not be omitted. Padouanino, says that excellent critic, was always equal to the task of handling any subject that had before been treated by Titian; his softer with grace, his more powerful with strength, his heroic with dignity; in which last, if I mistake not, he surpassed every disciple of that master. "Le donne, i cavalier, l'armi, e gli Amori," these, and let me add to them his boys, were the favourite subjects of his pencil, which he exhibited to the most advantage, and which he most frequently introduced in his compositions. He knew how to treat landscape as well, and in some of his small pictures has succeeded admirably. He was familiar with the science of the *sotto in su*, (ceiling painting, seen from below to above,) of which he gave a most favourable specimen in the church of St. Andrea di Bergamo, in three admirable histories of that Saint. It is a work embellished with beautiful architecture, and replete with graces. He has approached equally near to his model in the sobriety of his composition, in the very difficult use of the middle tints, in his contrasts, in the colour of his flesh, in smoothness and facility of hand. In forming a judgment of his productions it is necessary to be on our guard against a variety of copies; many of his disciples having so happily imitated him that Venetian professors with difficulty distinguish their hands from that of their master.]

VAROTARI, CHIARA. This lady was the daughter of Dario Varotari, [the elder,] and flourished at Venice about the year 1648. She was instructed in the rudiments of design by her father, and is celebrated by Ridolfi, and in the poetry of Boschini, for her extraordinary talents in portrait painting. In the Florentine Gallery of the portraits of artists, is that of Chiara Varotari, painted by herself.

VASARI, GIORGIO. According to Bottari, in his *Note alle Vite del Vasari*, this painter and eminent writer on art, was born at Arezzo in 1512. He is said to have received his first instruction in design from a glass painter, named Guglielmo da Marsiglia, commonly called Il Prete Gallo; but he afterwards studied under Michael Angelo Buonaroti and Andrea del Sarto. His greatest improvement was derived from his studies at Rome, whither he was conducted by Cardinal Ippolito de Medici, who had taken him under his protection, and by whose family he was afterwards loaded with riches and honours. He designed from the antique marbles, the works of Michael Angelo in the Sistine chapel, and the frescoes of Raffaele in the Vatican; and formed to himself a style in which he discovered his predilection for the works of Buonaroti.

Having acquired some reputation as a painter, he applied himself to the study of architecture, in which he became one of the ablest professors of his time, and united in himself the various acquirements by which Giulio Romano and Pierino del Vaga, following the example of Raffaele, had so eminently distinguished themselves. He was employed in several public works at Rome, particularly in different parts of the Vatican, and in the Sala della Cancelleria, where he painted, by the direction of Cardinal Farnese, a series of frescoes, representing the principal actions of Pope Paul III. In the church of S. Giovanni Decollato he painted for the principal altar the Martyrdom of that Saint, which is one of his most esteemed pictures in oil.

There are many other works by Vasari in the different churches in Italy, among which the most

remarkable are three sacred subjects in the refectory of S. Michele in Bosco, at Bologna; the Feast of Ahasuerus, in the church of the Benedictines, at Arezzo; and the Adoration of the Magi, at the Conventuali, at Rimini.

In 1553 he was invited to visit Florence, by Cosimo I., who employed him in the superintendance of the important works in which he was then engaged in the Palazzo Vecchio, where the decorations were executed by Vasari and his disciples. Of these the most considerable was the apartment of Clement VII.; in which he has represented that Pope crowning the Emperor Charles V.; and in the other compartments the principal actions and victories of that monarch.

He is allowed to have been an able designer, and to have been a competent master of the ornamental style. But, from the extent and variety of his undertakings, he occasionally fell into negligence and manner, and he was at all times languid and cold in his colouring.

Vasari is more celebrated as a writer than as a painter. His principal work was a History of the Painters, Sculptors, and Architects, from the period of Cimabue till his own time, entitled *Vite de piu eccellenti pittori, scultori, e architetti*, first published at Florence in two volumes in 1550, and republished with large additions, and the heads of the artists, in three volumes, in 1568, [and again in 1648. Since that period many excellent editions have appeared, both in quarto and octavo; the latest is one published at Florence, 1832—1838, edited by Maselli; another is now in progress in duodecimo, cura di una Società di Amatori delle Arti belle. A German translation, of considerable excellence, is in the course of publication, and an English translation is promised in Mr. Bohn's Standard Library.] He died at Florence in 1576.

[It seems probable that Giorgio Vasari was born earlier than 1512, if any thing can be gathered from his own account of himself in the following words: "Dirò bene che dopo aver io ne'miei primi anni designato quante buone pitture sono per le Chiese d'Arezzo mi furono insegnati i primi principj con qualche ordine da Guglielmo da Marzilla Frazese.—Condotti poi l'anno 1524 a Fiorenza da Silvio Passarini Cardinal di Cortona, attesi qualche poco al disegno sotto Michelagnolo, Andrea del Sarto, ad altri." Several writers of authority say he died in 1574. We know not whether it will be to the credit of Vasari, or otherwise, to quote the following sentence from the Abate Pietro Faruli's Annals of Arezzo: "*L'Abate D. Silvano Razzi, Camaldolese, scrisse le Vite de' Pittori, e le donò a Giorgio (Vasari) che le stampò sotto il suo nome.*" But il Padre Serafino Razzi, the brother of D. Silvano, only says "può vedere il tutto nelle vite de' Pittori, Scultori, e Architetti scritte per la maggior parte da D. Silvano Razzi, mio fratello, per il Sig. Cav. M. Giorgio Vasari Aretino, suo amicissimo." It is but justice to all parties to give these quotations, as Giorgio is so frequently accused of partiality and misstatements in his otherwise very valuable work.]

VASCELLINI, GAETANO, a modern Italian engraver, born at Castello S. Giovanni, in the Bolognese state, in 1740. He learned the principles of design from Ercole Graziani, and was instructed in engraving by Carlo Faucci at Florence. We have by him some portraits from those in the Florentine Gallery, and several subjects after various Italian masters, among which are the following:

PORTRAITS.

Andrea Vannuchi, called del Sarto.
Daniello Ricciarelli, da Volterra.

SUBJECTS.

St. Joseph and St. Francis of Paula; *after Seb. Conca*.
Mary Magdalene penitent; *after F. Furino*.
Venus; *after Titian*.
Danaë; *after the same*.

[VASCO, denominated GRAN-VASCO, a Portuguese painter. Whether he is to be recognised as *Ferdinand de Vizeu, Gran-Vasco de Vizeu, Fernandez Vasco de Casal*, or simply *Vasco-Pereira*, or *Vasco-Fernandez*, is not finally determined. If reliance can be placed on Portuguese testimony, or rather assertion, he was the greatest painter that ever lived; not only are his pictures the most excellent, but the most numerous. All in Portugal that have not secured a name are by Gran-Vasco. Attendants on strangers, who are desirous of seeing the pictures in the churches, have no difficulty in naming the master. And pray, who is Gran-Vasco?—inquired an impertinent. Gran-Vasco! exclaimed the Cicerone with contemptuous surprise at the ignorance of the inquirer,—Gran Vasco—is Vasco de Gama! Possibly he was as near the truth, as far as regarded the pictures, as more erudite Portuguese connoisseurs. Zani notices *Vasco-Pereira*, a Portuguese painter, who operated in 1594, and marks him BB; and Cean Bermudez has given an account of him among the Spanish artists. Count Raczynski, who was desirous of identifying him with Gran-Vasco, and who examined a small picture by *Vasco-Pereira*, with the date 1575, abandons the idea for the present, and has left the elucidation of this difficult subject to his friend M. J. Berardo, who has undertaken the task with great zeal, spirit, and intelligence. Until the results of M. Berardo's inquiries are made known it would be premature to enlarge on the subject. The conclusions he had arrived at in 1844 were the following: That Gran-Vasco was the son of another painter; that his name was simply *Vasco Fernandez*; that it is of no importance whether he was born in the city of Vizeu or in a mill in the vicinity; that he flourished in the reign of Dom Sebastien; and that all traditions and memoirs in contradiction to these facts, which he may have put forth in former statements, ought to be dismissed as having no foundation. He has also given a copy of the baptismal register, which proves that *Vasco*, the son of *Francisco Fernandez*, painter, and *Marie Henriquez*, his wife, was baptized at the church of Vizeu, on the 18th of September, 1552. For an account of his works, real and apocryphal, the inquirer is referred to "*Les Arts en Portugal*," by the Count A. Raczynski, a book which will gratify him in the perusal, as abounding with much information respecting artists very little known, and sound criticism conveyed in a frank and pleasing manner.]

[VASCO-PEREYRA, a Portuguese painter, who resided at Seville, in great credit, at the end of the 16th century. He was employed in 1594 to repair the fine fresco of Christ bearing his Cross, painted only thirty years previously by Luis de Vargas. He was one of the artists employed in the cathedral of Seville in 1598, to form the magnificent funeral decorations for the service on the death of Philip II., and showed as much talent as any therein engaged. He painted the decollation of St. Paul for the convent of that order, in competition with Mohedano

and Vasquez. He executed many other works which have ceased to exist in Spain, though some are to be found in Portugal. He was reckoned a skilful designer, but dry and hard as a colourist, as may be noted in the Four Doctors of the Church painted by him for the library of the chartreuse of Santa Maria de las Cuevas, and an Annunciation in the college of S. Hermenegildo. He died at the commencement of the 17th century. See GRAN-VASCO.]

VASCONI, FILIPPO. By this engraver, who flourished about the year 1720, we have several plates of Views in Venice and the vicinity.

VASQUEZ, ALONSO, a Spanish painter, born at Ronda in 1589, and was educated at Seville, under Luis de Vargas. He painted history with considerable reputation, and was a contemporary and rival of Francisco Pacheco. His design is correct, and discovers an intimate acquaintance with anatomy, and his pictures are painted with freedom and facility. His principal works are in the monastery of the Barefooted Carmelites at Seville. He died in that city in 1650. [Alonso Vasquez was a scholar of Antonio Arfian; he was one of the artists employed on the magnificent catafalque for the funeral of Philip II. in 1598, and consequently was born earlier than 1589. It is also incorrect to say that he died in 1650, as his death occurred many years before Pacheco published his work in 1649. The exact date is not known, and few of his pictures exist.]

VASSALLO, ANTONIO MARIA. This artist was a native of Genoa, and flourished about the year 1670. He was a scholar of Vincent Malo, of Cambrai, who had studied under Rubens. Vassallo excelled in painting landscapes, animals, fruit, flowers, &c., which were admirably coloured, and touched with great spirit and freedom. He also occasionally painted historical subjects, in which he had given proof of considerable ability, but died young.

VASSEUR, JOHN CHARLES LE, a modern French engraver, born at Abbeville in 1734. He was a pupil of Daulle and Beauvarlet, and has engraved several plates, chiefly after the works of the modern French painters, in a neat, finished style. Among others are the following:

The Triumph of Venus; *after Boucher*.
The Death of Adonis; *after the same*.
The Continence of Scipio; *after Le Moine*.
Diana and Endymion; *after J. B. Vanloo*.
Apollo and Daphne; *after Luca Giordano*.
The Triumph of Galatea; *after J. F. de Troy*.
The Parting of Hector and Andromache; *after Restout*.
Alexander and his Physician; *after the same*.
Tarquin and Lucretia; *after A. Peters*.
The Milk-maid; *after J. B. Greuze*.
Thais, or the beautiful Penitent; *after the same*.
[The Step-Mother; *after Greuze*.
The Widow and the Curate; *after the same*.
The Will destroyed; *after the same*.
Lionardo da Vinci expiring in the arms of Francis I.; *after Menagoot*.
The Four Seasons; *after Gallet*.
A Holy Family; *after R. Mengs*.]

He also engraved from Aubry, Krause, Lagrenée, Dietricy, and others. [He died in 1816.]

VASSILACCHI, ANTONIO, called L'ALIENSE. This painter was born in the Grecian island of Milo, in the Archipelago, in 1556. He was sent to Venice when he was young, where he became a scholar of Paolo Veronese. Ridolfi informs us, that his progress under that master was such as to excite the jealousy of his instructor, who dismissed him from his academy, and advised him to confine

himself to pictures of a small size. Confident in his powers, and suspecting that Paolo was practising towards him the same disgraceful illiberality which Titian had shown to Tintoretto, he applied himself to his studies with redoubled alacrity. One of his earliest public works was a picture of St. Sebastian, with a glory of angels, for the church of S. Maria delle Vergine, and, on its being reported that it was from a design of Paolo, he determined to dispose of all the drawings he had made in the school of that master, as a proof of his determination to abandon his style. He now applied himself to study the works of Il Tintoretto, and acquired a boldness and energy of style which approached the best productions of that master. Such are his pictures in the Chiesa de S.S. Apostoli, at Venice, representing Abraham sacrificing Isaac, Cain slaying Abel, and the Brazen Serpent. In the Sala dello Scrutinio are several of the best productions of Aliense, which prove him to have possessed a fertile and inventive genius, an excellent tone of colouring, and an unusual facility of execution. He died at Venice in 1629.

VAST, VANDER. The name of this artist, who was probably a native of Holland, is affixed to some etchings of landscapes, which are executed in a tasteful and spirited style. [It is supposed that he is the same as *Adrian Vander Veert*, or *Weerd*. See that article.]

VAUGHAN, ROBERT, an English engraver, who flourished about the year 1650. He was chiefly employed in executing portraits, and other plates, for the booksellers, which are more sought after for the characters they represent, than the merit of the prints. He engraved a monument in Dugdale's "Warwickshire," and some of the maps; the prints for Morton's "Ordinal," and part of those for Ashmole's "Theatrum Chemicum," in 1651.

Vertue informs us, that during the interregnum, Vaughan engraved a portrait of Charles II. to which he affixed so offensive an inscription, that after the Restoration an accusation was preferred against him. We have, among others, the following portraits by him :

James I.
Launcelot Andrews, Bishop of Winchester.
Sir John Wynn, of Gwedur, Bart.; scarce.
George Clifford, Earl of Cumberland.
John Fisher, Bishop of Rochester.
Sir Francis Drake.
Arthur Hildesham, Preacher at Ashby-de-la-Zouch.
Sir Walter Raleigh.
Sir Thomas Lyttleton, Chief Justice of the King's Bench.
Thomas Wilsford, Mathematician.
Edward Terry, Rector of Greenford, Middlesex. 1655.
Henry Vere, Earl of Oxford.
Robert Vere, Earl of Oxford.
Thomas Wentworth, Earl of Strafford.
James Usher, Bishop of Armagh.
Sir George Croke, Chief Justice of the King's Bench.
Benjamin Jonson, Poet.
Edward Turgis, Poet; scarce.

VAUGHAN, WILLIAM. This English engraver was probably a relation of the artist mentioned in the preceding article. He flourished about the year 1660, and, like Robert Vaughan, was principally employed by the booksellers in frontispieces and other book ornaments. We have by him three prints, engraved for a small folio pamphlet, describing the "Sufferings of Sir William Dick, of Braid," which are now become scarce. He also engraved a set of thirteen plates of animals, entitled "A Book of such Beasts as are most useful for drawing, graving, or arms painting and chasing;" designed

by *F. Barlow*, and engraved by *William Vaughan*. 1664.

VAUQUER, ———. This artist was a native of France, and probably followed the profession of a goldsmith. He engraved, from his own designs, several plates of flowers and ornamental foliage, which he entitles *Livres des Fleurs, propres pour orfevres et graveurs*.

UBERTINI, FRANCESCO, called IL BACHIACCA. According to Baldinucci, this painter was a native of Florence, and flourished from about the year 1530 till 1557. He painted history with considerable reputation, and also excelled in the grotesque and ornamental style. One of his best historical works is his picture of the Martyrdom of S. Arcadio, in the church of S. Lorenzo, at Florence. The latter part of his life was passed in the service of the Grand-duke Cosimo, for whom he executed several cartoons for tapestry, and painted some historical pictures for his gallery. [His historical pictures are generally on a small scale, with numerous figures; there were two in the collection of the Rev. Mr. Sandford, exhibited a few years ago at London, very spirited and interesting. One of them, Joseph sold by his Brethren, is engraved in Rosini, "Storia della Pittura Italiana," plate 133. He was also a worker in gold and silver.]

UCCELLO, PAOLO MAZZOCCHI, called. This old painter was born at Florence in 1349, and was a disciple of Antonio Veneziano. He was one of the earliest artists who applied themselves to the study of perspective, in which he was greatly assisted by Giovanni Manetti, a celebrated mathematician of the time. He distinguished himself as a painter of animals, but he particularly excelled in designing all sorts of birds, of which he had formed a large collection of the most curious, on which account he acquired the appellation of Uccello. In the church of S. Maria Novella, at Florence, are several subjects of the Old Testament, which he had selected for the purpose of introducing a variety of beasts and birds, designed with surprising neatness and precision. Among others, are Adam and Eve in Paradise, the Family of Noah entering the Ark, the Deluge, &c. These subjects he treated with so much truth and nature, that he may be styled the Bassano of his time. He also painted landscapes, with ruins and figures, which, from his knowledge of perspective, were designed with a correctness and intelligence unknown to his contemporaries.

Lanzi mentions a colossal portrait of Gio. Aguto on horseback, painted by Paolo, in the cathedral at Florence, which is considered one of the boldest designs of that early period. He died in 1432. [Zani says it is wrong to suppose him of the family Mazzocchi; he signed his pictures *Pauli Uccelli Opus*, and he was living in 1436. His picture of the Deluge is engraved in Rosini, plate 30.]

UCHTERVELT. See OCHTERVELT.

UDINE, GIOVANNI NANNI, called DA. The family name of this painter was Nanni, though he is occasionally called by Vasari, Ricamatore. He was born at Udine in 1494, and having discovered an early disposition for the art, by designing the animals and birds pursued by his father in the chase, he was sent to Venice, where he was placed under the tuition of Giorgione, and acquired a competent acquaintance with the principles of the chiaro-scuro, and an excellent tone of colouring. The fame of Raffaëlle had reached Venice, and inspired Giovanni da Udine with an ardent desire of visiting

Rome, to contemplate the works of that illustrious artist. His protector, the patriarch Grimani, desirous of promoting his wishes, furnished him with letters of recommendation to Count Baldassare Castiglione, by whom he was introduced to Raffaelle, and was admitted into his school. He was employed by that great master in painting the ornamental accessories in many of his works, consisting of animals, birds, fruit, flowers, &c. At the time he was thus employed by his illustrious preceptor, the discovery was made of the precious remains of antiquity in the baths of Titus. Giovanni da Udine was selected by Raffaelle to make designs from the beautiful grotesque ornaments in stucco, found in the different apartments. He not only succeeded in his commission to the entire satisfaction of his master, but discovered a process of compounding a stucco, which had the same appearance, and probably the same durability, as that used by the Romans. He was now employed by Raffaelle to execute the greatest part of the arabesque and grotesque ornaments in stucco, in the loggie and apartments of the Vatican, which he finished in so tasteful and masterly a style, that they have ever been the objects of universal admiration.

After the death of Raffaelle he was employed by Clement VII. in conjunction with Pierino del Vaga, to ornament that part of the Vatican called La Torre di Borgia, where they represented the Seven Planets; the emblematical figures were designed by del Vaga, but the grotesque ornaments and symbolical decorations were executed by Giovanni da Udine. In 1527 he was compelled, by the sacking of Rome, to fly from that city, and he took refuge at Udine, where he was for some time employed. He was afterwards engaged at Florence, by the family of the Medici, in several considerable works. He returned to Rome in the pontificate of Pius IV., where he died in 1564, and was buried in the church of La Rotonda, near the tomb of Raffaelle.

[Zani places his birth in 1489, and his death in 1561, to which Lanzi seems to assent. With respect to the family name, there is no certainty. *Nanni*, or *Nani*, in some places in Italy stands for *Giovanni*, and *Ricamatore* signifies a designer or worker of embroidery. His beautiful decorations in the loggie of the Vatican may have obtained for him the latter appellation. An engraving from his picture of Christ disputing with the Doctors, in the Academy at Venice, will be found in Rosini, "Storia della Pittura," plate 148.]

UDINÉ, MARTINO DA, called PELLEGRINO DI SAN DANIELLO. This painter was born at the castle of San Daniello, ten miles distant from Udine, about the year 1480, and was a disciple of Giovanni Bellini, during that painter's residence at Udine. He acquired the name of Pellegrino from an expression of approbation bestowed on his talents by his master, Bellini, who, on seeing some of his early productions, exclaimed, Pellegrino! or excellent! He painted several pictures for the churches at Udine, which raised his reputation to a level with that of his instructor, whose works were at that time in the highest estimation. In the cathedral is one of his admired productions, representing St. Joseph, with the infant Christ and St. John, which was esteemed not inferior to the picture of S. Marco, by Bellini, in the same church, which is considered his master-piece. But his most celebrated performance is an altar-piece in S. Maria de Battuti, representing the Virgin, with several female saints, and St. John the Baptist, in which he displayed a dawn-

ing of the breadth of style, and the mellowness of colouring, which were afterwards carried to such perfection by Giorgione. In the church of S. Antonio, at San Daniello, are some paintings in fresco by Pellegrino, representing the Life of Christ, which are highly commended by his biographer Renaldi. He died soon after, in 1545.

[VEAU, FRANCESCO, a painter of architecture and perspectives, was born at Pavia in 1727, and died in 1768. He was an excellent painter in the decorative style, but there are no particulars of him recorded.]

VEAU, JOHN LE, a French engraver, born at Rouen about the year 1736. He went to Paris when he was young, where he became a pupil of J. P. Le Bas, and has engraved several plates, in the neat and spirited style of that eminent artist, among which are the following:

A Pair of Views in Flanders, by moonlight; after *Vander Neer*.

A View of Montserrat; after *Vernet*.

The Fishermen; after the same.

The Cascade of Tivoli; after *La Croix*.

A View of Puzzoli; after the same.

The Village Blacksmith; after *Berghem*.

A Landscape, with a Shepherd watching his Flock; after *Ruysdael*.

Abraham sending away Hagar; after *Dieitricy*.

The Shepherdess of the Alps; after *Aubry*.

[This is perhaps the same artist that Zani names *John James Le Veau*, a designer and engraver of landscapes, born in 1729, and died in 1785.]

VECCHI, GIOVANNI DE. This painter was born at Borgo S. Sepolero, in 1536. He went to Rome when he was young, where he first became a disciple of Raffaelle delle Colle, but he afterwards studied under Taddeo Zuccaro, who was at that time employed by Cardinal Alessandro Farnese, in the embellishment of his palace of Caprarola, where, in conjunction with his instructor, he executed several considerable works. There are many of his pictures in the churches at Rome, of which a particular description is given by Baglione. In S. Lorenzo in Damaso, is one of his most esteemed productions, representing the Martyrdom of St. Lawrence; in the cupola of the Chiesa del Gesu, he painted in fresco the Four Doctors of the Church; and in S. Maria d'Araceli are several pictures of the life of St. Jerome. He died at Rome in 1614.

VECCHIA, PIETRO [DELLA] was born at Venice in 1605, and was brought up in the school of Alessandro Varotari, called Il Padouanino. He did not, however, adopt the style of that master, but applied himself to an imitation of the works of Giorgione and Il Pordenone, in which he was so successful, that some of his pictures have been mistaken for the productions of those masters. His powers were better adapted to familiar and fancy subjects than to the dignity of history, and his best pictures represent armed soldiers, banditti, and corps-de-gardes, which he painted with great vigour and effect. His talent in imitating the works of the old masters induced the doge and senate of Venice to employ him to copy, in oil, the historical works in mosaic, which are in the church of St. Mark, which he executed with great ability, and painted two altar-pieces of his own composition, for the same church, representing the Crucifixion, and our Saviour driving the Money-changers out of the Temple. His colouring is warm and tender, and he was well versed in the principles of the chiaro-scuro. He died in 1678.

VECELLI, TIZIANO. See TITIAN.

VECELLI, FRANCESCO, was the brother of Tiziano Vecelli, the great luminary of the Venetian school, and was born at Cadore, in Friuli, in 1483. After being instructed by his brother in the elements of the art, he served some years in the army, and he was probably induced to turn his thoughts to painting as a profession, by the extraordinary success of his brother. He painted some pictures for the churches and public edifices at Venice, which possessed sufficient merit to alarm the jealousy of Titian, particularly a picture of the Transfiguration, in the church of S. Salvatore, which gained him great reputation. But his most celebrated performance, and which frequently has been taken for a work of Titian, is a picture of the Nativity, in the church of S. Giuseppe, at Belluno. By the persuasion of Titian, he is said to have abandoned painting in 1531, and devoted himself to commercial pursuits. [Strange, if true, that Titian should persuade him to abandon a practice in which he was so successful!]

VECELLI, ORAZIO. This artist was the son and disciple of Titian, born at Venice in 1540. He distinguished himself as a painter of portraits, some of which were esteemed little inferior to those of his father; though he occasionally painted historical subjects, one of the most considerable of which was in the ducal palace at Venice, but was destroyed in the conflagration. He died in the same year with his father, in 1576. [Zani calls him "figlio naturale di Tiziano seniore."]

VECELLI, MARCO, called MARCO DI TIZIANO. This artist was the nephew of Titian, born at Venice in 1545, and accompanied that distinguished painter in his journeys to Rome and Germany. He was the favourite disciple of his great instructor, and approached nearer to his style, both in composition and colour, than any of his relatives. There are several considerable works by him in the palazzo di S. Marco, among the most esteemed of which is an allegorical subject on the peace of Italy, in the antechamber to the Sala del Consiglio. Another admired work of Marco Vecelli is a picture in the Sala della Bussola, representing the Doge Leonardo Donato kneeling before the Virgin and infant Christ. He also painted several considerable works for the churches at Venice, Treviso, and in the Friuli, particularly a picture of Christ fulminating the world, and the Virgin and several Saints interceding, in S. S. Giovanni e Paolo, at Venice. He died in 1611.

VECELLI, TIZIANO, called TIZIANELLO, was the son of the preceding artist, and in the beginning of the seventeenth century acquired some reputation by the pictures he painted for the public edifices at Venice. The excellent principles which had been established by the great founders of the Venetian school had, however, now given way to negligence and manner, which is evident in all his works. His best productions are his portraits, which possess the merit of resemblance, and a natural tone of colour.

VECELLI, CESARE. This artist was the younger brother of the celebrated Titian, and flourished about the year 1590. We have by him a set of prints engraved from the designs of Titian, in a spirited and masterly style, representing the ancient and modern habiliments of various parts of the world, published at Venice in 1590, entitled, *De gli Habiti Antichi e Moderni di diverse parte del mondo, Libri due fatti da Cesare Vecellio*. A second edition of this work appeared in 1664, with a more explana-

tory title, as follows: *Raccolta di figure delineate dal gran Tiziano, e da Cesare Vecellio suo fratello diligentemente intagliate*. [Cesare Vecelli was not the brother of the celebrated Titian; he was of another branch of the family. He did not engrave the woodcuts to the work entitled *De gli Habiti Antichi e Moderni, &c.*, mentioned in the text, though they have been so long attributed to him; they were executed by Christopher Chrieger, of Nuremberg. Neither were the designs made by the great Titian nor by Cesare; so the title to the edition of 1664 is altogether false.]

VECQ, JAMES LA. This painter was born at Dort in 1625, and was educated in the school of Rembrandt, whose excellent manner of colouring, and admirable conduct of the chiaro-scuro, he successfully imitated. After leaving that excellent school, by an unaccountable caprice and want of judgment, he abandoned the principles of his able instructor, and adopted the manner of John de Baan. He painted history and portraits, but attached himself chiefly to the latter.

A singular anecdote is reported by Houbraken in his Life of this artist. Whilst he was in France, he was applied to by an old priest, at Sedan, to paint his portrait. When La Vecq attended him for that purpose, he informed him, that, some years before, he had his portrait painted by a Fleming, but that it was so little to his liking, that he had ordered it to be put into his garret. La Vecq expressed a curiosity to see this wretched performance, but his surprise was not little, when he discovered, on wiping away the dust, one of the finest heads Vandyck had ever painted. How many are there of the laity who do not judge better than this ecclesiastic! [and how many improbable anecdotes of a like kind are recorded! Curiously enough, all such discoveries are of the best works of the master!]

VEEN, MARTIN VAN. See HEMSKIRK. [They who are desirous of knowing more of Martin van Veen, or Martin Hemskirk, than is related in a previous article, will find the history of his life, detailed with all the zest of a romance, in the third volume of Alfred Michiels' "Histoire de la Peinture Flamande et Hollandaise." They will also find subjoined a catalogue of his works, to the number of one hundred and twenty-nine pieces, copies and originals, or the knowledge of which is derived from prints, or the writings of Karel Van Mander and others. The present location of many is also pointed out, so that a travelling inquirer may gratify his curiosity by inspecting them. In the article *Martin Hemskirk*, it is said he died in 1573; several writers, however, place his death in 1574.]

VEEN, OTHO and GILBERT VAN. See VENIUS.

VEENHUYSEN, J., a Dutch engraver, who flourished at Amsterdam about the year 1656. He engraved a set of views of the public buildings in that city, which are executed in a neat, slight style. They are embellished with figures, which are designed with tolerable correctness. They were published at Amsterdam in 1656, with descriptions in Dutch and French. [He also drew portraits, and operated in 1677.]

VEGEL, J. S. Mr. Strutt has considered this artist worthy of record, though he pronounces him "an obscure engraver of frontispieces and other book plates, which he executed in so bad a style, that they by no means merit notice." [It may be suspected this means one of the *Vogels*; but with so bad a character, it is not worth the inquiry.]

VELA, CHRISTOVAL, a Spanish painter, born at

Jaen in 1598, and was first a scholar of Pablo de Cespedes, but afterwards studied under Vincenzo Carducho. He chiefly resided at Cordova, where he painted history with some reputation, and was esteemed a correct designer, though languid and weak in his colouring. In the cloister of the convent of San Augustin, at Cordova, is a series of the Prophets; designed in a grand style. He died at Cordova in 1658. [Whatever he did good has been destroyed by the restorers: he was drowned in the well of his own house.]

VELASCO, DON ANTONIO PALOMINO. This Spanish painter, and the principal biographer of the artists of his country, was a native of Valencia, where he flourished about the year 1700. He painted several pictures for the churches and convents at Valencia, Salamanca, and Granada, and was one of the painters to Philip V. of Spain. He is, however, more known as a writer on art than as a painter. He published an elaborate treatise on the Art of Painting, in two folio volumes, published at Madrid, in which he notices upwards of two hundred painters and sculptors, who flourished in Spain, from the time of Ferdinand the Catholic to the conclusion of the reign of Philip IV. Of this work there was an abridgment, in Spanish, published in London in 1742, entitled, *Las Vidas de los Pintores y statuarios eminentes Espanoles*. Of which there is an English translation.

[Don Aciselo Antonio Palomino de Castro y Velasco, the Vasari of Spain, was born at Bujalance in 1653. His parents were Don Bernabé Palomino and Donna Maria Andrea Lozano, who, being in good circumstances, transferred their residence to Cordova, in order to bestow an education on their son suitable to his rank. Here he studied grammar, philosophy, theology, and jurisprudence; but his ruling passion discovered itself by his devoting his leisure hours to copying prints. In 1672, the painter Juan de Valdes Leal returned from Seville to Cordova, and was shown some of his productions; he gave him encouragement to proceed, and taught him the fundamental rules of painting; this decided his course, and he acknowledged Valdes Leal as his only master. He made great progress, but did not abandon his literary studies, and was ordained for the church. In 1675 he received some further instruction and encouragement from Juan de Alfaro, who recommended him to visit Madrid, and study the works of the great masters there. But Palomino continued his studies at Cordova till 1678, when Alfaro returned to Madrid, and Palomino accompanied him. He found employment at the court, and gave so much satisfaction to his friend Alfaro, that he appointed him by his will to finish some pictures which he had commenced, but was unable to terminate from debility. He next formed a friendship with Juan Carreño, and Coello, and was chosen by the latter to assist in painting the ceiling of the queen's gallery at the Alcázar; he executed his part so much to the satisfaction of his coadjutor, that he, having other works to accomplish at the Escorial, left him to finish it. This he performed with entire success, and obtained the approbation of the king, and consequently of the critics of the court. This obtained for him the honorary distinction of king's painter, but without salary. On the marriage of Charles II. with Donna Maria Ana de Neoburg, in 1690, he designed the arches and other ornaments for the bridal entry to the city, which confirmed him in his place, and entitled him to the emoluments. In 1692, the

arrival of Luca Giordano caused some consternation among the Spanish painters; but Palomino maintained his position. Luca was probably not so well versed in Christian theology as in heathen mythology, and Palomino was able to instruct him in the subjects he was called upon to paint. This he did with such delicacy and perspicuity, that Giordano embracing him exclaimed, "The work is already finished!" In 1697 he went to Valencia, where he painted the frescoes in the presbytery of the church of S. Juan del Mercado, and remained there for three years, with the exception of a short period passed at Madrid, and painted several important pictures. In 1705 he went to Salamanca to paint the frescoes in the convent of S. Esteban, in which he represented the church militant and triumphant, accompanied with many allegories. On his return to Madrid he produced many other pictures; and in 1715, published the first volume of his "Museo Pictórico," on which he had been employed for many years. He had previously painted the sacristy of the chartreuse of Granada, representing St. Bruno supporting the World, and a glory of Saints and Angels; five pictures for the grand altar at Cordova, and the hieroglyphics which adorned the funeral of Donna Maria Luisa de Saboya. He published the second volume of the "Museo Pictórico," or Lives of the Spanish Painters, in 1724. From this time his health began to decline; and his wife having died in 1725, he entered fully into orders, and was ordained priest. He died in the following year, and was buried on the 13th of August, with great funeral pomp, in the same grave as his wife, in the church of S. Francisco, at Madrid. It was deemed but justice to Palomino Velasco to add thus much to the scanty notice taken of him in the text; the limits of a dictionary do not permit to enter so largely as is perhaps desirable into the history of one who did so much to preserve the fame of others. Neither is this the place to analyze his book on Painting and Painters, which, with many oversights, contains a vast store of good materials, and which, until the more exact work of Cean Bermudez appeared, was the only one worth consulting for a knowledge of the arts and artists of Spain.]

[VELASCO, LUIS DE, an historical painter, who is entitled to a place among the talented artists of Spain, has not only been unnoticed by Palomino and Ponz, but had the misfortune to have his works attributed by them to others. He resided at Toledo in 1564, and painted several pictures for the cloister of the cathedral. In 1581 he was appointed painter to the chapter, and in November of the same year began his picture of the Incarnation of Christ, which is over the door of the cloister, and which Antonio Ponz has attributed to Blas del Prado; this and three others for altar-pieces he finished in 1584-5. One of these represents the Virgin, of exceeding beauty, holding the Infant in her arms, accompanied by S. Antonio, S. Blas, and a female Saint; above are four angels holding an imperial crown, and below an armed warrior worshipping; and the figures of S. Cosme and S. Damian form the laterals. These pictures have been highly and justly praised, as forming a noble and beautiful work. Palomino has erroneously attributed them to Blas del Prado, as Ponz had that of the Incarnation. But the archives of the cathedral show that they were executed by Luis de Velasco, by order of the archbishop, Cardinal Quiroga, and taxed by Miguel Barrosa in 1585 at 419,788 maravedis, which was paid to him in that year. He also

pointed the portrait of the Cardinal in 1594, and that of D. Garcia de Loaysa in 1599; both of which were placed in the chapter-room of the cathedral. There are other excellent works by him, but few in number. In his drawing he is correct, his characters are noble in form, his colouring harmonious; and his style exhibits a good acquaintance both with the antique and the best masters of Italy. He died at Toledo in 1606.]

[VELASCO, CRISTÓBAL DE, was the son and disciple of Luis de Velasco. He adopted the maxims and imitated the style of his father, but did not arrive at the same degree of excellence. In 1598 he painted the portrait of the Archduke Albert, before he renounced the archbishopric of Toledo to espouse the Infanta Isabella. This was placed in the winter chapter-room of the cathedral with the series of portraits of other prelates. He painted for Philip III. seven views of cities in Flanders, to place in his hunting residence in the woods of Valsain, for which he received the sum of 20,673 reals. His son, MATIAS DE VELASCO, was also an historical painter; he accompanied the court of Philip III. to Valladolid, and painted some pictures for the royal nunnery of the Carmelites of that city, representing several mysteries in the life of the Virgin. Ponz supposed these pictures were by a Fray Arsenio Masacio, because he painted a S. Francisco and a Santa Clara in the same place; but Palomino asserts that they were painted, as well as several others in Valladolid, by Matias de Velasco.]

VELASQUEZ, DE SILVA, DON. DIEGO. Don Diego Velasquez de Silva, the most distinguished painter of the Spanish school, was born at Seville in 1594. He was of a noble family, originally of Portugal, which had been reduced by the troubles of their country, and had established itself in Andalusia. His parents, although in very narrow circumstances, gave their son a liberal education, and as he had evinced, during his literary studies, an extraordinary genius for drawing, he was permitted to indulge his inclination, and was accordingly placed under the tuition of Francesco Herrera the elder, a rigid instructor, but of considerable ability. The morose manner and brutal temper of that master becoming insupportable to the gentle nature of the young Velasquez, he quitted his school, and entered the academy of Francisco Pacheco, a man of letters, and an able designer. Under that master his talents began to display themselves in a variety of sketches from nature, of peasants and ordinary people, in peculiar habits and occupations, as they struck his fancy in the streets. In these first sallies of his genius, he gave a faithful and striking representation of the manners and characters of the lower orders of the people, and the various accessories and objects of still-life, with which he accompanied them, were designed and painted with unusual fidelity and spirit. Of these early productions one of the most celebrated is his picture, now in the new palace at Madrid, of the old Water-carrier of Seville, portrayed in a tattered garment, which, through its rents, discovers naked parts of the body, giving water to a boy to drink out of his barrel, in which he exhibits a wonderful character of nature and expression, with an unusual degree of science in muscular anatomy. Velasquez continued to paint subjects of this familiar description for some years, and, when urged by some of his friends to aspire to a higher department of the art, he replied, that he preferred being the first in that humble walk, to holding a second place in the higher cast of historic

painting. He had studied five years in the academy of Pacheco, when that master bestowed on him his daughter in marriage, and his father-in-law having received from Italy some pictures by Guido, Caravaggio, and others, the contemplation of them excited Velasquez to a more elevated idea of his art. He now turned his thoughts to history and portrait, and conceived an ardent desire of visiting the rich treasures of art amassed in the royal collections at Madrid, in the Escorial, and in the palace of Bueno Retiro.

In 1622 Velasquez left Seville to visit the metropolis of Spain, where he had passed upwards of a year, when his talent recommended him to the notice of Conde de Olivarez, the favourite minister of Philip IV., who took him under his immediate protection, and accommodated him with apartments in his palace. He afterwards introduced him to the king, who expressed his desire to have his portrait painted by Velasquez. This was the most immediate crisis of his fame and fortune. Philip had been painted by the most eminent artists of the time, who had successively exerted themselves in portraying a young sovereign, in possession of every thing which could excite their emulation and reward their ability. He painted a portrait of Philip on a large scale; the king was drawn in armour, mounted on a magnificent steed, with a back-ground of beautiful scenery. In this trying attempt he succeeded beyond his most sanguine expectation, and all the cognoscenti joined in giving the palm to Velasquez, above all his predecessors. So complete was his triumph, that Olivarez was directed to inform his inmate, that the royal person of Philip would in future be intrusted to no other pencil but his.

When Velasquez had finished the portrait of the king, he received permission to exhibit it in a public street in the city; the courtiers applauded it to the skies, and the poets wrote sonnets in his praise. He was next employed to paint the infants Don Carlos and Don Fernando, and the portrait of the minister, his patron, mounted, like his royal master, on a noble Andalusian courser, richly caparisoned.

Fortune now began to shower her favours on him. He was appointed principal painter to the king, with a liberal salary, besides a munificent remuneration for his pictures. Great rewards being thus heaped upon Velasquez, great things were expected from him, and though he had distinguished himself beyond all his contemporaries as a portrait painter, he had not yet attempted any considerable historical composition.

Vincenzio Carducho, Eugenio Caxes, and other artists, who had preceded him in the public favour, had signalized themselves by painting a subject of great public interest, the expulsion of the Moors from Spain by Philip III. He now determined to enter the lists with these competitors, by painting a picture of this popular event. On this occasion he produced a superb composition; in the centre he placed the king, armed, and in the act of commanding a party of soldiers, who are escorting a group of Moors, of different ages and sexes, to an embarkation, which awaits them in one extremity of the picture; on the other side is personified the kingdom of Spain, as a majestic matron, in armour, with part of a stately edifice. This distinguished performance he signed with the following inscription: *Didacus Velasquez Hispalensis Philip IV. Regis Hispan. pictor ipsiusque jussu fecit, anno 1627.* Velasquez had no sooner completed this celebrated picture, than he again experienced the favour and munificence of his

sovereign. He was made one of the chamberlains to the king, and received an additional stipend, in support of his new dignity.

In the same year, 1627, Rubens visited Madrid, in his quality of ambassador, and formed an intimacy with Velasquez, for whose extraordinary talents he had the highest respect. This intercourse led to frequent dissertations, on the part of Rubens, respecting the state of the arts in Italy, which inspired his friend with an irresistible desire of visiting Rome and Venice, for the purpose of contemplating the beauties of antiquity, and the works of the best masters.

Velasquez was now in such favour, that he had no sooner expressed his desire for a tour to Italy, than he found his wishes anticipated by every facility and indulgence on the part of his royal protector. The Duke d'Olivarez was directed to furnish him with a sum, amply sufficient for the expenses of his journey, and to supply him with the warmest recommendatory letters.

In 1629 he embarked at Barcelona, and, on his landing at Venice, was lodged in the hotel of the Spanish ambassador. The works of Titian, in the palace of St. Mark, excited his admiration, nor was he less surprised and delighted on seeing the admirable productions of Tintoretto, in the Scuola di S. Rocco, particularly the Crucifixion and the Resurrection. After a residence of a few months at Venice, he proceeded to Rome, where he was most graciously received by Cardinal Barberini, nephew to Urban VIII., who procured him apartments in the Vatican, where he had, at all times, access to the productions of Michael Angelo Buonaroti and Raffaëlle. He studied the works of those illustrious artists with unremitting attention and delight. During his residence at Rome, he painted his celebrated history of Jacob when his sons present him the bloody garment of Joseph, one of his most capital performances. He also painted at Rome his fine picture of the Discovery of the Infidelity of Venus, as related by Apollo to Vulcan, who is represented at his forge, attended by the Cyclops; a subject which enabled him to display his art in its fullest extent. The light and shadow from the reflection of the forge, and the sparks which fly from their hammers, produce a surprising effect. The athletic forms and dusky hues of the Cyclops are artfully contrasted with the beautiful proportions and fine tints in the figure of Apollo. The character of Vulcan is finely conceived, and the composition is arranged with infinite judgment. Both these performances were transmitted to King Philip, by whom they were placed in the most distinguished situations in his palace.

After an absence of a year and a half Velasquez returned to Spain, passing through Naples in his way, where he painted the portrait of Donna Maria of Austria, Consort of Ferdinand III. Absence had not impaired his favour with the king, who made him one of the gentlemen of his wardrobe, and appointed him a painting room in his palace, of which the king himself kept a private key, for the purpose of visiting his painter without the forms of ceremony, as Charles V. had done to Titian.

In 1638 Velasquez painted his celebrated picture of our Saviour on the Cross, now in the convent of S. Placido, at Madrid. This single figure would be sufficient to immortalize the fame of Velasquez. It is designed with great simplicity and nature, but with an expression in the features, an affecting air in the reclining of the head, and an harmonious tone of

colouring, at once so tender, and of such effect, that nothing can exceed it. It was about this time that he painted his famous picture representing the celebrated General Pescara receiving the keys of a Flemish citadel from the governor of the place. The group of generals, soldiers, citizens, horses, &c., and the striking effect of the town and landscape, in the back-ground, have established the fame of this noble picture, as one of the finest productions of the master. Mengs decidedly calls it the *chef d'œuvre* of Velasquez, and has pronounced it to be faultless, except in the circumstance of the soldiers' lances, which he criticises as being too long. Surely this is a very trivial remark, to fall from the pen of such an authority, and, trivial as it is, there is great reason to doubt if it is founded in truth. After all, who would expect that any eminent critic, after pronouncing the performance to be faultless in every essential or noble part, would seriously state this trifling remark as an exception? It is not surprising that the productions of this period of his life were executed in his best style, when his taste had been refined by his studies at Rome, his judgment matured by experience, and his fire not yet abated by years; caressed by his sovereign, applauded by his contemporaries, and at the summit of all worldly prosperity.

In 1643 the minister d'Olivarez was dismissed from his employment, and banished from court, to his town of de Toro. The good fortune of Velasquez received no shock by the disgrace of his patron. In the year 1648 the king intrusted him with a particular embassy to Pope Innocent X., and he was, at the same time, commissioned to purchase the finest works of art, both statues and pictures, which he could meet with in Italy, for the royal collection. On this expedition he embarked at Malaga, and having landed at Genoa, he passed through Milan, Padua, and from thence to Venice, where he passed some time in reviving his acquaintance with the admirable productions of Titian, Tintoretto, and Paolo Veronese; and had the good fortune to purchase some capital pictures by the best Venetian masters. He afterwards visited Bologna, where he was not less fortunate in making several valuable acquisitions, and engaged Michael Angelo Colonna, and Agostino Mitelli, to visit Spain, to assist in the decoration of the royal palaces. On his arrival at Rome he was received with great favour and distinction by the pope, and, as the business confided to him afforded him leisure to exercise his professional talents, he was engaged to paint the portrait of Innocent X., and those of several of the cardinals and the nobility of Rome. The pontiff, in token of his satisfaction, presented him with a gold medal. The academicians of Rome elected him of their body, and sent his diploma after him to Spain.

After an absence of nearly three years, in 1651, Velasquez took his departure from Genoa, on his return to Spain, freighted with a magnificent collection of antique statues, busts, and a variety of pictures by the most distinguished Italian painters. He arrived in safety with his cargo, and was received by his royal master with his accustomed kindness and favour. In 1656, Philip conferred on him the order of Santiago, an honour only bestowed on persons of eminent pretensions, either in rank or for service. He continued to experience the protection of his sovereign, and the public estimation, until the year 1660, when he died at the age of 66. He was buried, with the most distinguished funeral honours, in the superb church of San Juan.

[The proper names of this great artist, according to a custom prevalent in Spain, and as given by Cean Bermudez, are *Don Diego Rodríguez de Silva y Velasquez*; his father's being *Juan Rodríguez de Silva*, and his mother's, *Geronima Velasquez*. He was born at Seville, in 1599, not in 1594, as stated by Palomino, and was baptized in the church of S. Pedro on the 6th of June in that year, as appears by the registry. For the purpose of those who only occasionally refer to a dictionary, the foregoing account, correct in most of the particulars, may be deemed sufficient; but not so for the gratification of the enthusiastic admirers of the painter, who desire to be informed of every event in his life, and to be made acquainted with every work that emanated from his mind, or was executed by his hand. To give these details would require a volume, and that volume of facts would be as interesting as a Spanish romance. Fortunately, three English gentlemen, men of high education, cultivated taste, and excellent critics in works of art and literature, whose knowledge of pictures is derived from ocular inspection, and not from partial panegyrics or traditional common-places, have recently favoured the world with their observations and judgment on Spanish painters, among whom Velasquez is allotted a full share. The inquirer, therefore, has only to consult Mr. Ford's "Hand-book for Travellers in Spain;" Sir Edmund Head's "Hand-book, or History of the Spanish and French Schools of Painting;" and Mr. Stirling's "Annals of the Artists of Spain;" to be made fully acquainted with the life and character of Velasquez and his works, and at the same time to be instructed in all that relates to the Spanish schools, and delighted with the manner in which the knowledge is conveyed. So vivid are their descriptions they justify the observation, that the most interesting part of the life of an artist is to be found in his studies and his works. Frequent mention is made of the intimacy which subsisted between Philip IV. and Velasquez, as much to the honour of the king as to that of the painter, and of the monarch's appropriation of the productions of his favourite's talents; this explains why so few of this great artist's works were till recently known out of Spain. Velasquez essayed almost every subject within the province of his art, and succeeded in all that he undertook. He was equally successful in painting fruit, flowers, animals, interiors; portraits on foot or horseback, whether men or women, infancy or old age; historical landscape, or transcripts from nature; or the more elevated representation of events recorded in sacred or profane history. With regard to his mode of painting landscape, it is altogether different from that of the Flemish or Dutch masters, whose careful finishing often compels the inspector to use a magnifying medium to comprehend the accurate details. Velasquez produces the objects at once; the canvass is scarcely covered; the contours are free; earth, trees, and sky, clouded or serene, form one harmonious mass. If approached too near, the scene appears confused, uncertain, chaotic; viewed at a proper distance, the confusion assumes form, and presents nature simple, beautiful, and sublime. In portraiture he excels all his countrymen, and rivals the best of other schools. The pleasure derived from beholding his equestrian figures is enhanced by observing the temerity with which he places them in the most unpromising aspects. Under his management littleness assumes magnitude. See Philip mounted on his Andalusian steed, prancing over an arid plain against an un-

bounded horizon, encompassed with the blaze of a burning sun, with no accessory to justify shadow for contrast or relief; yet, amidst this apparent neglect, or defiance of the rules of art, the portrait becomes illusive, and presents all the characteristics of reality: the hair is agitated, the blood circulates in the fresh and fair countenance, the eyes are observant, the mouth ready for speech, and you are under the delusion that horse and rider are living, and in action. In compositions called historical he avoided those mysteries so generally treated by the artists of Italy and Spain, selected from Scripture, or the legends of the church; not from inability to accomplish whatever was grand, pathetic, or picturesque in those writings, but from a preference to the realities of life. He eschewed gods and goddesses, angels and beatified saints; his vocation was among men; he studied nature in her known forms and workings, and abandoned the ideal to those who preferred soaring in the regions of fancy, and embodying imaginary representations of improbable fictions, or of "things invisible to mortal sight." His pictures from sacred history are therefore few, and relate chiefly to events recorded as matters of fact. Of this kind is the celebrated Crucifixion, painted for the nunnery of S. Placido, but now in the royal gallery of Spain. "Never," says Mr. Stirling, "was that great agony more powerfully depicted. The head of our Lord droops on his right shoulder, over which falls a mass of dark hair, while drops of blood trickle from his thorn-pierced brows. The anatomy of the naked body and limbs is executed with as much precision as in Cellini's marble; and the linen cloth wrapped about the loins, and even the fir-wood of the cross, display his accurate attention to the smallest details of a great subject." Cumberland, in his "Anecdotes," remarks, "If there were nothing but this single figure to immortalize the fame of Velasquez, this alone were sufficient." The Forge of Vulcan, his single attempt in heathen mythology, exhibits him to great advantage as an anatomist and painter, but will not obtain for him the praise of feeling like the poet. *Los Bebedores*, or *Los Borrachos*, a drunken revel of nine vulgar figures, is, however, perfection; all good judges who have seen it concur in its praise. Mr. Stirling says, "For force of character and strength of colouring, this picture has never been excelled; and its humour entitles Velasquez to the name of the Hogarth of Andalusia." Mr. Ford, in his "Hand-book of Spain," observes, "This mock coronation of a drunken group combines the humour of Teniers with the breadth and effect of Caravaggio. The actors may indeed be low in intellectual character, but they are true to the life, and if deficient in elevated sentiment, are rich in meaning, and are transcripts of real men." The finished picture is in the royal gallery of Spain, and the original sketch in England, at Heytesbury House, in Wiltshire. *Las Hilanderas*, or the Spinners, ranks as one of his most famous pictures. It represents a large room of a tapestry manufactory, in which females of different ages are employed spinning and winding, and others exhibiting goods to a customer. From such simple materials he has, as if by magic, produced a wonderful work of pictorial art. For truth of character, perspective arrangement, and delusion of light and shadow, it is considered marvellous. It ornaments the royal gallery of Spain. His last great work, entitled, *Las Meninas*, or Maids of Honour, and called by Luca Giordano, "The Theology of Painting," completed his triumphs in the art. It was painted in 1566,

and represents a large room in the old palace in which are assembled the Infanta Margarita with her attendants, and Velasquez at his easel as occupied in painting, but pausing to converse, or to observe the effect of his performance. Notwithstanding the difficulties the painter had to encounter, in consequence of the absurd costume of the court at that period, he succeeded by a skilful arrangement of the characters, principals and subordinates, by the introduction of the dwarfs Maria Barbolo and Nicolasito Pertusano, as contrasts to the greater personages, a large tawny hound, and other accessories; by management of chiaro-scuro, gradation of perspective, and all the appliances of art by which art is disguised, in producing a picture which, so long as the materials exist, will continue to charm the intelligent, and excite the admiration of all classes. It is recorded that Philip came frequently to observe the progress of the work, and, at the termination, being asked by the painter if his Majesty saw any thing wanting, replied, Yes, one thing more; then taking the pallet and pencil from the hands of Velasquez, drew on the breast of his portrait the red cross of the order of Santiago, which distinguished honour he afterwards confirmed.

In England, until recently, Velasquez had been better known by his portraits than by his landscapes or historical pictures, and it was generally supposed that his talent was confined to the first. In that department his productions are numerous; but as his portraits were chiefly of persons considered illustrious, whether by courtesy or otherwise, or of men of high families, distinguished for learning or their political station, they were seldom seen out of Spain. The chances of war, however, exposed many of them to the power of the conqueror, by whom, for the artistical merit, they were transferred to other localities. Some few personages of other nations had the good fortune to have their likenesses preserved for posterity by his magical pencil, and their virtues are enhanced, and their vices extenuated, in admiration of the workman's ability. It is on record that he commenced a portrait of the misled and unfortunate Charles, Prince of Wales, afterwards king of England. There being a negotiation for a treaty of marriage between that prince and the Infanta Donna Maria, daughter of Philip IV., Charles was determined to have a view of his intended bride before the conclusion. With the romantic spirit of a youth of three and twenty who had a will of his own, and had been tutored by his father in high notions of royal prerogatives, and in other respects humoured as a *baby*, he secretly departed for Spain, accompanied by the Duke of Buckingham, and appeared at Madrid to the consternation of the English ambassador, and to the delight of Philip, who from policy affected to admire his gallantry. Exactly at this period Velasquez had been introduced to the court, under the auspices of the Count-duke Olivares, and had obtained so much of the royal notice as to evince that he was one whom the king would thereafter delight to honour. It does not however appear that he received the royal command to paint the portrait of the romantic visitor; but there was sufficient interest in the circumstances of his arrival, of his being at that moment the great object of attention, and likely to become a member of the royal family of Spain, to prompt Velasquez to secure his portrait. Pacheco relates that he contrived to take a sketch of the prince as he accompanied the king to a chace; that he did more may be supposed from Charles

having presented him one hundred crowns. But one hundred crowns, even at that time, was not a princely recompence for a finished portrait, by the heir-apparent of England at the wealthy court of the master of the Indies. The reward, however, shows that something was done by the painter of which the prince was cognizant; what that something was, whether a sketch, a study, an *ebauche*, or a finished portrait, and what has been its destiny, are now matters of conjecture. The question has lately been agitated, and discussed circumstantially, without producing conviction in the minds of some who would be well pleased with the discovery.

The grand landscape in which a Boar-hunt, according to the old Spanish fashion, is represented at the Pardo, now forming a part of the English National Gallery, has awakened attention to the ability of Velasquez in this department. Edwin Landseer, referring to this picture, says, "I never saw so much large art on so small a scale;" yet, it required five years' consideration on the part of government before funds could be allowed for the purchase, though strongly recommended by the trustees. A prompt movement by Sir Robert Peel at last withdrew it from foreign competition, and preserved it to the nation. A similar landscape is in the Ashburton collection; in those of the Duke of Sutherland, the Marquis of Lansdowne, and the Earl of Clarendon, there are others. Of those that by way of distinction are called historical pictures, the best accounts will be found in the "Hand-book of Spain," by Richard Ford, Esq., and in the "Annals of the Arts in Spain," by William Stirling, Esq. The lively descriptions by those gentlemen place the subjects distinctly before the mind's eye of the reader, and their critical remarks, blending instruction and entertainment, are evidently the results of personal observation, and not of traditional report.

The editor intended to give a full catalogue of the master's works; but that has been done already by Mr. Stirling from the best sources known, and will be found at the end of his third volume. The greater and better part being, however, in Spain, it would not, perhaps, interest the majority, who have not the opportunity of visiting that country; so it has been deemed advisable to mention those only that are in England, and therefore accessible. The following list contains all that have come to the editor's knowledge by inspection or otherwise.

PICTURES BY VELASQUEZ, IN ENGLAND.

Lot and his Daughters, formerly in the Orleans' collection, now at Cheltenham. *Lord Northwick.*

The finding of Moses; at Castle Howard. *Earl of Carlisle.*

The Virgin kneeling, with outstretched arms, supposed receiving the Annunciation; at Leigh Court, Somersetshire. *W. Miles, Esq.*

Head of John the Baptist in a charger. *Lord Northwick.*

St. Francis Borgia arriving at the Jesuits' College, a composition of eight figures life-size; Stamford House. *Duke of Sutherland.*

Los Borrachos, composition of six figures; the first study for the celebrated picture; at Heytesbury House, Wiltshire. *Lord Heytesbury.*

Las Meninas, or the Maids of Honour, a finished sketch for the celebrated picture, by some considered to be a small repetition; at Kingston Hall, Dorsetshire. *G. Bankes, Esq.*

The Alcalde Ronquillo, called the Fighting Judge, who was sent to reduce Segovia in the war of the *Comuneros* in 1520. He is standing, in a dark dress, on a floor paved with brown and white marble, with his hand resting on a walking-stick. London. *James Hall, Esq.*

El Aquador de Sevilla, the Water-seller of Seville; engraved by B. Ametller; at Apsley House. *Duke of Wellington.*

The signing of the Marriage Contract between the Infanta Margarita Maria, daughter of Philip IV., and the Emperor Leopold; an unfinished picture, and probably the last from the hand of Velasquez. In the hands of a dealer.

Three small studies; a Repast, a Man with Dogs, and an equestrian portrait of Philip IV. London. *Lord Cowley.*

An incident in the Life of St. Charles Borromeo; a sketch. Stafford House. *Duke of Sutherland.*

Boar-hunt at the Pardo; formerly in the royal palace at Madrid; presented by Ferdinand VII. to Sir H. Wellesley, afterwards Lord Cowley, and sold by him to the trustees of the National Gallery for £2200. London. *National Gallery.*

A Study of part of the preceding. *Lord Northwick.*
A Hunting Scene, probably at the Pardo. London, Piccadilly. *Lord Ashburton.*

Two Landscapes with figures. The Grange. *ditto.*
A Woodland Prospect, probably in the Chace at the Pardo. London. *Earl of Clarendon.*

The old Alamedor of Seville. London. *ditto.*
A rocky Landscape, with figures on horseback asking their way of two beggars. Stafford House. *Duke of Sutherland.*

Two Landscapes, with equestrians and other figures. Bowood, Wiltshire. *M. of Lansdowne.*

Landscape, with a fortified place, and figures dancing. Apsley House. *Duke of Wellington.*
A white Poodle smelling at a Bone. *Earl of Elgin.*

Fish hanging by a string; Grapes and Citrons on branches; and a basket of Apples. Keir in Perthshire. *W. Stirling, Esq.*

Chalices and other vessels, and Fruit; doubtful. *ditto.*

A Boy standing with a plumed cap in his hand; a sketch in black crayons. *ditto.*

PORTRAITS.

Philip IV., an equestrian sketch. Leigh Court. *W. Miles, Esq.*

ditto, in shooting dress, with dog and gun; full-length, life-size, unfinished. London. *Col. H. Baille.*

ditto, standing, in a black dress, and holding a paper; sold in the Altamira collection by the editor in 1827. *G. Bankes, Esq.*

ditto, standing, in a black dress trimmed with silver, holding in his hand a paper with the name of Velasquez. Hamilton Palace. *Duke of Hamilton.*

ditto, small full-length figure. *Earl of Ellesmere.*

ditto. *Lord Northwick.*
ditto, bust, in crimson and ermine. *Dulwich.*
ditto, bust, life-size, in a black dress. *Lord Ashburton.*

The Cardinal Infant Don Ferdinand in shooting costume, unfinished, life-size. *Col. H. Baille.*

The Infant Don Balthazar Carlos on a pony; a study. *Dulwich.*

ditto, on a piebald pony, in the court of the manège, with attendants. *Marquis of Westminster.*

ditto, on a black pony, a repetition of the foregoing, with variations. *S. Rogers, Esq.*

ditto, standing, in a rich black dress ornamented with silver, his right hand resting on the back of a chair, his left on the hilt of his sword; full-length, life-size. Sold in the collection of W. Wells, Esq., of Redleaf, in May, 1848, for £682 10s.

ditto, bust, life-size, in a black dress trimmed with silver. *Col. H. Baille.*

An Infant of Spain, supposed to be Don Prospero, son of Queen Mariana, who died in his fourth year, lying in a rich bed, the face only seen. *Marquis of Lansdowne.*

Don Juan of Austria, natural son of Philip IV., in a rich military dress. *Lord Northwick.*

The Count-duke of Olivares on a white horse. *Earl of Elgin.*

ditto, standing, in a black dress embroidered with green, and wearing the green cross of Calatrava; full-length, life-size. *Col. H. Baille.*

ditto, head only. *Marquis of Lansdowne.*

Julian Valcareel, acknowledged by the Count-duke of Olivares as his son, by the name of Don Henrique de Guzman; full-length, life-size, unfinished. Sold by the editor in the Altamira collection in 1827. *Earl of Ellesmere.*

Don Luis de Haro, Marquis of Carpio, on horseback. Cheltenham. *Lord Northwick.*

Admiral Adrian Pulido Pareja, full-length, life-size. *Earl of Radnor.*

ditto, full-length, life-size. *Duke of Bedford.*

ditto, *ditto*. Ashton Hall. *Sir A. Aston.*

The Marquess of Castel Roderigo, full-length, life-size. *ditto.*

A Spanish General, full-length, life-size. *Sir T. Baring.*

Cardinal Gaspar de Borja, in a black dress and cap, bust, life-size. *G. Bankes, Esq.*

Henry de Halmale, in a rich dress, black hat, and long boots; a servant holding a white horse; life-size. *Thos. Purvis, Esq.*

Velasquez, head only. *Marquis of Lansdowne.*

ditto, *ditto*. *Earl of Ellesmere.*

ditto, so called, *ditto*. *Duke of Wellington.*

Head of a Man wearing a red cap and feather, called a portrait of Velasquez. *M. of Westminster.*

Ferdinand II., Duke of Tuscany, and his wife Vittoria della Rovere; probably copied after Velasquez. *National Gallery.*

Innocent X. in a red cap and violet cape, seated, half-length, life-size. *Duke of Wellington.*

ditto, bust, life-size, red cap and cape. Cawdor House, Lanarkshire. *Mrs. Stirling.*

ditto, seated in a chair. Luton. *Marquis of Bute.*
Prince of Parma and a Dwarf; at Castle Howard.

In the catalogue of that collection it is ascribed to Correggio, but called by Waagen an admirable picture by Velasquez. *Earl of Carlisle.*

A Sculptor, called, in the catalogue of the Fitzwilliam Museum at Cambridge, *Fleming*. *Cambridge Museum.*

A Man, in the same collection.

Francisco de Quevedo y Villegas, the poet and novelist. *Duke of Wellington.*

Juan de Pareja, the freedman of Velasquez; bust, life-size. *Earl of Radnor.*

ditto, bust only. *Earl of Carlisle.*

Bust of a Gentleman. Kirkley Hall. *Rev. J. S. Ogle.*

A Man. Burghley House. *Marquis of Exeter.*

A Man, in a black dress, called Torquemada, bust only. *Earl of Clarendon.*

Bust of a Man. Kingston Hall. *G. Bankes, Esq.*
Male Dwarf, Parrot, and Lapdogs. *Ld. Ashburton.*
Boy; head seen in profile. *Dulwich.*

Boy with a pencil and book. *Lord Northwick.*

A Child, half-length, with head of a Black Dog.
Bungay. *Mr. Childs.*

Queen Mariana, in a black dress trimmed with silver, and white feathers in her hair; life-size to the knee. *Richard Ford, Esq.*

Queen Mariana, head only. *Earl of Carlisle.*

Ditto, with hair extravagantly dressed, and adorned with red feathers. *Colonel H. Baillie.*

Lady in a green dress embroidered with gold, her right hand holding a kerchief, and her left playing with flowers in a gold dish; to the knee, but less than life-size. *Thomas Purvis, Esq.*

Head of a Girl. Althorp. *Earl Spencer.*

Mr. Stirling, in the "Annals of the Artists of Spain," has given a beautiful summary of the character of Velasquez as a man, independent of his talent as an artist. He remarks, that "the records of his life are more ample than those of any other artist of Spain, and the facts which illustrate his character as a man are worthy of the works which display his genius as an artist. The short notices of Pacheco, his father-in-law, indicate the affectionate regard in which he was held by his nearest kindred; and that he was no less esteemed in the wider circle of the court is evinced by the sorrow expressed at his death, which was as great as a court is capable of feeling. He was kindly remembered by Philip; for when certain charges, of what nature is not stated, brought against him after his death, made it necessary for his executor to refute them in a private audience, the king, after listening to the defence, made answer: 'I can believe all you say of the excellent disposition of Diego Velasquez.' His native nobleness of mind was shown in his grateful remembrance of the patronage of the count-duke Olivarez; when that powerful favourite was disgraced and banished from court he visited him in his exile, at Loeches. Half a life spent amidst the contaminating influence of courtiers, could not destroy his sense of gratitude for early favours. To the honour of Philip it is recorded, that this conduct, though contrary to the established *etiquette* of courts, so far from exciting resentment, raised the artist in his esteem; for in the very year of Olivarez's dismissal, Velasquez was made assistant gentleman of the royal chamber." The same excellent writer continues: "No mean jealousy ever influenced his conduct to his brother artists; he could afford not only to acknowledge the merits, but to forgive the malice of his rivals." An instance is adduced in which he not only showed the humility of a great mind, but a readiness of wit in retorting on his calumniator. There was a precious piece of criticism often in the mouths of his detractors, namely, "that he could paint a head, and nothing else." This being once repeated to him by Philip, he replied, that "they flattered him, for he knew of no one of whom it could be said that he painted a head thoroughly well." It is no matter of surprise that Velasquez and Rubens were intimate and sincere friends; such men could only feel esteem for each other. But he must have possessed great sweetness of temper, as well as commanding superiority of intellect, to subdue the natural ferocity of Ribera, and the impetuosity of Alonso Cano, and compel both, so jealous as they were of rivals, to accept favours from him, and silently admit his superiority. Had he possessed the smallest particle

of envy, Alonso Cano and Murillo would have been, of all the contemporary Spanish artists, the objects of his fear and dislike; but of these two he was the particular protector, and by his influence on all occasions, when they needed it, promoted their interest.

"His example and influences," says Mr. Stirling, "doubtless tended very greatly to the preservation of that harmony which prevailed among the artists of Madrid in the reign of Philip, and presents so pleasing a contrast to the savage discord in the schools of Rome and Naples, where men contended with their rivals not merely with the pencil, but with the cudgel, the dagger, and the drug. The favourite of Philip, in fact the minister for artistic affairs, he filled the position with a purity, and a disinterestedness, very uncommon in the councils of state; he was the wise and munificent distributor, and not, as too many would have been, the greedy monopolist of royal bounties. To befriend an artist less fortunate than himself, was one of the last acts of his amiable and glorious life." It would occupy more space than can be afforded in a dictionary to quote the numerous noble and amiable traits in the character of Velasquez; they are recorded more or less in every account of him both as an artist and as a man. The public, particularly the amateurs of Spanish pictures, are under a great obligation to Mr. Stirling for the light he has thrown, not on Velasquez only, but on all the Spanish painters, in his recently published work, "The Annals of the Artists of Spain;" it has supplied a *desideratum* in a manner truly gratifying; and, combined with Mr. Ford's particulars of Spanish pictures, in his "Hand-book for Travellers in Spain," has superseded the necessity of any other work on the subject.

[VELASQUEZ MINAYA, DON FRANCISCO, a knight of the order of Santiago, painted familiar subjects for his amusement. He resided at Madrid about 1630.]

VELDE, ESAIAS VAN DE. This artist was born at Leyden about the year 1590, and was instructed in the art by an obscure painter, called Peter Denyn. He painted landscapes, with figures and cattle, but particularly excelled in battles, skirmishes of cavalry, and attacks of banditti, which were ingeniously composed, and touched with a light and spirited pencil. The neatness of his touch, and the correctness of his design, induced several of his contemporaries to engage him to decorate their pictures with his figures. We have several etchings by Esais van de Velde, which are executed with neatness and spirit, they consist of landscapes and views from his own designs, and are usually marked with the initials of his name. [The best authorities place the birth of Esajas van de Velde in 1597, and his death in 1648. Among his etchings are a Whale cast ashore on the coast of Holland in 1614, with a number of persons viewing and measuring it; Peasants at the door of a Cottage, with a village in the distance; several small Landscapes, published collectively at different times. They are inscribed *Esijas, or Esajas Vanden Velde invent.*]

VELDE, JOHN VAN DE, was the younger brother of the preceding artist, and was born at Leyden about the year 1595. He painted landscapes and merry-makings, but distinguished himself more as an engraver than as a painter. We have a considerable number of prints by him, which are executed in two different styles, directly opposite to each other. His plates of landscapes and views are chiefly etched, and his point is free and spirited; the lights are broad and clear, and, though his shadows occasionally want strength, they in general

produce a pleasing and masterly effect. His other prints are executed with the graver, sometimes assisted with the dry-point, in a highly-finished style, resembling that of Count Goudt. They chiefly consist of night-pieces, or scenes by candle-light, and such subjects as require great depth of shadow. The following are his principal works :

PORTRAITS.

John Acronius, Theologian ; *after Francis Hals.*
 Jacob Mattham, Engraver ; *after P. Soutman.*
 John Torrentius, Painter ; 1628.
 Lawrence Coster ; *after J. van Campen.*

SUBJECTS CHIEFLY FROM HIS OWN DESIGNS.

The Twelve Months, in twelve plates ; numbered. 1616.
 Another set of the Twelve Months ; larger.
 The Four Seasons ; in four plates ; *after Valck.* 1617.
 A set of four plates of the History of Tobit ; [*after Wtenbroeck.*]
 The Four Elements ; *after W. Buytenwoegh.*
 The Four Times of the Day.
 The Magic Lantern ; *after P. de Molyneux.*
 The good Samaritan.
 The Pancake Woman.
 A set of six Landscapes, with ruins, figures, and cattle ; [*after G. Vander Horst.*]
 The Sorceress ; considered his best plate ; engraved in 1626.
 The Trictrac-players.
 A Village Festival. 1623.
 A View in Italy ; *after Tempesta.*
 A View of the Chateau of Brussels, with a tournament.
 A set of Thirty-six Landscapes, entitled *Playsante Landschappen, door Jan van der Velde. C. Visscher, ecc.*
 St. Francis kneeling, with a book and a skull before him ; *after W. van Boons.*
 The Mountebank selling Medicines.

He engraved besides a great variety of landscapes, views, and other subjects. [To his etchings may be added a series representing Spanish Troops marching in the Low Countries during the years 1638, 1641, and 1645, with other military scenes, *after Jacob Martis de Jonge.* A half-length portrait of Oliver Cromwell in armour, with his head uncovered ; it is an oval within a square. In the angles are the letters O. C. P. R. encircled with palms and laurels. It is engraved with the burin and the point on a plate prepared as for mezzotinto scraping. It is rare. John van de Velde was born in 1593, according to the better authorities.]

VELDE, WILLIAM VAN DE, THE ELDER. This painter was born at Leyden in 1610, and in the early part of his life followed the occupation of a mariner. It is not mentioned at what time he turned his thoughts to painting, or by whom he was instructed in the art ; but before he was twenty years of age he had acquired considerable reputation as a painter of marine subjects, which he usually represented in black and white, in imitation of drawings in Indian ink. His technical acquaintance with every description of shipping, with their various forms and rigging, particularly qualified him for a precise and faithful representation of these objects. His talents recommended him to the notice of the States of Holland, and Descamps acquaints us, that he was accommodated by them with a small vessel for the facility of accompanying their fleets, for the purpose of designing their different manœuvres, and was present in various sea-fights, in which he exposed himself to the most imminent danger, in the prosecution of his studies. He is said to have been a witness of the sea-fight between the Duke of York and the Dutch Admiral Opdam, in 1665 ; and the more memorable engagement, the following year, between the English fleet under the

command of the Duke of Albemarle, and the Dutch under Admiral de Ruyter.

King Charles II., who had become acquainted with his talents during his residence in Holland, invited him to England, where he arrived some time before 1675, as, in that year, the king settled a salary of a hundred pounds per annum on him. He continued in the same capacity in the service of James II. until his death, in 1693, and was buried in St. James's church, with the following inscription on his tomb-stone : " Mr. William van de Velde, senior, late painter of sea-fights to their Majesties, King Charles II. and King James, died in 1693."

[Many of the larger pictures of sea-fights bearing the signature of W. van de Velde, are from designs by the father, and executed in colours by the son ; those painted in a coarse and loose manner are probably entirely by the former. Such are a series of twelve naval engagements and sea-ports in the palace at Hampton Court, though signed like the best of the younger Van de Velde ; they are dated 1676 and 1682.]

VELDE, WILLIAM VAN DE, THE YOUNGER. This inimitable marine painter was the son of the artist mentioned in the preceding article, and was born at Amsterdam in 1633. He received his first instruction in the art from his father, but afterwards studied some time under Simon de Vlieger, an eminent painter of sea-pieces, whose works were then held in high estimation. His progress under that master was extraordinary, and he not only surpassed his instructor, and all his contemporaries, but he arrived at a perfection, in the particular branch to which he devoted himself, which is universally allowed to be unrivalled. " The palm," says Lord Orford, " is not less disputed with Raffaëlle, for history, than with Van de Velde, for sea-pieces." He had acquired the most distinguished reputation in his native country, by the admirable cabinet pictures with which he enriched the collections in Holland, when his father prevailed on him to join him in London. His talents soon recommended him to the notice of the king, who engaged him in his service, with an equal salary to that of his father. He resided chiefly at Greenwich, which had been chosen as a situation best suited to his professional pursuits.

During the life of the elder Van de Velde, he was principally employed by the king in painting pictures from the designs of his father, as appears from the following privy seal, purchased by Dr. Rawlinson, the antiquary, among the papers of Secretary Pepys. " Charles the Second, by the grace of God, &c., to our dear cousin, Prince Rupert, and the rest of our commissioners for executing the place of Lord High Admiral of England, greeting. Whereas we have thought fit to allow the salary of one hundred pounds per annum unto William van de Velde the elder, for taking and making draughts of sea-fights ; and the like salary of one hundred pounds per annum unto William van de Velde the younger, for putting the said draught into colours, for our particular use ; our will and pleasure is, and we do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William van de Velde the elder, and William van de Velde the younger, to be paid unto them, or either of them, during our pleasure, and for so doing, these our letters shall be your sufficient warrant and discharge. Given under our privy-seal, at our palace

of Westminster, the 20th day of February, in the 26th year of our reign."

The exercise of his extraordinary talents was not confined to the service of the king, he was employed by the nobility, and painted an infinite variety of sea-pieces, calms, and storms, which are still the ornament of the principal collections.

The compositions of the younger Van de Velde are distinguished by a more tasteful arrangement of his objects than is found in the productions of any other painter of marines. His vessels are most correctly designed, and, from the improvement which had taken place in ship-building, are of a more graceful and pleasing form than those of his predecessors; the cordage and rigging are finished with a delicacy, and at the same time with a freedom, which are without example; and his small figures are drawn with a correctness and touched with a spirit which are inimitable. In his calms, the sky is brilliant and sunny, and in the glassy smoothness of the water every object is reflected with a luminous transparency, which is only to be met with in the works of this admirable artist. In his squalls or fresh breezes, the swell and curl of the waves is delineated with a truth and fidelity which could only be derived from an attentive and accurate observance of nature; and in his storms and hurricanes, the tremendous conflict of the elements, and the horrors of shipwreck, are represented with a striking solemnity that affects the beholder.

This eminent artist died in 1707, as appears by this inscription under the print of his portrait: *Gulielmus Van de Velde, junior, navium et prospectuum marinarum pictor, et ob singularem in illâ arte peritiam à Carolo et Jacobo 2 do. Magnæ Britannia regibus annuâ mercede donatus. Obiit 6 Apr. A. D. 1707. æt. suæ. 74.*

[It is probable that the greater part of the fine cabinet pictures by W. van de Velde, the younger, which are now so highly appreciated, were painted before he came to England. The views are off the Dutch coast, and the vessels are principally those of Holland; and the figures also are mariners of the country. These bear the impress of one mind and one hand, and none other can claim a share in the honour of producing them. Some of a later date may be from studies made previous to quitting the place of his nativity; and, therefore, present similar scenes, and take rank accordingly. It follows, that his most admired pictures were painted before he was five-and-forty; not but many of great excellence were the productions of a later period. Smith's Catalogue raisonné, vol. vi. and Supplement, describes about three hundred and thirty; making allowance for repetitions, and for some executed in conjunction with his father, there will remain at least three hundred that may be safely considered authentic. His drawings are very numerous, especially sketches and studies, and prove the indefatigable pains he took to be accurate in the forms of his vessels, their appurtenances, and the ordonnance of his compositions. It was a saying of a late eminent and very tasteful collector, that he possessed as many as would cover an acre of ground: this may have been an exaggeration; but it is known that during the years 1778 and 1780, there were about eight thousand sold by public auction. It is also recorded, that his execution was so rapid in sketching, that he frequently filled a quire of paper in an evening. Many of his larger pieces represent actions between the English and Dutch fleets, and on these he often wrote over

the ships their names and those of their commanders; and under his own vessel in front, *V—Veld's Gallijodt*, or *Myn Gallijodt*, proving that he was a spectator of the battle. His sketches are executed in broad black lead only; his more finished drawings with the pencil or pen, and shaded with Indian ink. In the late Baron Verstolk de Soelen's collection, sold at Amsterdam in 1847, were several of high quality and great interest.

At the sale of M. Goll de Frankenstein, at Amsterdam, in 1833, a drawing in Indian ink of "Vessels becalmed," sold for £40, and another for £27. In the same year, at the sale of M. de Vos's collection, a Calm obtained £31; and a "View off the coast at the Texel" was purchased for the museum at Haerlem, at the sum of 1600 florins, £144 sterling. These may be considered noble prices for drawings, which require so much care in their preservation, but bear no comparison with the estimate of his pictures. A few examples of the value of the latter may be interesting.

A View off the entrance of the Texel, in the Earl of Ellesmere's collection, which sold in 1766 for £80, is now estimated at £1000; another in the same sold in 1765 for £84, now worth £500. A Sea-view, which at the Choiseul sale in 1772 brought only £31, in 1828 sold for £300, and is now in the collection of Sir Robert Peel. The Departure of Charles II. from Holland in 1660, sold in 1781 for £82, and recently for £800. A View off the coast of Holland sold in 1816 for £144, and in Sir Simon Clarke's sale in 1840 for £1029. Three pictures in Lady Stuart's sale produced 2220 guineas, one of which sold in Sir Lawrence Dundas's, in 1794, for 250 guineas. A View on the Sea-shore, 16 inches by 12, in 1726, (nineteen years only after the painter's death,) sold for £9, and in 1835 for £108.

The picture known as "*Le coup de Canon*," brought in 1786 £52, and in 1790 only £36; at the sale of Jeremiah Harman's collection in 1844 it sold for 1380 guineas.

This account of prices might be considerably enlarged, were the editor disposed to divulge his knowledge of private transfers; but such transactions are not of the same validity as those that are patent.]

VELDE, ADRIAN VAN DE. This admired painter was born at Amsterdam in 1639. It does not appear that he was related to the two preceding artists. He discovered, whilst he was yet at school, a decided disposition for painting, and covered the walls of his father's house with sketches of every description of animals, designed with an intelligence very unusual at that early age. This marked inclination for the art induced his father to place him under the tuition of John Wynants, under whom his progress was so extraordinary, that it surprised his instructor. Wynants was one of the ablest landscape painters of his time, and he educated his pupil in the system he had himself pursued, of studying every thing from nature. Our artist passed the greater part of the day in the fields, designing every thing that was essential to his pursuit; and he was soon convinced, that, in the particular branch of the art to which he devoted himself, the conceptions of the happiest and most inventive genius fall short of the abundance, the variety, and the truth, which the study of nature affords. He did not, however, confine himself to landscape and animals, he drew from the model, and became a correct designer of the human figure.

Wynants, who was himself deficient in this respect, had hitherto been under the necessity of ap-

plying to other artists, to decorate his landscapes with figures and animals, which service was usually rendered him by Philip Wouwerman or John Lingelback. He now found a more than adequate resource in the talents of his disciple, and some of the finest landscapes of Wynants are adorned with figures and cattle by Adrian van de Velde, which form no inconsiderable part of their value. Such was his excellence in these auxiliary embellishments, that many of his contemporaries applied to him for similar assistance, and the pictures of Vander Heyden, Hackaert, Hobbema, [Ruisdael, Verboom, Moucheron,] and others, have frequently the advantage of being ornamented with his figures and animals.

Although Adrian van de Velde was brought up in the school of a landscape painter, and had not the advantage of a regular education in the higher walk of historic painting, such was the extent of his genius, and the variety of his powers, that he acquired considerable reputation by an altar-piece he painted for the Roman Catholic church at Amsterdam, representing the taking down from the Cross, which was not less admired for the correctness of the design than the beauty of the colouring. He painted, for the same church, several historical subjects taken from the life of Christ, which sufficiently prove that he would have distinguished himself as a painter of history, if he had not chiefly devoted himself to another branch of the art. The scenery in his landscapes is frequently confined to the pasture in which his cattle are grazing; but this humble prospect is always represented with so much truth and nature, that it captivates by its simplicity. The colouring of his trees, his herbage, and plants, is fresh and juicy, and they are touched with as much spirit as delicacy. His skies are brilliant and clear, and his pictures exhibit a sparkling glow of sunshine, which is almost peculiar to himself. His animals, particularly the cows, sheep, and goats, are designed with a correctness and perfection which has never been surpassed. His pictures are deservedly held in the highest estimation, and as he died in the prime of life, the number of them, though always very highly finished, establishes his indefatigable application, as well as his uncommon facility of execution. He died at Amsterdam in 1672. We have by this charming artist about twenty etchings, executed in a finished, but masterly style. They are usually marked with the initials of his name, A. V. V.

A set of three small plates of Cows grazing.

A set of ten plates, representing Cows and other domestic animals, with a Bull for the title.

Three plates of Sheep.

A Return from the Chase.

A large Landscape; lengthways.

A Landscape with historical figures. This print is scarce.

[The following are the titles of the twenty-one etchings described by Bartsch, "Peintre Graveur," tom. i.:

1. A Cow and a Bull; *A. V. V. f.* 1659.
2. A Cow lying down; *Adrian van de Velde f.* 1657.
3. The Three Oxen; *A. V. Velde f.*
4. Two Cows and a Sheep; *A. V. V. f.*
5. Three Cows; *A. V. V. f.*
6. The Ox in the Water; *A. V. V. f.*
7. The Horse; *A. V. V. f.*
8. The Calf; *A. V. Velde f.* 1659.
9. The Dogs; *A. V. Velde f.* 1659.
10. The Goats; *A. V. Velde f.*

11. The Cow and two Sheep at the foot of a tree. 1670. *A. V. V. F.* This is one of his principal works and is a real *chef d'œuvre*.
12. A black and white Ox and three Sheep; *A. V. V. F.* 1670. This is of the same beauty as the preceding.
13. Two Cows at the foot of a tree; *A. V. V. F.* Like the preceding in execution, and probably of the same date: a *superb piece*. This, with the two preceding, sold in Count Rival's sale for 400 francs.
14. The Ewe suckling a Lamb; *A. V. V. F.* 1670. Etched with a very delicate point.
15. Two Sheep; *A. V. V. F.* 1670.
16. A Goat; *A. V. V.*

The six last pieces, forming a series, are generally found together, but they are very rare; particularly the last of the series, which is extremely so. This piece has been copied by Mr. Gibbon for Mr. Sheepshanks's intended catalogue.

17. A Shepherd and Shepherdess with their flocks; *Adryaen Vande, Velde, fe, et, Ex,* 1653. Very rare. It sold in Count Rival's sale for 200 francs.
18. The City Gate; *A. V. Velde f.* 1653; the figure 3 reversed.
19. A halt of Huntsmen; *A. V. Velde f.* 1653. This, with the preceding, sold in Count Rival's sale for 355 francs.
20. A male and a female Peasant. There is neither signature nor date to this etching, but there is scarcely any doubt that it is of the same year as the three preceding, as it is engraved exactly in the same taste as N^o. 17: it is *extremely rare*; it was not in Count Rival's collection. It has been copied by Bartsch.
21. A Peasant on horseback; *A. V. Velde f.* 1653. This is also *extremely rare*: an indifferent impression in Count Rival's sale brought 101 francs.

It will be noted, that as the five last etchings are of the year 1653, the artist (if the date of his birth be given correctly) was only fourteen years old. To this list Rudolph Weigel, in his valuable Supplement to Bartsch, has added the four following:

22. A Landscape with peasants and travellers; signed *A. V. Velde f.* An impression of this print was in the cabinet of Count Rival, and another in that of the king of Holland, being the only two known at the time that the Count Rival's catalogue was published, in 1817: it was sold in his sale for 405 francs. There is a copy by Mr. Benjamin P. Gibbon, intended for a catalogue of Mr. J. Sheepshanks's collection, but which has not yet appeared.
23. A Woman spinning; *A. V. Velde, f.* 1653. This is also described in Count Rival's catalogue, and there said to be the only impression known: it was sold in his sale for 950 francs.
24. A Cavalier and two Sportsmen; *A. V. Velde f.* 1653. This is also described in Count Rival's catalogue, as the only one known; it was sold in his sale for 950 francs. It has been copied by Gibbon for Mr. Sheepshanks's catalogue, which has not yet appeared. A less faithful copy is to be found among the Painters' Etchings by Walker.

Weigel, however, observes that there are other known impressions of these three prints. They were in the collections of Ploos van Amstel, Leyden

v. Vlaardingen, Josi, and the Count de Fries; and are to be found in the Musée at Amsterdam, in the British Museum, and in the cabinet of the Archduke Charles at Vienna.

25. A Cow lying down. On this impression are the letters E D. interlaced; but they appear to be printed with type. It is in the collection of the Archduke Charles.

It may be useful to mention a small oblong piece of A Sheep lying down, which is marked *A. v. V.* This has been copied excellently by Mr. Gibbon for Mr. Sheepshanks: the original is in the British Museum. Weigel is of opinion that it bears a strong resemblance to the manner of J. van der Meer de Jonge. For a knowledge of the variations of those described by Bartsch, the inquirer should consult Rudolph Weigel's "Supplement," Leipzig, 1843.

For the fullest details of Adrian van de Velde's pictures the readiest reference will be to Smith's "Catalogue raisonné of the Works of the Dutch and Flemish Masters," vol. v. and Supplement. In these volumes there are about one hundred and eighty described, with the names of many of the collections through which they have passed, or where they are at present located. It may, however, be gratifying to the less curious to be informed of the increased estimate that has been placed on this master's works during the last seventy or eighty years; a few examples are therefore quoted. The numbers are those in the catalogue.

No. 2. A mountainous Landscape, in which Jacob, his family, and servants appear conducting their flocks and herds, sold, in the year 1765, for £130; in 1811, at M. Le Brun's sale at Paris, it brought 24,000 francs, £960.

No. 5. Watering Cattle, sold, in 1754, for £135, and in 1810, for £688. It is now in her Majesty's collection.

No. 8. Peasants with Cattle fording a stream, sold, in 1771, for £280; in Sir Simon Clarke's sale, in 1840, for 760 guineas. It is now in the collection of Sir Robert Peel.

No. 15. A Landscape with Cattle, Peasants, and Sheep, sold in the famous Braamcamp collection, in 1771, for £218, and in the Brentano, in 1822, for £746. It is now in the Museum at Amsterdam.

No. 26. La Chasse Royale, sold in the Lormier sale, in 1763, for £53, and in the Count Perre-gaux's, in 1841, for £1125. It was purchased for the Baron Rothschild.

These advances in price are large, but they are not commensurate with the higher estimates made by *Experts* of many that are in public galleries and royal collections, and therefore not likely to be subjected to the chances of sales, as may be the case with those belonging to private persons; the valuers are therefore always on the safe side.]

VELDNER, [or VELDENER.] JOHN. A German engraver on wood, who flourished about the year 1480. He is said to have executed a set of cuts for a book entitled "Speculum Humanæ Salvationis," translated into the German language, published in 1483. They are cut in the rude style in which the art was practised at that early period.

[John Veldener was a man of considerable talent; he was a designer, an engraver, and a printer. He was probably a native of Westphalia, as Italian writers call him *Giovanni di Westphalia*. He operated

as a designer so early as 1447; he printed the book called "Fasciculus Temporum," in Latin, ornamented with wood cuts, at Louvaine, in 1474; "Caroli Viruli formulæ Epistolare, in 1476; that entitled "Speculum Humanæ Salvationis," also with wood cuts, at Culembourg, in 1483; and "Historia Santæ Crucis," at the same place, in the same year. These are facts regarding John Veldener. Whether he really designed and engraved the cuts that ornament those books is a question that has exercised the industry and ingenuity of several able writers to maintain or refute. It is certain that he used the privilege of dividing the wood blocks with the cuts for "Speculum Humanæ Salvationis," which was first printed in folio, to make them admissible to his quarto edition. They are not so very rude as might be inferred from what is said in the text. Had Veldener's name not appeared already in the Dictionary, the editor would have left him to Heineken, Santander, Ottley, Zani, and Jackson, with others who have written elaborately, and some of them learnedly, on the subject of the books, and respecting him. To those writers the inquirer is referred for further information.

VELLI, [or VELLI,] BENEDETTO. This artist was a native of Florence, and flourished about the middle of the seventeenth century. He painted history with some reputation, and Lanzi mentions in favourable terms a large picture by him in the cathedral at Pistoja, representing the Ascension. [There is, perhaps, an error in saying he flourished in the middle of the seventeenth century, as his picture was painted as a companion to one by Gregorio Pagani, who died in 1605; Zani says that Velli operated in 1588.]

VENANZI, FRANCESCO. In the "Memorie de Pittori Pesaresi e Urbinati," by Gioseffo Montani, this painter is said to have been a native of Pesaro, and flourished about the year 1670. He was for some time a disciple of Guido, but afterwards studied under Simone Cantarini. He did not, however, attach himself to the style of either of those masters, preferring the more vigorous and effective manner of Guercino and the Gennari. In the church of S. S. Gervasio e Protasio, at Bologna, is a fine picture by him, representing the Descent of the Holy Ghost; and in the church of S. Antonio, at Pesaro, are two subjects from the life of that saint, which are considered his finest works. [His names were *Giovanni Battista*, not Francesco; a picture by him is signed *Joan. Venantius Pisaren-sis, F. 1687*.]

[VENDRAMINI, JOHN, an eminent engraver, was born at Roncade, near Bassano, in 1769. He pursued his studies in his own country till the age of nineteen, when he came to London, and completed his artistic education under Bartolozzi. In 1805 he went to Russia, and spent two years in that country. He was patronized by the emperor and the court, and his talents so highly appreciated, that he was refused a passport when he was desirous of returning to England. He, however, with the assistance of his friend, the Duke of Saracaprìolo, at that time Neapolitan ambassador, contrived to escape, disguised as a courier charged with despatches. What hastened his departure, as he informed the editor, was an accident that happened to a large cameo, Alexander and Olympia, which he was employed to design and engrave for the emperor. This being one of the most valuable antique gems known, he was commanded to execute his work in the palace. By accident the laurel

that encircled the brow of Alexander was broken, and the artist was well aware that no excuse would pacify the autocrat, he therefore adopted the dangerous resolution of taking it out of the palace to be repaired. He might have received a few strokes of the *knout* for the first offence; a visit to Siberia would have been the sure reward for the second. Being known to the guard, he was suffered to pass without question; he hurried with all the terrors of apprehension to a jeweller, had the fracture skilfully repaired, and returned to the palace without his absence being noticed; nor was the circumstance discovered till some years afterwards.

On his return to England he continued his profession with diligence and success. He engraved several popular pictures by contemporary painters; but those on which his reputation stands are after works by the old masters. Among these are the Vision of St. Catherine, *after Paul Veronese*; St. Sebastian, *after Spagnoletto*; Leda, *after Lionardo da Vinci*; and lastly, the Raising of Lazarus, *after Sebastian del Piombo*.

Vendramini was a very accurate draftsman, and frequently engraved from the picture without making a previous drawing. He died at London the 8th of February, 1839.]

VENTENI, GIULIO CESARE, a Bolognese gentleman, who was a great admirer of the art, and studied it with the zeal of a professor. He was born at Bologna about the year 1609, and was instructed in design by Filippo Brizio, who had studied under Guido. We have several etchings by this amateur artist, executed in a spirited style; among which are the following:

The Guardian Angel; *after Dom. Maria Canuti*.
Tancred and Clorinda; *after the same*.
The Virgin of the Rose; *after Parmigiano*.
A Landscape, with the Holy Family; *after An. Caracci*.

He usually marked his plates with the monogram

 [Zani places his death in 1697.]

VENEZIANO, ANTONIO. See MUSIS.

VENEZIANO, SEBASTIANO. See PIOMBO.

VENEZIANO, CARLO. See SARACINO.

VENEZIANO, ANTONIO. Vasari and Baldinucci are at variance respecting the place of nativity of this painter; the former states him to have been born at Venice in 1310, and to have studied at Florence under Agnolo Gaddi; the latter, whose pretensions to accuracy are highly respectable, asserts that he was a native of Florence, and acquired the name Veneziano from his long residence at Venice, where he executed several works in the Ducal Palace. His principal works are at Pisa and Florence. Some of his pictures are still preserved in the Campo Santo at Pisa, representing the history of S. Ranieri; and at Florence is his most celebrated performance, of the Miracle of the Loaves and Fishes. His style was less dry and formal than the generality of his contemporaries, and he is said to have carried fresco painting to a higher degree of perfection than it had attained previous to the period at which he lived. He died in 1384.

VENEZIANO, DOMENICO. This painter was born at Venice in 1420, and, according to Vasari, was a disciple of Antonio da Messina after he had learned the secret of oil-painting from John van Eyck, by whom he was made acquainted with the recent discovery. He afterwards resided some time at Loreto and Perugia, and ultimately settled at Florence, where his works, both on account of their merit and the novelty of the process, were greatly

admired. He formed an intimacy with Andrea del Castagno, an eminent Tuscan painter, to whom his friendship induced him to intrust the secret.

Urged by the ambition of remaining the sole possessor of so valuable a discovery, Castagno conceived the horrible design of assassinating his friend, and effected his treacherous project in 1476, when Domenico Veneziano was in his fifty-sixth year. His principal works are in the church of S. Lucia, and in the monastery degli Angeli, at Florence.

VENIER, NICHOLAS. This artist is mentioned by Mr. Strutt as the engraver of a set of twelve plates, representing the Months of the Year, *after Bassano*.

VENIUS, or VAN VEEN, OTHO. This estimable artist was of a distinguished family of Holland, and was born at Leyden in 1556. He was carefully educated by his parents in the belles-lettres, and though his progress in the study of the classics was remarkable, they did not oppose the decided inclination he discovered for painting. He received some lessons in design from Isaac Nicholas, and was afterwards a scholar of Jodocus van Wighen. When he had reached the age of fifteen, the civil wars obliged him to leave his native country, and to retire to Liege, where he continued to prosecute his studies, both in literature and in the arts. His talents recommended him to the notice of Cardinal Grosbeck, at that time Prince Bishop of Liege, who, desirous of procuring him the best means of improvement, advised him to visit Italy, and furnished him with letters of particular recommendation to Cardinal Maduccio at Rome. On his arrival in that capital, he was received by his Eminence with the greatest kindness, and was accommodated with apartments in his palace. He became a disciple of Federigo Zuccaro, and by the instruction of that master, and an attentive study of the best productions of the art, and the beauties of antiquity, he acquired a correctness of design, and a more elevated taste, than was possessed by any of his Flemish competitors.

After a residence of seven years in Italy, Otho Venius visited Germany, where he passed some time in the service of the emperor, who made him the most flattering proposals, to retain him at his court. The desire of returning to the Low Countries induced him to decline so honourable an invitation, and passing through Munich and Cologne, where he painted some pictures for the Duke of Bavaria and the Elector, he arrived at Brussels, where Alessandro Farnese, Prince of Parma, who was at that time the governor of the Netherlands, appointed him his principal engineer, and painter to the court. He drew the portrait of his protector, and executed several other works, which established his reputation as the most eminent painter of his time.

After the death of the Prince of Parma, Otho Venius established himself at Antwerp, where he embellished the churches and public edifices with several celebrated pictures. It was at this time that Rubens became his disciple, and it is no mean claim to celebrity, to have been the instructor of that illustrious artist.

When the Archduke Albert, who succeeded the Prince of Parma in the government of the Low Countries, made his public entry into Antwerp, Otho Venius designed the triumphal arches which were erected on the occasion, and the ingenuity of the compositions was so much admired by the Archduke, that he invited him to the court of Brussels,

appointed him his principal painter, and master of the mint, which situations he filled with great respectability until his death, in 1634.

The works of Otho Venius exhibit a fertile and inventive genius; his compositions are learned and judicious, and his design, formed by his studies at Rome, is more graceful and correct than that of any of his contemporaries of the Flemish school. The airs of his heads are graceful and expressive, his draperies are cast with ease and propriety, and he was one of the earliest of the Flemish artists who had a perfect intelligence of the principles of the *chiaro-scuro*. Among his principal works in the public edifices in the Low Countries are, the Marriage of St. Catherine, in the church of the Capuchins at Brussels; the Last Supper, in the cathedral at Antwerp; the Resurrection of Lazarus, in the church of St. Bavon at Ghent; and the Adoration of the Magi, in the cathedral at Bruges.

Otho Venius distinguished himself in literature as well as in the arts, and published several works, which were all embellished with plates, chiefly engraved by his brother, Gilbert Venius, from his designs. Among others are the following: a History of the War of the Batavians against Claudius Civilis and Cerialis, from Tacitus; Horace's Emblems, with observations; the Life of Thomas Aquinas, and the Emblems of Love, divine and profane.

VENIUS, or VAN VEEN, GERTRUDE. This lady was the daughter of Otho Venius, and was born at Brussels about the year 1600. She was instructed in the art by her father, and excelled in painting portraits. There is a print of a portrait of Otho Venius, painted by her, engraved by Rucholle.

VENIUS, or VAN VEEN, GYSBERT, or GILBERT, was the younger brother of Otho Venius, and was born at Leyden about the year 1566. He engraved a variety of plates, executed with the graver, in a style resembling that of Cornelius Cort. He probably visited Italy with his brother, as we have several prints by him, after the works of the Italian masters. His drawing is tolerably correct, and the character of his heads is not without expression. He also engraved a great number of plates from the designs of his brother, chiefly emblematical subjects, and some portraits, which possess considerable merit. The following are his most esteemed prints:

PORTRAITS.

Ernest, Duke of Bavaria; in a medallion, supported by Fame.

Cardinal Alessandro Farnese; *after Otho Venius*.

Giovanni da Bologna. 1589.

SUBJECTS AFTER VARIOUS MASTERS.

The Four Seasons; *after Raffaele del Colle*. 1589.

These have been incorrectly stated to be from the designs of Raffaele d'Urbino.

The Spousal of Isaac and Rebecca; *after Bal. Peruzzi*; in five sheets, in the form of a frieze; fine and scarce.

The Visitation of the Virgin to St. Elisabeth; *after F. Barocci*.

The Crucifixion; *after the same*.

The Emblems of Horace; *after Otho Venius*.

The Emblems of divine and profane Love; *after the same*.

The Life of St. Thomas Aquinas; a set of several plates; *after the same*.

[He was born at Leyden in 1558, and died at Antwerp in 1628.]

[VENIUS, or VAN VEEN, ROCHUS, born at Antwerp in 1650, excelled in painting live and dead birds, which he finished with great care. He died at Haerlem in 1706.]

[VENNE, ABRAHAM VANDER, a portrait painter, born in 1586, and died in 1650. There is a portrait

of Prince William I. by him in the Museum at Amsterdam.]

[VENNE, ADRIAN VANDER, born at Delft in 1589, was a scholar of Jerome van Diest. He excelled in fancy designs for illustration; he made those that ornament the works of the Dutch poet Cats, and furnished numerous vignettes for the printers of his time, in which he exhibited good taste and a lively imagination. He was equally facile in painting; and though some of his pictures are of immense size, the number is said to be prodigious. The subjects of some are the famous battles fought in Flanders. He painted the portrait of Prince Maurice on horseback, accompanied by his brothers, and other members of the Nassau family. He also possessed considerable literary talent, and published several works of a satirical tendency. He died at the Hague in 1662.

[VENNE, HUBERT VANDER, born at the Hague, painted bas-reliefs, groups of children, vases, and other ornaments. There are no particulars of him, but he is supposed to have been of the same family as the preceding.]

[VENNE, JAN VANDER, born at Brussels, painted landscapes, which are sometimes enlivened with figures by Bant.]

VENTURINI, GIOVANNI FRANCESCO. This artist was born at Rome about the year 1619. From the style of his engraving, it is probable that he was a disciple of Giovanni Batista Galestruzzi. He etched several plates from the works of Italian masters, among which are the following:

A set of Plates; *after Polidoro da Caravaggio*; from the designs of *Galestruzzi*.

Diana and her Nymphs at the Chace; *after Domenichino*.

The Pulpit of St. Peter's; *after Bernini*.

A bird's-eye View of the Palaces and Gardens in and near Rome.

VENUSTI, MARCELLO. This painter was born at Mantua in 1515, and was a scholar of Pierino Buonacorsi, called del Vaga; but he was more indebted for the reputation he acquired, to his study of the works of Michael Angelo Buonaroti, and the pictures he painted from the designs of that master. He executed several works, from his own compositions, in the churches and public edifices at Rome, which are mentioned by Baglione, among which he particularly notices the Martyrdom of St. Catherine, in the church of S. Agostino; and St. John preaching in the Wilderness, in S. Caterina alli Funari. The Cardinal Alessandro Farnese employed him to copy the stupendous picture of the Last Judgment, by Michael Angelo, on a small scale, which he accomplished in so perfect a manner, that it excited the admiration of that illustrious artist, who engaged him to paint, from his design, an altar-piece for the Capella de Cesi, in the church of La Pace, representing the Annunciation; and in various other works. In the palazzo Borghese is a fine picture by him of Christ bearing his Cross, from a design by Michael Angelo. He died in 1576.

VERAT, DARIUS. Mr. Strutt notices this artist as the engraver of a print representing two Women, half-length, one of which is combing her hair. It is slightly etched, and inscribed *Alex. Verat, pinx. Darius filius sculp.* [These names signify *Alexander and Darius Varottari*.]

VERBEECK, or VERBEECQ, PHILIP, a Dutch engraver, who flourished about the year 1620. He engraved several plates in a style so nearly resembling that of Rembrandt, though anterior to that

artist, that his prints have been sometimes confounded with those of that distinguished master. Among others we have the following:

- A Bust of a young Woman, with a hat and a pelisse.
- A Bust of a Man, with a turban and feather.
- Esau selling his Birthright to Jacob.
- A King seated on his Throne, with a Man kneeling before him.
- A Shepherd seated at the foot of a tree. 1619.

[There were several artists, painters and engravers, of the name *Verbeeck*, or *Verbeeck*, who operated during the first half of the 17th century; they have been confounded with each other. *Philip* operated at the same period as *Peter Verbeeck*, both being engravers as well as painters and designers: but *Peter* signed *P. C. Verbeeck*, and dated from 1619 to 1639; *Philip* also dated in the latter year. But there was a *G. Verbeeck*, whose manner of etching also resembles that of Rembrandt; it is to this artist the print of Esau selling his Birthright to Jacob belongs, and he operated as late as 1659. *Peter Verbeeck* was also a painter of landscapes, with subjects of hunting parties, halts of travellers, and conversations; he was one of the first instructors of *Philip Wouwerman*, whose early pictures bear some resemblance to his. Both *Peter* and *Philip Verbeeck* were natives of Haerlem; it is probable that *G. Verbeeck* was of the same place and family, though there is a slight difference in the spelling of the name, a circumstance very common with the Dutch artists of the period. *Brulliot* describes a print of "A Shepherd standing," signed *P. C. Verbeeck*, and dated 1639. He wears a bonnet ornamented with a feather, and is dressed in a short cassock, with a calabash on his right side, and holds a crook; he is accompanied by a dog. This seems to have escaped the notice of other writers. Two small busts, in ovals, of a Man and a Woman, in Oriental costume, have the same signature and date. Acknowledged connoisseurs having attributed the etchings of the Verbeecks to Rembrandt, makes it desirable to clear up the confusion that has hitherto existed. The inquirer will be assisted by consulting *Bartsch's Catalogue of the works of Rembrandt*; *Zani, Enciclopedia Metodica, parte seconda, vol. iii.*; *Brulliot, Dictionnaire des Monogrammes*; *Rigal's Catalogue*; and probably *Nagler, whose Dictionary has not at present reached the name.*]

[*VERBIUS*, or *VERBUIJS*, *ARNOLD*, called the *Libertine*, a painter of history, portraits, and lascivious subjects, was born at Dort about 1646, and died in Friesland in 1704.]

VERBOOM, ——. This artist was a native of Holland, and flourished about the year 1620. He painted landscapes in a very pleasing style, which deservedly find a place in the best collections of his own country, though little known in England. We have a few charming etchings by the hand of this able artist, which are executed with taste and spirit.

[It is surprising that so little notice should have been taken by the Dutch writers of *Verboom*, considering his excellence as a landscape painter, and the beauty of his two known etchings. He flourished about the middle of the 17th century, as appears by the date 1654 on one of his pictures, and was probably a native of Haerlem, as he painted and etched the surrounding scenery. His style of painting participates of that of *Waterloo* and *Both*, but not so warm as the latter, and occasionally approaches that of *Jacob Ruisdael*. His landscapes

are generally well wooded, and the foliage lightly touched and verdant, but time has in some instances deepened the tones. Occasionally they are enriched with figures and animals by *Wouwerman*, or *Lingelbach*. His pictures are, however, of rare occurrence; indeed, so much so that they are scarcely known out of Holland. Besides the two etchings described by *Bartsch*, first impressions of which, though of extreme rarity, are well known to all intelligent print collectors, it is supposed that there are others to which he omitted to put his name. Indeed, only one of those described has his name, *V'Boom f.*, though there can be no doubt of the other. There is a series of six landscapes engraved after him by *Gronsveld*. *Bartsch* writes his name *A. H. V. Boom*; others call him *Abraham Verboom*; on a picture seen by the editor, the signature is *A. Verboom*. In the Museum at Amsterdam there is a woody scene near a river, by him; and in the Museum at Brussels, a landscape, with figures preparing for the chase; the figures and animals are by *Lingelbach*. The two prints described by *Bartsch* are,

1. *Le Hameau*. It is so called from a *hovel* which is seen in the distance, towards the right, of a landscape in which there are several trees, the tallest having but little foliage; the name is at the top on the left. *L. Gr. Gl., H. 4p. 10l.*
2. *La piece d'eau*. A landscape, of the same dimensions as the former, in which there is a sheet of water in the centre extending to the bottom of the print on the left. Several trees are on the banks; the largest is lopped above, some of the branches have very little foliage, and others are quite bare. There are six or seven more at unequal distances. The view is terminated abruptly by a horizontal line.

Bartsch remarks that these two prints are so very rare that they were not to be found in some of the most celebrated collections, such as those of *Marcus Vander Dussen*, *Ploos van Amstel*, and others equally renowned. *Heineken* does not mention them in his Dictionary, nor does *Basan*, nor *Strutt*, in their accounts of engravers; a proof that they were absolutely unknown to them. The earliest impressions are those in which there is the least appearance of the burin, and before the skies were expressed by horizontal lines. There are modern impressions which, according to *Weigel*, are very bad.]

[*VERBRUGGE*, *ANDRIESZ*, *GYSBERT*, was born at Leyden the 12th of July, 1633, according to *Immerzeel*, but *Füessli* and *Zani* say twenty years later. He was a scholar of *Gerard Dou*, but confined himself chiefly to portrait painting. He passed some time in England, but returned to his own country and established himself at Delft, where he died, says *Füessli*, in 1730, in his 77th year. It is said that a great number of portraits and cabinet pictures, of considerable merit, by him are to be found at Delft: the discovery will occasion some surprise.]

VERBRUGGEN, [or *TERBRUGGEN*,] *HENRY*. This painter was born at Utrecht in 1583, and was brought up in the school of *Abraham Bloemart*. As soon as he was able to subsist on the produce of his talents, he determined on visiting Italy, and resided ten years at Rome and Naples, where his merit recommended him to the notice of several of the nobility, and he painted many pictures for the public edifices and private collections, which were admired for the correctness of the design, and for the boldness of his handling. He particularly distinguished himself by an altar-piece he painted for

one of the principal churches at Naples, representing a Deposition from the Cross, composed in a grand and impressive style. On his return to Holland, he chiefly resided at Middleburg, where he continued to exercise his talents with great respectability, until his death in 1640, at the age of 52. When Rubens made his tour through Holland, he was particularly struck with the works of Verbruggen, and pronounced him to be one of the ablest painters of his country. [The name is *Terbruggen*, not *Verbruggen*; all the authorities agree that he died at Utrecht in 1629, in his 41st year.]

VERBRUGGEN, GASPAR PETER. This painter, born at Antwerp in 1668, was the son of Peter Verbruggen, an artist of whom nothing further is known, than that he was director of the Academy at Antwerp in 1659; and he probably learned the rudiments of design from his father. Having acquired considerable reputation in his native city as a painter of flowers and fruit, he established himself at the Hague in 1706. The Greffier Fagel employed him, in conjunction with Matthew Terwesten, in the decoration of his hotel. The figures were painted by Terwesten, who was an eminent historical painter, and the festoons of flowers and fruit, with the other ornaments, were executed by Verbruggen. In 1708 he was made a member of the Academy at the Hague, where, during a residence of several years, he amassed a competent fortune, with which he returned to Antwerp.

The works of Verbruggen evince an uncommon facility of execution, and his style exhibits the loose and spirited touching of John Baptist Monnoyer, rather than the polished finishing of Van Huysum, or Rachel Ruysch. Towards the latter part of his life he became negligent, and his productions of that period are very inferior to those of an earlier date. He died in 1720.

[*Note.* The celebrated sculptors and carvers in wood, *Pieter* and *Henri François Verbruggen*, should not be confounded with the painters of the same name. Their masterly works were to be seen in the cathedral and churches at Antwerp in pulpits, confessionals, and other ecclesiastical ornaments; and in the carved decorations of many noble mansions in Belgium. Sad havoc was made of them during the war, and some magnificent pieces were sold to brokers and consigned to England.]

VERCHIO. See **CIVERCHIO.**

VERCRUYS. See **KRUGER.**

[**VERDIER, FRANÇOIS DU**, sometimes called *Van Hawken*, a French historical painter, designer, and engraver, was born in 1651, and died in 1730. He was a scholar of Le Brun, and copied many of the works of his master; he is better known by these than by his original compositions. His drawings are numerous in France; they are chiefly in black or red chalk heightened with white; but have the appearance of being plagiarisms from Le Brun without additional excellence.]

VERDIZOTTI, GIOVANNI MARIA. This artist was born at Venice in 1525, and, according to Ridolfi, was the scholar and friend of Titian. He excelled in painting landscapes, in the great style of his instructor, though generally of a small size, and embellished them with figures, usually representing some subject of history or the fable. Tradition speaks of him as a man of letters and a poet. Among other literary works, he published a Translation of Ovid's *Metamorphoses*, and the *Æneid*; and, on the death of Titian, celebrated the memory of his

master with a Latin poem. He died at Venice in 1600.

VERDOEL, ADRIAN. This painter was a native of Holland, and was born about the year 1620. He was brought up in the school of Rembrandt, whose manner he followed. His design was more correct, and his compositions more elevated than those of his master, but he was unequal to him in the harmony of his colouring, and the effect of the *chiaroscuro*. His pictures are little known, as he quitted the art, and engaged in commercial pursuits. [It is said that he studied under Leonard Bramer and one of the De Wittes previous to entering the school of Rembrandt. He died at Flushing in 1681.]

[**VERDUSSEN, JOHN PETER**, was an excellent painter of horse-fairs, hunting-pieces, and other subjects, in which animals formed the principal objects. Some of his pictures are to be found in the Munich collection, and occasionally in England. There are but few particulars respecting him recorded, but he flourished from 1743 to 1763, in which year it is supposed that he died.]

VERELST, SIMON. This artist was born at Antwerp in 1664, and distinguished himself as a painter of flowers and fruit. He visited England in the reign of Charles II., where his works were extremely admired; he was extensively employed, and his prices were the highest that had ever been given for similar subjects. The noble author of the *Anecdotes* has given so whimsical a picture of the vanity and conceit of this eccentric artist, that the insertion of it will not be deemed uninteresting. "The Duke of Buckingham patronized him, but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Verelst, thinking nothing impossible to his pencil, fell into the snare, and drew the duke himself, but crowded it so much with fruit and sun-flowers, that the king, to whom it was shown, took it for a flower-piece. However, as it sometimes happens to wiser buffoons than Verelst, he was laughed at till he was admired, and Sir Peter Lely himself became the real sacrifice to the jest; he lost much of his business, and retired to Kew, whilst Verelst engrossed the fashion, and for one half-length was paid a hundred and ten pounds. His portraits were exceedingly laboured, and finished with as much delicacy as his flowers, which he still continued to introduce into them. Lord Chancellor Shaftesbury going to sit to him, was received by him with his hat on. 'Don't you know me?' said the peer. 'Yes,' replied the painter, 'you are my Lord Chancellor: and do you know me? I am Verelst. The king can make any man chancellor, but he can make nobody a Verelst.' Shaftesbury was disgusted, and sat to Greenhill. He called himself the god of flowers, and went to Whitehall, saying, he wanted to converse with the king for two or three hours. Being repulsed, he said, 'He is king of England, I am king of painting, why should we not converse familiarly together.' He showed an historic piece, on which he had laboured twenty years, and boasted that it contained all the several manners and excellencies of Raffaele, Titian, Rubens, and Vandyck." His absurdities were not diminished by the inconsiderate applause bestowed on his works, and the homage paid him by the poets of his time; among which were the following lines by Mr. Prior:

When famed Verelst this little wonder drew,
Flora vouchsafed the growing work to view;

Finding the painter's science at a stand,
The goddess snatched the pencil from his hand,
And finishing the piece, she smiling said,
Behold one work of mine, that ne'er shall fade.

He died in 1710.

[It was an absurdity of Walpole to say that Sir Peter Lely lost much of his business through the popularity of Verelst; Lely died in 1680, when Verelst was only sixteen years old. Probably much of the other gossip is of the same stamp.]

VERELST, HERMAN, was the brother of the preceding artist, and chiefly resided at Vienna, until it was besieged by the Turks in 1683, where he acquired some reputation as a painter of fruit and flowers, and sometimes attempted history. The success of his brother induced him afterwards to visit England, where he passed the remainder of his life, and died in 1700. [There seems to be a mistake here either with regard to date or relationship; it is stated in the following articles that his daughter was born in 1630, and his son in 1667.]

VERELST, CORNELIUS, was the son of Herman Verelst, born at Vienna in 1667, and accompanied his father to England, where he met with success in painting similar subjects.

VERELST, MARIA. This accomplished lady was the daughter of Herman Verelst, born in 1630, and learned the first rudiments of design from her father, but was more indebted to the instruction of her uncle, Simon Verelst, with whom she principally resided. She excelled in painting portraits of a small size, and occasionally attempted history. She had received an excellent education; was a great proficient in music, and spoke Latin, German, Italian, and other languages. [If the date be correct she could hardly have received instruction from Simon Verelst, who was her junior by thirty-four years.]

VERENDAEL, N. This artist was born at Antwerp in 1659. It is not known by whom he was instructed in the art, but he acquired considerable celebrity as a painter of flowers and fruit. His works are very highly wrought up, and he appears to have been desirous of imitating the delicate finishing of Abraham Mignon. Every object is faithfully copied from nature, and the insects, which he was fond of introducing into his pictures, are designed and touched with surprising minuteness and precision. His flower-pieces are tastefully arranged, and they are generally preferred to his pictures of fruit. Although the works of this painter are little inferior to those of Mignon, they are still very unequal to the admirable productions of John van Huysum and Rachel Ruysch. [They are beautiful productions, and worthy of a place in any collection. He died in 1717.]

[VEREYCKE, HANS, by his contemporaries called *Little John*, was born at Bruges in 1510. He painted portraits and landscapes with considerable ability; he showed good taste in his selection of the latter, and gave them an agreeable and natural air in the representation. It is supposed that he died about 1569.]

VERGAZON, HENRY, a Dutch painter of landscapes and ruins, who resided in England in the reign of William III. He also painted portraits of a small size, but was chiefly employed in painting the back-grounds of Sir Godfrey Kneller's pictures.

VERHAECHT, TOBIAS. This painter was born at Antwerp in 1566. It is not known who was his instructor, but he had acquired some celebrity as a

landscape painter, when he determined to visit Italy, in search of improvement. He resided some time at Florence, where his talents recommended him to the notice of the Grand Duke of Tuscany, for whom he painted several large landscapes and views, and afterwards visited Rome, where his works were held in no less estimation. On his return to Flanders, he was considered one of the ablest landscape painters of his time, and had the credit of being the first master of Rubens. His scenery is grand and extensive, and he possessed a more perfect acquaintance with aerial perspective than any of his contemporaries. He embellished his landscapes with the ruins of antiquity, of which he had made a variety of designs during his residence at Rome. As he was not very successful in painting figures, those in his pictures are usually by the eminent painters of his time, particularly by Franck. He died in 1631.

[VERHAGHEN, PETER JOSEPH, an historical painter, was born at Aerschot the 19th of March, 1728, according to Immerzeel, (Balkema says 1720,) and was instructed by Kerckhoven and Beschey. He was indefatigable in his application, and produced a great number of pictures, remarkable for their colouring. He was patronized by Prince Charles of Lorraine, and by the Empress Maria Teresa. At the expense of the government he travelled through France, Sardinia, and Italy. At Rome he painted an *Ecce Homo*, and *Christ at Emmaus*, which attracted much attention. The richness of the composition and the beauty of the colouring of the latter astonished the Italians, says his biographer, and they could scarcely credit that it was painted by Verhaghen. Such was the admiration it excited at Rome, that the Pope, Clement XIV., desired to know the painter. At an audience, his Holiness was so charmed with his talents and modesty, that he accorded him, continues his biographer, plenary indulgence at the hour of death for himself, his relations and connexions to the third degree, and for thirty other persons at his nomination. This was pretty liberal; but his Holiness did something more substantial, in a worldly sense; he presented the artist with two gold medals. After painting several other pictures, he took an affectionate leave of the liberal Pope, and returned to Vienna, where he was graciously received by the Empress, to whom he presented his picture of *Christ at Emmaus*. This her Majesty placed in her bed-chamber; his *Ecce Homo* was located in the royal chapel; and a third picture, not named, was sent to keep company with *St. Stephen* in the Imperial Gallery. He was appointed principal painter to the Empress, who made him the present of a gold snuff-box with an enamelled portrait of Maria Christina. These favours, however, could not induce him to remain at Vienna; so he returned to Louvain on the 24th October, 1773, when he was met by such a cavalcade to welcome him, that neither a horse nor a carriage, says his biographer, was to be found in the city. Such honours would have turned the head of any one but a painter; he took them calmly and philosophically. He did not relax his industry; he painted numerous other pictures; but, says the biographer, the fecundity of his pencil caused him often to neglect the drawing and finishing. An enumeration of his works would be too long for insertion; but are they not to be found in the churches and convents of his country, and at Rome and Vienna? and are they not recorded in

the "Messager des Sciences Historiques" for the year 1839? Verhagen died the 3rd of April, 1811.]

VERHELST, EGIDIUS, or GILES. According to Huber, this artist was a native of Bavaria, and was born about the year 1742. After being instructed in the rudiments of design in his native country he went to Paris, where he became a pupil of John George Wille, and on his return to Germany engraved several portraits and other subjects, in the neat and finished style of that master. Among others, we have the following by him :

PORTRAITS.

Charles Theodore, Elector of Bavaria. 1790.
Elizabeth Augusta, his consort.
The Elector of Treves.
A. W. Ifland.

SUBJECTS.

A set of five plates for a Translation of Tasso's Jerusalem.
Two Heads, characteristic of Innocence and Simplicity; for the work of Lavater.

[Egidius (Giles) Verhelst, or Verelst, was the son of a Bavarian sculptor, and born in 1742. For some years he followed the profession of his father, and practised at Munich, Stuttgart, Augsburg, Dusseldorf, Mannheim, and other cities. At Mannheim he was appointed Professor of Design to the Academy, and a member of that of Dusseldorf. Being desirous, however, of acquiring further knowledge in art, he went to Paris, and placed himself under the direction of J. G. Wille, to improve himself in engraving, which he had previously practised. After some stay with this able master, he returned to Munich, and made it his profession. There are several well-executed portraits by him, and book-illustrations, particularly those that ornament the translation of Tasso's *Gerusalemme Liberata* by Heinsius. He was living in 1790.

There was another of the same name, who was a designer and engraver, and flourished about 1733. He was the son of an older Egidius, a sculptor, and probably the uncle of the preceding; but there are no particulars of him, and he is noticed here merely to prevent confusion.]

[**VERHELST, PETER,** (some call him **PAUL**), a painter of familiar subjects in the manner of Gerard Dou, Mieris, and Slingelandt, was born about the year 1614, but where is not on record. He treated his subjects with great ability in drawing, colouring, and composition, and much skill in the distribution of light and shadow. Though his pictures are in the style of the masters above named, they have no appearance of copying, or studied imitation. By a date on one it appears he was living in 1659; how much later it is impossible to say, as the editor can find no account of him in the Dutch writers.]

VERHEYDEN, FRANCIS PETER. This painter was born at the Hague in 1659, [others say 1657.] He followed the profession of a sculptor until he was forty years of age, and was one of the artists employed in modelling the figures and ornaments for the triumphal arches erected on the public entry of William III. into the Hague, in 1691. Having seen some pictures of animals by Francis Snyders, he was so struck with them, that he determined to abandon sculpture, and devote himself to painting. In this change of profession, contrary to the expectations of his friends, he was very successful. He painted huntings of various animals, which were ingeniously composed, and designed with a spirit and correctness little inferior to the distinguished

artist he had adopted as his model. He also excelled in painting fowls and dead game, in the style of Hondecooter, and acquired a freedom of touch, and a boldness of pencilling, that is surprising, when we consider the late period of his life at which he commenced painting. His pictures are little known, except in Holland, where they are held in considerable estimation. He died in 1711.

[**VERHEYDEN, MATTHEW,** probably the son of F. P. Verheyden, born at Breda in 1700, is spoken of as a good portrait painter. He was first placed under Michael Carré, but having lost his father at the early age of eleven, he was taken under the protection of Terwesten and Netscher, and pursued his studies with great assiduity. At the age of fifteen he went to the Hague, and profited by the instructions of Karil de Moor. From these able masters he must have derived great information; and it seems that he gave such general satisfaction as enabled him to live in that place with competence and comfort. His portraits, however, like those of many other good painters, are not known out of Holland, being attributed perhaps to masters with whose names the public are more familiar.]

VERHOEK, PETER CORNELIUS, a Dutch painter, born at Boodegraven in 1642. He was a disciple of Abraham Hondius, under whom he became an able designer of animals. He afterwards travelled to Italy, where he studied attentively the works of Il Borgognone, and distinguished himself as a painter of battles and skirmishes of cavalry. He met with very flattering encouragement both at Rome and Naples, where his works were generally admired. His small figures and horses are correctly drawn, and touched with great spirit and animation. He also painted landscapes in a pleasing style, which he decorated with figures in the manner of Callot. [He was born in 1633, and died in 1702. He first studied under Vander Ulft, as a painter on glass; and afterwards at Bologna.]

VERHOEK, GYSBERT, or GILBERT. This artist was born at Boodegraven in 1644; he was the younger brother of the painter mentioned in the preceding article, from whom he received his first instruction in the art, but he afterwards became a scholar of Adam Pynaker. He did not, however, attach himself to the style of that master, but painted similar subjects to those of his brother, representing battles, marches of cavalry, and encampments. He particularly excelled in the drawing of horses, in every action or attitude, and the animated touch of his pencil was peculiarly adapted to the subjects he painted. The works of this artist are frequently found in the collections in Holland, though little known in this country. He died in 1690.

[**VERHUIK, or VERHUIITS, CORNELIUS,** said to have been born at Rotterdam in 1648, painted a variety of subjects, but was chiefly distinguished for his skirmishes and hunting-pieces. It seems that he spent some time in Italy, where his works were much admired. For this reason, perhaps, his countrymen have taken but little notice of him. He died about 1702. The editor, however, suspects that he is identical with *Peter Cornelius Verhoeck*, mentioned above.]

[**VERHULST, PETER,** a native of Dort, painted fruit, flowers, and insects, in the manner of Otho Masseur, or Marcellis. He was a scholar of William Doudyns, which is all that is said of him.]

VERKOLIE, JOHN, was born at Amsterdam in

1650, and was the son of a locksmith, who brought him up to his own profession; but having met with an accident when he was about twelve years of age, which confined him for three years to his bed, he amused himself, during a painful and tedious confinement, with copying whatever prints or other objects of art he could procure. After his recovery he was permitted to indulge the propensity which he had discovered, and he became a disciple of John Lievens, by whose instruction he was in a short time sufficiently advanced to dispense with further assistance. The works of Gerard Pietersz van Zyl were at that time held in the highest estimation, and instead of following the style of his instructor, he endeavoured to imitate the high-finished manner of that master. He was chiefly employed in painting portraits of a small size, though he occasionally painted historical subjects and conversations, which were well coloured, and touched with neatness and delicacy. He died in 1693.

John Verkolie was one of the earliest engravers in mezzotinto in Holland. We have, among others, the following prints by him:

PORTRAITS.

Stephen Wolters; *Amator Artium*; after Kneller.
William Henry, Prince of Orange.
Hortensia de Mancini, Duchess of Mazarin; after Lely.
His own Portrait; after de Leeuw.

SUBJECTS.

Diana and Calisto; after Gasp. Netscher.
Venus and Adonis; after his own design.
Venus and Cupid. 1682.
Pan and Flora.

VERKOLIE, NICHOLAS. This artist was the son and the disciple of John Verkolie, and was born at Delft in 1673. His father died when he was twenty years of age, but he had made sufficient progress in the art to continue the prosecution of his studies without the aid of another master. For some time he painted small portraits and domestic subjects in the style of his father, but he afterwards applied himself to historical painting, in which he became one of the ablest artists of his time. Amongst his most esteemed works are three pictures, formerly in the collection of M. de Neufville, at Amsterdam, representing David and Bathsheba, Moses saved from the Nile, and St. Peter denying Christ. His compositions are simple and judicious, his design is more correct and graceful than is usual with the artists of his country; his colouring is tender and harmonious, and his pencil is firm, though delicate. The pictures of Nicholas Verkolie are found in the choicest collections in Holland, where they are deservedly admired. He died at Amsterdam in 1746. This artist also distinguished himself as a mezzotinto engraver, and carried that art to a much higher degree of perfection than his father. The following are his principal plates:

PORTRAITS.

Bernard Picart; after Nattier.
John Peter Van Zomer, holding a print in his hand; after A. Boonen.

SUBJECTS.

The Holy Family; after Ad. Vander Werff.
Diana and Endymion; after Gas. Netscher.
Bacchus and Ariadne; after the same.
A Shepherd and Shepherdess; after the same.
An Entertainment in a Garden; after J. B. Weenix.

[**VERMEER, JAN**, more generally called **DELFT VANDER MEER**, or **VANDER MEER OF DELFT**. Of an artist whose works are so highly valued, it is surprising that so little is known. It is said that

he was a scholar of a painter of the name of Charles Fabritius, who lost his life when the powder explosion occurred at Delft in 1654, and that he followed the manner of his master, portrait painting and perspectives. It is said that he was born in 1632; it is known by his pictures that he operated in 1667. The subjects he most frequently painted were females occupied in domestic concerns, or engaged in the amusements of reading, writing, music, or cards. These he treated with much of the elegance and suavity of Gabriel Metsu in the figures, and an approach to Peter De Hooze in perspective and chiaro-scuro. But he did not confine his pencil to interiors; he painted landscapes and views of cities with equal ability. A view of the town of Delft, at sunset, is now in the Gallery at the Hague; it is one of the most unpretending yet surprising pictures of the kind. The editor was present at the sale in 1818, when it was purchased for the king of Holland at the sum of 5000 florins. Another by him is in the Museum at Amsterdam; it represents the staircase of the convent of St. Agatha, at Delft, where William, the first Prince of Orange, was killed in 1584. The Dutch, who had formerly neglected his pictures, are now fully alive to their merits and value, and so are others; consequently they obtain high prices when they appear in sales, which is but seldom. He probably died towards the end of the seventeenth century, as there is some where an account of his effects being sold about that time.]

VERMEULEN, CORNELIUS, a Flemish engraver, born at Antwerp in 1644. In the early part of his life he passed some time in France, but afterwards chiefly resided in his native city, where he engraved many plates, of which the most estimable are his portraits, as his drawing was not sufficiently correct to succeed in historical subjects. He worked entirely with the graver, in a neat, clear style. The following are his most esteemed prints:

PORTRAITS.

Anne Boleyn, Queen of Henry VIII.; engraved for Larrey's History.
Catherine Howard; for the same.
Catherine Parr; for the same.
Lady Jane Grey; for the same.
Robert, Earl of Leicester; for the same.
Oliver Cromwell; for the same.
William III.; for the same.
Maria Louisa of Orleans; after Rigaud.
Philip V. of Spain; after Vivien.
Maximilian Emanuel, Elector of Bavaria; after the same.
Louis de Luxembourg, Marshal of France; after Rigaud.
Maria Louisa de Tassis; after Vanduyck.
Peter Mignard, Painter; from a picture by himself.
Nicholas Vander Borch, Painter; after Vanduyck.

SUBJECTS.

Bacchus and Erigone; after Guido; for the Crozat Collection.
Mary of Medicis escaping from the city of Blois; after the picture by Rubens, in the Luxembourg Gallery.

[**VERMEULEN, ANDREW**, born at Dort in 1763, was instructed in painting by his father. His subjects are landscapes with figures, horses, and cattle, very lively and full of colour. He also painted winter scenes, with figures skating and otherwise amusing themselves on the frozen canals in Holland. They are good furniture pictures; many of them were purchased by English dealers about thirty years ago, and since that time a number of copies, or imitations, by a lady resident in Holland, the wife of a dealer, have been sent over, and which in


some instances are even superior to Vermeulen. He died at Amsterdam in 1814.]

[VERMEULEN, CORNELIUS, father of Andrew, was born at Dort in 1732, and was an ornamental painter and picture dealer. He copied pictures of the older Dutch masters that came into his hands in the way of his trade, by which he acquired a good style of colouring; but did not produce any original composition remarkable for correctness in design. He died at Dort in 1813.]

VERMEYEN, JOHN CORNELIUS. This painter was born at Beverwyck, near Haerlem, in 1500. It is not mentioned by whom he was instructed, but his ability recommended him to the protection of the Emperor Charles V., who engaged him in his service, and he attended that monarch in many of his expeditions. In 1535 he was present at the taking of Tunis by the Emperor, where he made designs of the most remarkable events of the siege, from which he executed the cartoons for the suit of tapestry, which is said to ornament the Escorial. Towards the latter part of his life he principally resided at Brussels, where he painted some pictures for the churches and public edifices, which are mentioned by Vanmader in very favourable terms; particularly two altar-pieces in the church of St. Gery, representing the Nativity and the Resurrection. He died at Brussels in 1559.

[As his father, Cornelius, who flourished in 1490, was a painter, it may be supposed that he instructed his son.

Vermeijen's talents were not confined to one department of his art; he equally excelled in historical subjects, portraiture, and landscape. He was also well skilled in mathematics, geometry, and architecture. The pictures which he painted of the Imperial progresses, and the views of cities in Spain and elsewhere, are supposed to have perished in the fire at the Pardo in 1608. It must not be omitted that he was a great favourite with Charles V., not only for his ability as a painter, but for his *long beard*. This must have been enormous, if it be true that, though the wearer was a tall man, it used to trail on the ground, and the Emperor, when in a playful mood, would tread upon it for amusement.

Vermeijen was also an engraver. Brulliot claims the credit of being the first to notice him as such, and has given descriptions of four of his etchings, which he says are executed with a broad point, but free and expressive, and in a taste peculiar to the master. He gives his cipher, thus, , which properly signifies Jean Cornelisz, and is to be found on the following prints :

1. The Virgin and Infant accompanied by an Angel, 1545; L. 12p. 8l., H. 9p.
2. A Man duped; composition of several half-length figures. At the bottom is inscribed, *Sic Hispana Venus loculos excantat amando, sic fucata rapit bastia Stultus amans*, 1545; L. 15p. 7l., H. 11p. 3l.
3. A young Woman with a Cat, half-length profile, 1546; H. 7p. 9l., L. 5p.
4. A young Woman seated on a Couch, apparently sewing, 1545; H. 9p. 2l., L. 6p. 4l.

It may be noted that, owing to the peculiarity of wearing so long a beard, he was called *Barbato*, *Barbudo*, *Barbalonga*, *Hans with the Beard*, and other appellations; and he is sometimes mentioned as *Hans or Jan May, Majo, or de Mayo*.]

VERMIGLIO, GIUSEPPE. This painter was a native of Turin, and flourished about the year 1675. He painted history, and was esteemed one of the ablest artists of the Piedmontese school. There

are several of his works in the churches and public edifices at Novara and Alessandria, but his most esteemed work is a large picture of Daniel in the Den of Lions, in the library della Passione at Milan. This picture is regarded by Lanzi as one of the ablest productions which had appeared in Milan since the time of Gaudenzio Ferrari. In the expression of his heads, he appears to have studied the works of the Caracci, and his colouring is warm and harmonious. One of his last works was a large picture painted for the refectory of the Padri Olivetani, at Alessandria, representing Christ and the Samaritan Woman, in which he introduced an admirable landscape, with the city of Samaria in the distance.

VERNET, JOSEPH. This eminent artist was born at Avignon in 1712. After receiving some instruction in the rudiments of design in his native city, he went to Rome, where he became a disciple of his countryman, Adrian Manglard, a painter of landscape and sea-pieces, of some celebrity. His progress under that master was extraordinary, and it was not long before he surpassed his instructor. During a residence of many years at Rome and Naples, he painted a great variety of landscapes, sea-ports, and other marine subjects, which were greatly admired, not only by the Italians, but by the collectors of every country. He gave to his landscapes and views the beauty and freshness of nature, and ornamented them with groups of charming figures, arranged with unusual taste, correctly designed, and touched with uncommon neatness and spirit. The reputation he had acquired in Italy induced Louis XV. to invite him to return to France, where he was engaged to paint a set of pictures of the sea-ports of that kingdom. He executed his commission with great ability, though the exactness and precision requisite for the representation of his subjects deprived them of the picturesque and striking effect which we discover in the views of his own selection, and gave them somewhat of the formality of portraiture. He afterwards painted many pictures of views near Rome, the environs of Tivoli, and of Italian sea-ports, which were justly held in the highest estimation; and he continued the exercise of his extraordinary talents with undiminished reputation, until he reached the age of 77, when he died, in 1786. We have a few small etchings by this ingenious artist, executed in a neat and spirited style; among which are the following :

- A Landscape, with a Bridge and part of a Village.
- A Shepherd and Shepherdess.
- A View of a Market-place.
- A Canal, with Fishermen.

[His name was Claude Joseph Vernet. He was born in 1714, and died in 1789. Bryan is not the only writer of a dictionary who has erred in arithmetic; according to his dates Vernet would have been only 74 when he died; but in another dictionary, where Bryan is reflected on for what was evidently a typographical error, of placing a cipher for a 6, the same dates are given, and the painter is said to have arrived at 81. In a recent work the dates are given correctly, but it is added, that he died at the age of 77. We are none of us infallible.]

[VERNET, ANTOINE CHARLES HORACE, generally known as Carle Vernet, was the son of Claude Joseph Vernet, the celebrated painter of landscapes and marine subjects. He was born at Bourdeaux the 14th of August, 1758. He commenced the study of painting early under the instruction of his father, and at the age of seventeen obtained the second

grand prize at the Academy of Painting; and in 1782 he gained the grand prize, which entitled him to the privilege of going to Rome with a pension. In 1787 he became a member of the Academy, and in 1814 a member of the Institute. As he is so universally known by prints from his pictures of general interest, it may suffice to name a few of his larger works which belong peculiarly to France. These are, *The Battle of Marengo*; *A Battle with Mamelukes*; *The Emperor Napoleon giving orders to his Marshals on the morning of the Battle of Austerlitz*; *The Portrait of Napoleon on Horseback*; *The Bombardment of Madrid*; *The Battle of Rivoli*; *The Emperor hunting in the Woods of Boulogne*; *The French Army entering Milan*; *The Battle of Wagram*; and others of like important events during the Imperial reign. The number of other subjects by him would fill a volume in description; they consist of military scenes, hunting-pieces, familiar occurrences, and creations of fancy. He was considered among the best of his time as a painter of horses, and there are many small equestrian portraits by him. Many of his pictures have been lithographed. He died in 1836, a Chevalier of the order of St. Michel, and of the Legion of Honour. He was the father of the no less celebrated *Horace Vernet*, still living, an honour to his country.]

VERNICI, GIOVANNI BATISTA. According to Malvasia, this painter was a native of Bologna, and was brought up in the school of the Caracci. He painted history with considerable reputation, and distinguished himself by several pictures he painted for the churches and public edifices at Pesaro and Urbino, particularly in the latter city, where he was appointed principal painter to the Duke, in whose service he died in 1617.

VEROCCHIO, ANDREA. This artist was born at Florence in 1432. He distinguished himself more as a sculptor than a painter. As he was one of the ablest designers of his time, his academy was much frequented, and he had the credit of counting among his disciples Pietro Perugino and Lionardo da Vinci. Tradition states him to have abandoned painting on the following occasion. The monks of S. Salvi, at Valambrosa, having engaged him to paint a picture representing the Baptism of Christ by St. John, Lionardo da Vinci, who was at that time his scholar, was engaged by his master to paint the figure of an angel, which made a part of the group; the pupil performed his task in a manner that so far surpassed the rest of the picture in the beauty of the design, and the superiority of the execution, that Verocchio, chagrined at being thus outdone by a youth, resolved to relinquish the pencil for ever. Baldinucci asserts, that he practised painting rather as a pastime than a profession, and that his greatest excellence was in the founding of metals. He died in 1488.

[They who possess what they consider pictures by Andrea Verocchio may be left to enjoy their opinion; though it is improbable that one who took so much pains to design the human form correctly, should have produced such abortions as are frequently attributed to him. He, who could not, in his last moments, dying in an hospital at Venice, endure the sight of an ill-carved crucifix, but insisted on having one brought, the work of Donatello, to cheer his parting soul, had too high a sense of the beautiful to put forth such trash. Verocchio was the first, in conjunction perhaps with Poljouolo, to take moulds of the human form, for the

purpose of making casts to serve as models for designing. See *L. DA VINCI*.]

VERONA, MAFFEO. This painter was born at Verona in 1576, and was a disciple of Luigi Benfatto, but he derived more advantage from studying the works of Paolo Veronese than the instruction of his master. He is said, by Ridolfi, to have painted with uncommon celerity, and to have particularly excelled in fresco. There are many of his works in the public edifices at Venice, among which are two pictures in the chapel dedicated to S. Isidoro, in the church of St. Mark, representing Christ bearing his Cross, and the Crucifixion. In the same church are two altar-pieces by him, of the Desposition from the Cross, and the Resurrection. He also painted several pictures for the cathedral at Udine, and for the churches of his native city. He died in 1618.

VERONESE, PAOLO. See *CAGLIARI*.

VERONESE, ALESSANDRO. See *TURCHI*.

VERRIO, ANTONIO. This artist was born at Naples in 1634. It is not mentioned by whom he was instructed, but as soon as he had made sufficient progress in the art to travel on the produce of his talents, he went to France, and settled at Toulouse, where he met with employment, and painted a picture for the principal altar of the church of the Carmelites, which is described in Du Puy's "*Traité sur la Peinture*." Charles II., wishing to revive the manufacture of tapestry at Mortlake, which had been interrupted by the civil war, invited Verrio to England, but instead of engaging him in that pursuit, he employed him in ornamenting Windsor Castle, where he executed most of the ceilings, one side of St. George's Hall, and the chapel. On the ceiling of the former he had represented Anthony, Earl of Shaftesbury, in the character of Faction; and in a picture representing Christ healing the Sick, he absurdly introduced himself, Sir Godfrey Kneller, and Baptist May, surveyor of the works, in long periwigs, as spectators of the miracle. He has recorded himself as the author of these gaudy works in the following inscription, over the tribune at the end of the hall:

Antonius Verrio Neapolitanus
non ignobili stirpe natus
ad honorem Dei,
Augustissimi Regis Caroli secundi
et
Sancti Georgii
Molem hanc felicissimâ manu
Decoravit.

The king rewarded him liberally. It appears by a memorandum preserved by Vertue, that he received near seven thousand pounds for his performances at Windsor. On the accession of James II. Verrio was again employed at Windsor, in Cardinal Wolsey's tomb-house, then destined for a Romish chapel.

The Revolution was by no means agreeable to Verrio's religion or principles. He is even said to have refused, for some time, to work for King William. He was employed by Lord Exeter at Burlington, where he painted several apartments, which are reckoned among his best productions; and afterwards executed many considerable works at Chatsworth, among which the altar-piece in the chapel, representing the Incredulity of St. Thomas, is considered one of his best pictures. By the persuasion of Lord Exeter, he at length consented to serve King William, and was employed to paint the great staircase at Hampton Court, which is so

wretched a performance, that Lord Orford observes, "It appears as if he had spoiled it from principle." He died at Hampton Court in 1707. [According to Zani, and other authorities, he was born at Lecce, in the province of Otranto, in 1639. Pope has immortalized him in one of his Epistles :

"On painted ceilings you devoutly stare,
Where sprawl the saints of *Verrio and Laguerre*."

[**VERRYKE**, or **VEREYCKE**, **HANS**, called also *Kleyn Hanskin*, or Little John, was a painter of Bruges, and lived about the middle of the 16th century. He was eminent in landscapes with figures, and for painting on glass. He was also a portrait painter. He painted the portraits of Karl van Mander's uncle Claudius, his wife and children, in a *triptique*, the centre of which represented the Virgin in a landscape. He flourished from 1530 to 1556.]

VERSCHURING, **HENRY**, a Dutch painter, born at Gorcum in 1627. His father, who was a captain of infantry in the Dutch service, was desirous of bringing him up to the profession of arms, but the feeble constitution of his son prevented him from carrying his project into effect; perceiving the boy's disposition for designing, he placed him under the tuition of Theodore Govertz, a portrait painter of some reputation, by whom he was instructed, until he was thirteen years of age. His genius leading him to a different department of the art, he quitted his first instructor, and became a scholar of John Both, at Utrecht, and had studied six years under that distinguished artist, when he was recommended by his preceptor to visit Italy for improvement, where he had himself studied with so much advantage. On his arrival at Rome, he frequented the Academy, and employed himself in designing after the best models. His taste leading him to paint animals, huntings, and battles, he particularly studied every thing that could be useful to him in that branch of the art. He designed the most remarkable and picturesque views in the vicinity of Rome, with the remains of ancient architecture, with which he enriched the back-grounds of his pictures. His works were greatly admired, not only at Rome, but at Florence and Venice, where he passed some time. After a residence of ten years in Italy, he returned to Holland, where the troubles of his country afforded him but too frequent opportunities of witnessing the melancholy calamities of warfare. He followed the armies into the field, and designed with the greatest truth and fidelity the disastrous events of which he was an eye-witness. Although he occasionally painted landscapes, his best pictures represent battles, attacks of banditti, and the plundering of villages. He possessed a fertile and inventive genius, and there is a great deal of fire and animation in all his works. His figures and horses are correctly designed, and touched with lightness and spirit. He was a man of so respectable a character, that he was chosen to be one of the burgo-masters of the city he lived in, and he accepted the office, with the condition that he should not be obliged to quit his profession.

Verschuring was honoured as a magistrate, esteemed as an artist, and beloved by his fellow citizens, when, going on an excursion by water, he was unfortunately drowned, near Dort, in 1690, in the sixty-third year of his age. We have a few slight but spirited etchings by this artist, representing battles and skirmishes, which are now become scarce.

[It is merely a matter of taste to say which are the best pictures of Henry Verschuring, for all that have come under the editor's notice have their beauties. His views in the vicinity of Rome are enriched with objects that belong to the scenery, and figures that exhibit the manners and customs of the country, so that the whole composition appears to have been painted simultaneously.

Bartsch describes only four etchings by him; two have his name in full, the others the initials only :

1. *A Battle*; in the middle two Horsemen galloping to the left, one armed with a helmet and shield, the other with his head bare sounding a horn to rally the troops. *H. Verschuring, f.* There are two variations.
2. *The Travellers*; in the middle a Woman mounted on an Ass, with a young Boy before her, and a Man on horseback by her side; in the foreground a large Dog barking at the Travellers. *H. Verschuring, f.*
3. *The two Dogs*; a small piece, slightly engraved. On the left a Greyhound with his head lifted up as if howling, and on the right a Dog crouched, turning his head towards the Hound. *H. V. S.* in a monogram.
4. *The Three Dogs*; this is of the same size as the preceding, and engraved in the same taste. On the right a Greyhound standing and turning his head towards a Dog lying down, a third Dog is in the background near the left. The artist's cipher at bottom.

Weigel has not added any to the list, but there are three others that have so strong a resemblance to H. Verschuring's style of etching, that an eminent connoisseur in such matters has noted them in manuscript, without vouching for their authenticity: it may tend to elucidation to quote them :

A Dog reclining, in profile, head to the right bowed to the ground between the fore-paws, collar on the neck with initials A I M—stump of a tree on the right. No name. *L. 3½ in., H. 1½ in.*

A Man holding a saddled Horse by the bridle, near the centre; on the left an Officer, a back figure, with a sword under his arm, is watering; another figure in the background and in shadow, apparently on horseback, is giving directions to the Man holding the bridle. On a stone towards the middle, *P. B. In.* *L. 4½ in., H. 3½ in.*

A Horse-race. In the centre in front a Man is at full gallop towards the right, where figures and a post are seen in the distance; another Man is following from the left; above are several figures, one of whom is seated in state in front of a portico. No mark. *H. 6½ in., W. 5 in.*

VERSCHURING, **WILLIAM**, was the son of the artist mentioned in the preceding article, born at Gorcum in 1657, and was for some time instructed by his father; but his inclination leading him to a different branch of the art, he was permitted to indulge his propensity, and became a disciple of John Verkolie. He painted with success small portraits, conversations, and domestic subjects, which were finished in the pleasing style of his instructor, and by which he had acquired considerable celebrity, when he abandoned painting, and applied himself to commercial pursuits.

[**VERSCHUUR**, **LIEVEN**, a marine painter, was born at Rotterdam, and flourished in the latter half of the seventeenth century. His manner resembles somewhat that of De Vlieger; equally free, but perhaps more lively in colour. His sea-pieces and river-scenes by moonlight are excellent. In the Museum at Amsterdam are two pictures by him; one represents Charles II. of England entering the port of Rotterdam, and the other, the punishment of a surgeon for having attempted to poison Admiral Van Nes. **ALBERT**, the brother of Lieven, was a portrait-painter. They both died in the same year, 1691.]

[**VERSTEEG**, or **VERSTEIGH**, **MICHEL**, a

painter of landscapes, and interiors of apartments by lamp or candle-light, was born at Dort in 1756. He commenced by painting landscapes with figures and cattle, which he did in a very pleasing manner, somewhat resembling Jansons, though evidently aiming at the older and greater masters; in colouring they are verdant, yet warm, and the details are carefully attended to, particularly in the trees, which are sometimes too much elaborated. He afterwards abandoned landscape, and painted interiors, with subjects called conversations, by lamp-light, or candle-light, in which he became eminent. Without reaching the excellence of Schalken in penciling, he often equals him in the effects of his light and shadow, and the scientific distribution over a larger space. His pictures of this class are to be found in the best collections in his own country, and some few have been brought to England. He lived much respected to a good old age, but the editor has not ascertained the exact year of his decease; it was about 1840. He was a member of the Royal Institute of the Netherlands, and of the Academy of Painting at Antwerp; the latter honoured him with a medal, in testimony of the merit of his beautiful works.]

VERSTRAELIN, J., a Dutch engraver, who flourished about the year 1620. We have by him a plate representing Maurice, Prince of Orange, lying dead, surrounded by his officers and guards. In the foreground are two children holding his achievement. This print is more valued for its rarity than the merit of the execution.

VERTANGEN, DANIEL. According to Descamps, this artist was born at the Hague in 1598, and was a disciple of Cornelius Poolemburg. He painted similar subjects to those of his master, representing landscapes, with small figures, principally Nymphs bathing, Bacchanals, and subjects from Ovid. His pictures are pleasingly composed, and are, like those of his instructor, finished with great neatness, and agreeably coloured. They are, however, very inferior to those of Poolemburg, both in respect to force and the beauty of the colouring. From the similarity of the subjects, the best works of Vertangen have occasionally been mistaken for those of Poolemburg, but this can only happen to the inexperienced collector.

VERTUE, GEORGE. The memoirs of this estimable artist and antiquary have been detailed in so interesting a manner, by the noble author of the *Anecdotes of Painting in England*, a work, chiefly digested and published from the manuscript notes of Mr. Vertue, that we cannot present our readers with a more satisfactory account of him than by giving the following extract from it.

George Vertue was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents were more honest than opulent. About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who, being extravagant, broke and returned to his country, France, after Vertue had served him about three or four years.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years, and then entered into an engagement with Michael Vandergucht for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelve months were passed

in drawing and engraving for books. The art was then at the lowest ebb in England. The best performers were worn out; the war with France shut the door against recruits; national acrimony, and the animosity of faction, diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England, supported what little taste was left for *virtú*, and could stamp a character wherever he designed to patronize.

At intervals of leisure he practised drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that had been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than that of Kneller. Lord Somers employed him to engrave a plate of Archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the groundwork of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the time of its production had he any competitors. Edelink was dead in France, White in England, Van Gunst in Holland.

In 1711 an Academy of Painting was instituted by the chief performers in London, Sir Godfrey Kneller was placed at the head; Vertue was one of the first members, and drew there for several years. To the end of that reign he continued to engrave portraits from Kneller, Dahl, Richardson, Jervas, Gibson, and others.

On the accession of the present royal family he published a large plate of the head of the king, of which a great many were sold, though by no means a laborious or valuable performance. However, it was shown at court, and was followed by those of the prince and princess. All concurred to extend his business. In any recess from that he practised in water-colours, sometimes attempting portraits; oftener copying from ancient or curious pieces, which he proposed to engrave. So early as the year 1713, he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. His thirst after British antiquities soon led him to a congenial Mæcænas. That munificent collector, Robert Harley, second Earl of Oxford, early distinguished the merit and application of Vertue. Another patron was Heneage Finch, Earl of Winchilsea, whose picture he painted and engraved, and who, being president of the Society of Antiquaries, on its revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains, were most of them by his hand, as long as he lived.

The university of Oxford employed him for many years to engrave their almanacks; instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events. In 1730 appeared his twelve heads of poets, one of his capital works. Vertue's next considerable production was a set of heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined, from Clarendon. This was scarce finished, before Rapin's History of England appeared. The two brothers,

Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue; yet his performances by no means deserved to be condemned, as they were by the undertakers, and the performer laid aside. In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner.

To the indefatigable exertions of this laborious artist we are indebted for the preservation of many valuable antiquities, besides the numerous portraits he engraved for the illustration of English history. He continued his researches, and the exercise of his art, until he reached his seventy-second year, when he died in 1756, and was buried in the cloisters of Westminster Abbey. His works are extremely numerous, and consist of portraits, copies from old pictures, and antiquities of every kind. Lord Orford has given a complete list of them at the end of his catalogue of engravers. The following is as ample a list of his prints as our limits will permit:

PORTRAITS.

King Richard II.; from the painting in Westminster Abbey.
 Queen Elizabeth; *after Isaac Oliver*.
 Mary, Queen of Scots; *after Zuccaro*.
 Queen Anne; *after Kneller*.
 King George I.; 1715; very large.
 The same; smaller; 1718; a better print.
 George, Prince of Wales.
 The Princess of Wales, with an Angel bringing a Crown; *After Amiconi*.
 Frederick, Prince of Wales; *after Boit*.
 Princess Anne.
 William, Duke of Cumberland; *after Jervas*.
 Princess Mary.
 William Seymour, Duke of Somerset.
 Henry Somerset, Duke of Beaufort.
 William Cavendish, Duke of Newcastle.
 John, Duke of Marlborough.
 John, Duke of Buckingham.
 Philip, Duke of Wharton; *after Jervas*.
 Lionel, Duke of Dorset.
 Henry Howard, Earl of Surrey.
 Francis, Earl of Bedford.
 Edward, Earl of Dorset.
 Heneage, Earl of Winchelsea.
 Edward, Earl of Oxford, sitting; with many pieces of his collection round him.
 Sarah, Duchess of Somerset.
 Elizabeth, Countess of Shrewsbury.
 Dorothy, Countess of Sunderland.
 Sophia, Countess of Granville.
 Archbishop Warham.
 Archbishop Cranmer.
 Archbishop Parker.
 Archbishop Tillotson.
 John Robinson, Bishop of London.
 Edward Chandler, Bishop of Durham.
 Gilbert Burnet, Bishop of Salisbury.
 William Loyd, Bishop of Worcester, sitting in his library; one of his best prints.
 John Spencer, Dean of Ely.
 Humphrey Prideaux, Dean of Norwich
 Sir Thomas More.
 Sir Nicholas Bacon.
 Sir Francis Bacon.
 Sir Joseph Jekyll, Master of the Rolls, sitting; fine.
 Sir John Vernay, Master of the Rolls; fine.

HISTORIC PRINTS, AND PRINTS WITH TWO OR MORE PORTRAITS.

Henry VII. and his Queen, with Henry VIII. and Jane Seymour.

Three Children of Henry VII.

Charles Brandon, Duke of Suffolk, and Mary, Queen of France.

Frances, Duchess of Suffolk, with Adrian Stoke, her first husband.

Thomas, Earl of Arundel, his Countess and Children; a private plate.

Thomas, Earl of Strafford, and his Secretary.

The Earl of Strafford's three Children.

William, Duke of Portland, his Duchess, and Lady Mary Wortley.

The Procession of Queen Elizabeth to Hunsdon-house.

The Tomb of Lord Darnley. James I. when a child, Earl and Countess of Lenox, &c., praying by it.

The Battle of Carberry-hill.

Edward VI. granting the palace of Bridewell for an hospital.

The Court of Wards, with an explanation.

VERVEER, ARY HUBERTSZ. This artist was born at Dort in 1646. He painted history, and is said to have been a correct designer, but was heavy and black in his colouring. In attempting to imitate the magical effect of Rembrandt, his tints became gloomy and obscure, and his best performances appear to have been the productions of negligence and despatch.

VERWILT, FRANCIS. This artist was born at Rotterdam in 1598, and was a scholar of Cornelius de Bois, a landscape painter of little celebrity, whom he soon surpassed. He was a successful imitator of the works of Cornelius Poelemburg, and his landscapes are decorated with figures, in the style of that master. His pictures are highly finished, and his colouring is brilliant and clear. [He died in 1655.]

VEYTH. See VYTH.

UGGIONE, or OGGIONE, MARCO, was a native of Oggione, near Milan, and was born about the year 1480. According to Lanzi, he was one of the most favoured disciples of Lionardo da Vinci, and may be regarded as one of the ablest painters of the Milanese school. He did not adopt the elaborate and finished style which was followed by the majority of the scholars of Lionardo, but principally distinguished himself by his extensive works in fresco, which were admired for the beauty and boldness of his design, and the purity of his colouring, which has lost nothing of its original freshness. Such are his great works in the church of La Pace, at Milan, and, above all, his picture of the Crucifixion, in the refectory, composed in the grandest style, correctly designed, with an admirable expression in the heads, which would not have disgraced his illustrious instructor. He copied the celebrated Last Supper, painted by Lionardo da Vinci for the refectory of the Padri Domenicani at Milan, for the Carthusians at Pavia, in so exquisite a manner, that it almost compensates for the loss of the original. Of his oil pictures, two of the most esteemed are in the churches of S. Eufemia, and S. Paolo in Compito, at Milan, which, though highly respectable, are inferior to his fresco works. He died in 1530.

[The exact year of Marco da Oggione's birth is not ascertained; it was probably ten years earlier than that supposed in the text. His pictures painted in fresco in the church and refectory of Santa Maria della Pace, at Milan, are now in the Brera; they were removed from the walls by Barezzi. Whatever difference of opinion may exist respecting the merits of his original works, there can be none with regard to the obligation he has conferred by his copy of "The Last Supper" by Lionardo da Vinci. That copy is now in the Royal Academy of Arts in England, and has every right to be considered the

most accurate extant. The editor reverts with pleasure to the part he took in placing it there. It was imported to this country by a foreigner in conjunction with Mr. Jones, a gentleman at that time actively employed in the traffic of works of art. By the editor's advice it was for a short time exhibited, but attracted very little attention. The artists who were invited, scouted it; it was but a copy;—they wanted the original. That, however, Cavaliere Bossi's book, del Cenacolo, showed was impossible, as scarcely a vestige of it remained two centuries before. The importers were disappointed, and somewhat embarrassed; it was again rolled up to try its fortune elsewhere. As a last resource, the editor wrote an article, which was inserted in the "Annals of the Fine Arts," a publication of the day, conducted by Mr. James Elmes, of which a copy may perhaps some where exist, and this attracted the more particular notice of Mr. Thomas Lawrence, and the picture was bought at his recommendation, at an abated price. The true lover of art will always prefer this old unassuming copy to any of later date, however well got up, as is observed by Mr. Wornum. The same intelligent writer on art justly remarks that "the mere fact that Oggione's copy was painted for people who must have been well acquainted with the original, and by a distinguished pupil of Lionardo from the original when in a perfect state, ought to be sufficient guarantee for its fidelity, notwithstanding its imperfections, making of course due allowance for the different capacities of the two men."]

UHLICK, an obscure German engraver, who resided at Leipsic. The name of this artist is affixed to a portrait of John Melchior Jacob, dated 1719. It is neatly engraved, but in a stiff, formal style. [According to Zani he operated as late as 1740.]

VIA, AGOSTINO A. This artist was a native of Verona. His name is affixed to a print representing Daniel in the Lions' Den, *after Pietro da Cortona*.

VIA, ALESSANDRO DELLA, an Italian engraver, who resided at Venice about the year 1730. He engraved several portraits, which are very indifferently executed, and a plate, representing the Virgin and infant Christ, with St. Sebastian and other saints, *after Paolo Veronese*.

VIANEN, JOHN VAN, a Dutch engraver, born at Amsterdam about the year 1660. He engraved several portraits, as well as frontispieces and other book-plates. We have also by him several views in Amsterdam. His plates are chiefly executed with the graver, in a neat style, though without much taste. Among his portraits are the following:

Frederick William I., King of Prussia.
Augustus Pfeiffer, superintendent at Lubec.
John Turetin, Theologian, of Geneva.

[Brulliot is of opinion that the views in Amsterdam are by *Isaac Van Vinne*; but he attributes to Vianen the plates to Le Noble's Fables.]

[**VIANEN, PAUL VAN**, a portrait painter, as we learn from a print in which he appears seated at work on a portrait, in an oval, of *Jan Van Aken*, which rests on his easel. There are three persons in the print, all in the prime of life; they wear ruffs, and look towards the spectator. Below is inscribed, "In hac tabella qui pingitur, Ioannes ab Aken; qui pingit, Paulus Vianensis; uterque arte celeberrimus"; and in the margin, *joannes lutma de oude inv.—jacobus lutma fecit aquaforti et exc.*—Whether this is the same as *Paul Van Vianen*, the goldsmith, modeller, and chaser, who flourished

about the middle of the 17th century, may be worth inquiry.]

VIANI, GIOVANNI [MARIA.] This painter was born at Bologna in 1637, and was a fellow student with Pasinelli, in the school of Flaminio Torre. Few of his contemporaries equalled him in the correctness of his design, which he continued to improve by a constant attendance at the academy, to draw from the model, and to cultivate his knowledge of anatomy, a practice he continued till the end of his life. To his perfect acquaintance with the figure, he added an elegance in his forms, a grace in his attitudes, and an amenity in his colouring, which remind us of the admirable productions of Guido. In the public edifices at Bologna, he has left several proofs of his ability, of which the most esteemed are, the Annunciation, in the church of S. Giuseppe; and S. Filippo Benizi carried up to Heaven; and the Crowning of the Virgin, at the Servi. He died in 1700. [Bartsch describes four etchings by him; Christ crowned with Thorns, *after Annibal Carracci*; St. Francis with the Infant Christ in his arms, *after Lodovico Carracci*; Dido, *after Annibal*; and War, *after Lodovico*. Other pieces are cited by L. Crespi.]

VIANI, DOMENICO [MARIA.] was the son of the artist mentioned in the preceding article, born at Bologna in 1670, and was educated under his father, who kept a rival academy to that of Carlo Cignani, which was much frequented. Guidalotti, who has written the life of this artist, extols his talent as superior to that of his father; an opinion to which few of the judicious will be inclined to subscribe. He is not only inferior to the elder Viani in the correctness of his design, but in the beauty of his forms, and in the truth and delicacy of his colouring. He is, however, bolder in his outline, and more vigorous in the opposition of his lights and shadows, in which he appears to have imitated the works of Guercino; and more extravagant in his ornaments, which he acquired by his studies after the Venetian masters. In the church of La Natività, at Bologna, is a series of the Prophets and the Evangelists by him; and in the church of S. Spirito, at Bergamo, is a picture representing a Miracle wrought by S. Antonio, which is mentioned by Lanzi in very favourable terms. He died at Pistoja in 1716. [Zani says he was born in 1668, and died in 1711. Bartsch describes an etching by him of Joseph with the infant Jesus.]

VICARO, FRANCESCO. By this artist we have a set of neat etchings of landscapes, executed in a spirited style, and as they appear to be the productions of a painter, are probably from his own designs. [This is the same as *Francesco Vaccaro*. See that article.]

[**VICENTE, BARTOLOME**, a landscape and fresco painter, born at Saragossa in 1640, studied painting under Juan Carreno at Madrid. It is said that he spent seven years in copying pictures at the Escorial, and those he most admired for their colouring and taste were the works of the Bassans. He painted a few pictures at Madrid, some of which were from designs by his master. Having acquired the reputation of a good painter he returned to Saragossa, and employed himself in teaching mathematics, and painting landscapes of small size, which he treated in an agreeable manner. Among his larger works are quoted a fresco for the convent of the Augustines, the altar-piece of the church of St. Lawrence, and St. Peter in Prison, in the Uni-

versity. Some of his pictures are said to exist in the Hieronymite convent at the Pardo, near Valladolid. He died at Saragossa in 1700.]

VICENTINO, ANDREA. This painter was born at Venice in 1539, and was a scholar of the elder Palma. He painted history in the style of his instructor, and was employed in several considerable works, representing subjects from the history of the Republic, in the Sala del Gran Consiglio, in the palace of St. Mark. He also painted easel pictures for private collections, of which Lanzi particularly notices one in the Florentine Gallery, representing the Anointing of Solomon, King of Israel. He died in 1614.

VICENTINO, BATISTA, an Italian engraver, who was a native of Vicenza, and flourished at Venice about the year 1540. In conjunction with Giovanni Batista del Moro, he engraved a set of fifty plates of landscapes, with ruins and architecture, which are executed in a bold, spirited style. He usually marked his prints *Batista, P. V. F.*, and accompanied them with Latin inscriptions, descriptive of the particular views they represented. [This is the same as *Batista Pittoni*. See that article.]

VICENTINO, FRANCESCO MAFFEI, was a native of Vicenza, and flourished about the year 1630, and he was a scholar of Santo Peranda; but he afterwards improved his style by studying the works of Paolo Veronese. He painted many pictures for the churches and public edifices at Padua, where he principally resided, and died in that city in 1660.

VICENTINO, GIOVANNI NICCOLO, called *ROSSIGLIANI*, an Italian painter, and engraver on wood, born at Vicenza about the year 1510. His cuts are executed in chiaro-scuro, in which he made use of three blocks; among others are the following:

Hercules killing the Lion; *after Raffaele.*

A Sibyl reading a Book; *after the same.*

Venus embracing Cupid.

The Death of Ajax; *after Polidoro da Caravaggio.*

[See Bartsch, Peintre Graveur, tom. xii., where it will be found that this artist signed *Joseph Nicolaus Vicentini*, and *Nic. S. Vicentino, I.*; for the other names, Giovanni, and Rossigliani, he thinks there is no good foundation. He is also called *Gioseffo Scolari Vicentino*. These capricious variations have caused much confusion.]

VICENTINO, NICCOLO. See **BOLDINI.**

VICO, or VICUS, or VIGHI, ENEA. This artist was born at Parma about the year 1512. He is said to have been instructed in design by Giulio Romano. The distinguished reputation Marc Antonio had acquired at Rome by his engravings, excited his curiosity, and he visited that capital, where he became his disciple. Naturally of an ardent disposition, he appears not to have been endowed with sufficient patience to finish his plates in the beautiful style of his instructor; and, although he perfectly understood the design of the figure, his impetuosity did not permit him to pay proper attention to the correctness and beauty of his outline, a quality so justly admired in the works of Marc Antonio. His prints, notwithstanding these defects, are held in considerable estimation.

Enea Vico was also an engraver on wood; we have by him a wooden cut of the portrait of Charles V., Emperor of Germany, surrounded by emblematical figures, composed with taste and well drawn. It is executed with great care, and the hatchings, in imitation of strokes, are well expressed. He engraved a variety of medals, and a set of thirty-six antique gems. When he did not sign his plates

with his name at length, he marked them with the initials *Æ. V.*, sometimes upon a tablet, and sometimes without it. His prints are extremely numerous, of which the following are the most worthy of notice:

PORTRAITS.

Charles V., surrounded by emblematical figures, inscribed, *INVENTUM SCULPTUMQUE AB AENEAE VICO PARMENSE, MDL.*

Bust of Giovanni de Medici, in a border. 1550.

Bust of Cosimo de Medici, when young.

Bust of Alfonso II., Duke of Ferrara.

VARIOUS SUBJECTS.

The Army of Charles V. passing the Elbe; *from his own design.*

The Battle of the Amazons; inscribed, *Bellum Amazonum.* 1543.

A Female Figure, with her arms extended, over which appears an Owl flying in the air; *after Parmigiano.* 1548.

A free subject of Vulcan and Venus; *after the same.* 1543.

The Battle of the Lapithæ and Centaurs; *after Il Rosso.* 1542.

The Dispute of Apollo with Cupid; *after Baccio Bandinelli.*

The Academy of Baccio Bandinelli; *after the same.*

The Conversion of St. Paul; *after F. Salviati.*

Judith with the Head of Holofernes; *after M. Angelo Buonaroti.*

The Entombing of Christ; *after Raffaele.* 1548.

The Death of Lucretia. 1541.

Jupiter and Leda; *after M. Angelo Buonaroti.*

A Bacchanalian Subject; *after the same.*

The Annunciation; *after Titian.*

A set of twelve Vases; from the designs of *Polidoro da Caravaggio.*

A set of fifty plates of the Habillments of different Nations; *from his own designs.*

[It is imperative that the inquirer refer to Bartsch, Peintre Graveur, tom. xv., for full information respecting *Eneas Vico*, and his works. He will there find descriptions of nearly 500 prints by him. It may, however, be noticed that probably he was born in 1520, as stated by Bartsch and Zani, and died about 1570. His first master was *Tomasso Barlacchi*, who was a print publisher. Zani and Bartsch are decidedly of opinion that Eneas Vico never engraved on wood; and the latter says there does not exist after his design even, an engraving in wood.

VICTOR, or FICTOOR, JOHN, a Dutch painter, who, according to the dates found on his pictures, flourished about the year 1640. This able artist has escaped the notice of every biographer, although his works are found in the choicest collections, a distinction to which their extraordinary merit deservedly entitles them. From his style of penciling, and his intelligent management of the chiaro-scuro, it is more than probable that he was educated in the school of Rembrandt; and, though there is less depth and glow in his colouring than in some of the best productions of that admired master, his tints are clearer, and not less chaste. His pictures usually represent subjects taken from the Old Testament, which are treated entirely in the manner of Rembrandt. He sometimes signed his name *Fictoor*, as appears from a picture by him in the Gallery of the Louvre, which is inscribed *Jan Fictoor.* 1650.

[The history of the Victors, or Fictours, is lost in obscurity, though their works are now pretty generally known. It is certain there were several of the name; we find *Jan, F., S., Jacob, or Jacques,* and *Lodovick, or Laurens,* and they appear to have been contemporaries. *Jan* was the eldest, and probably the father of the others. He was of

Flemish origin, and studied in the school of Rubens, though he afterwards adopted the manner of Rembrandt. So closely does he approach that master, that it is impossible to divest one's mind of the belief that he practised under him, though there be no other evidence than what appears in his pictures from sacred history. It would scandalize some were the editor to point out works that have hitherto been attributed to Rembrandt, which owe their paternity to Jan Victor; but there are such, and in rich collections too. It is not meant that they possess all the excellences of the great master, but sufficient of his principles to deceive, without a close examination by a duly qualified connoisseur. The possessors seldom have a doubt; if they are dealers, never.

The diversity of manner that appears in the pictures which have the name of *Victor*, or *Victor*, both in the subjects and the execution, clearly shows that they are not from the same mind nor the same hand. *Jan Victor*, having imbibed in the school of Rubens a taste for the elevated, chose the historic, though he sometimes exercised his pencil on portraiture. It is true, that with the penciling and colouring of Rembrandt, he adopted his characters, and not the more refined and dignified of Rubens. The historical pictures with the name, however, belong to him.

Whether *F.* and *S.*, *Jacob* and *Lodovick*, chose different walks, or painted occasionally together, is not easy to determine. There are pictures of village pastimes and peasants' occupations, travellers refreshing at inns, fish-markets, fruit-stalls, and similar subjects; and of fowls, fish, landscapes with animals, and objects of still life, which belong to them. In the landscapes with travellers, and peasants at alehouses, there may be observed a resemblance to pictures attributed to *Camphuysen*. *F. Victor* was known as a painter of familiar subjects, *Lodovick* of still life, *Jacob* of animals; they all flourished from about the middle of the 17th century. It is supposed that *Jan*, the chief of the name, who operated in 1620, was born about 1600, and died about 1670.]

VICTORIA, VICENTE. This Spanish painter was born at Valencia in 1658. He went to Rome when he was young, where he became a scholar of Carlo Maratti. He distinguished himself in Italy as a painter of history, and was taken into the employment of the Grand Duke of Tuscany. His portrait is among those of the distinguished artists in the Florentine Gallery. He also painted several pictures for the churches and convents at Valencia. He died at Rome in 1712. We have a few etchings by this artist; among which are the following:

The Virgin and infant Christ in the clouds, with a glory of angels, and St. John, St. Francis, and St. Jerome below; *after Raffaele*.

The Last Supper; *after Ciro Ferri*.

The Resurrection; *after the same*.

[He was more eminent in literature and antiquarian knowledge than in painting; his highest praise for the last being that he imitated, but did not equal, Carlo Maratti. It was the Madonna di Foligno that he engraved, and dedicated to the Grand Duke Cosmo III. There are a great number of etchings and engravings by him, which are neatly executed.]

[**VIDAL, DIEGO, THE ELDER,** a Spanish historical painter, was born at Valmaseda in 1583. He painted a picture of a naked Christ, and one of the Virgin with the Infant in her arms, which were deemed worthy a place in the cathedral of Seville,

of which he was a prebend, and are commended by Bermudez; Pacheco, who had seen the drawings of Vidal, speaks of them in eulogistic terms. He died at Seville the 30th of December, 1615. He is called the elder to distinguish him from his nephew of the same name.]

[**VIDAL DE LIENDO, DIEGO,** called **THE YOUNGER**, born at Valmaseda in 1602, was nephew of the foregoing, and like him was both a painter and a canon of the cathedral of Seville. He also followed his uncle's example in going to Rome to study the arts and divinity together. His pictures in the sacristy of the cathedral of Valencia evinced considerable skill, and represent a variety of Saints, and a copy of Raphael's picture of the Archangel Michael triumphing over the evil one. These figures are all of the size of life. The artist died at Seville the 9th of August, 1648.]

[**VIDAL, DIONISIO,** was born at Valencia about 1670, and was a disciple of Antonio Palomino, and also his travelling companion to various places with Juan Conchillos, visiting shrines and antique remains, by which he obtained both pleasure and instruction. On his return to Valencia he was employed to paint in fresco the vaults of the church of St. Nicolas, which he executed from designs furnished by Palomino, who does not fail to describe the subjects at large, and by no means to the disadvantage of the master or his disciple. The subject of course relates to the life and miracles of the Saint, much of which is represented in allegory and by symbols. He painted pictures in several other churches, but some are destroyed, and some are of no great importance. He died at Tortosa while employed in painting the chapel of the Holy Virgin of the Girdle; it is not said in what year.]

VIDAL, GERALD, a French engraver, born at Toulouse in 1742. He resided chiefly at Paris, where he engraved a variety of plates after the modern French painters, among which are the following:

Jupiter and Io; *after Ch. Monnet*.

Jupiter and Antiope; *after the same*.

Venus and Adonis; *after the same*.

Rinaldo and Armida; *after the same*.

Paris and Helen; *after David*.

[**VIDAL, JOSEF,** a painter of battles and familiar subjects, was born at Vinaroz, and was instructed by Esteban March at Valencia, under whom he distinguished himself, as a successful imitator of that master's vigorous style. He had a son of the same name, who was also a painter, but not of equal talent to his father.]

[**VIDAL, L.—**, a painter of fruit, flowers, dead birds, and other natural objects. Of this artist there is no account, but his manner of composition resembles that of the elder Van Os, though he appears to have been an earlier painter. His drawing is very accurate, and his penciling delicate, but the tone is sometimes too low for effect. The poppy seems to have been a favourite, as it occupies a conspicuous place, but he makes the rose, the tulip, and sundry wild flowers combine with it in perfect harmony. The dew drops on the leaves are as transparent as those in pictures by Van Huysum, and a bird's nest with eggs almost equals that master.]

VIEHL, PETER, a modern French engraver, born at Paris in 1755. He was a pupil of B. L. Prevost, and has engraved several plates, in a neat, finished style; among others are the following:

The Judgment of Paris; *after Rottenhamer*.

The Bath of Diana; *after Mettai.*
A pair of Landscapes; *after Ruysdael.*

[VIEIRA, FRANCISCO, a Portuguese painter, born at Lisbon in 1699, studied painting in the school of Trevisani at Rome, and further improved himself by copying the works of Annibal Caracci in the Farnesian Gallery. He resided for nearly seven years at Rome in the suite of the Marquis of Abrantes, and having carried off the first prize in the Academy of St. Luke, he returned to Portugal. At this time he was only in his sixteenth year, but he was commissioned by the king, John V., to paint a large picture of the Mysteries of the Eucharist, which it seems he accomplished to the satisfaction of his Majesty in six days; he afterwards had the honour to portray the royal countenance, to be used as a model at the mint for the coin dies. He had now formed an attachment to a young lady of a high family, and this gave rise to some romantic adventures, her friends being opposed to their union, and he being equally determined to possess her. A convent, a journey to Rome, a disguise, an elopement, a hairbreadth escape from a pistol ball, and other incidents, occupy some years of his life, but still employed with his pencil in Italy and Spain. The love affair being settled, and Vieira recalled to Portugal by the king, he fixed his residence at Lisbon, where, for forty years, he painted for the palace, convent of Mafra, and other places, with much reputation. Many of his pictures are said to have perished in the great earthquake at Lisbon in 1755, but some of the best escaped. Count Raczinski particularizes a few of his works. He mentions one obtained by the Count de Lippe, a magnificent picture of St. Anthony; another, an Adoration of the Kings, purchased by an Englishman named William Hudson, at a large price; an excellent picture of St. Augustine at the entrance of the convent of Grace, a St. Francis near the principal altar in the church of the Infant Jesus; pictures of the Apostles Peter and Paul, and others of St. François de Paule, and of Paul the first Hermit. To these he adds the enchanting pictures of the unhappy Dona Inès de Castro, and of Duarte de Pacheco, which are to immortalize his memory. He was skillful as an architect, and a specimen of his talent is referred to in a fountain which he designed for the garden of Don Gusmao. In 1744 he entered the religious order of Santiago; and in 1755 his wife, the nun Ignez, for whom he encountered so many adventures, died. He relinquished the pencil from that time, and retired to spend the rest of his days in pious meditation. He died at Lisbon in 1783. Cean Bermudez speaks favourably of his drawing, and the vigour of his fancy; and says he etched and engraved in a manner to satisfy the intelligent.]

[VIEIRA, FRANCISCO, THE YOUNGER, a Portuguese by birth, who studied painting in Italy, and came to England at the latter end of the 18th century. He exhibited some pictures at the Royal Academy in the years 1798 and 1799; one of which is described as Viriato, the Lusitanian chief, exhorting his countrymen to take vengeance for the perfidy of Galba. Vieira, during his stay in England, resided with Bartolozzi, and probably studied under him, as he is also said to have been an engraver. He married and returned to his own country, where, it is said, he died in 1805. He is called *the younger*, to distinguish him from the more eminent painter spoken of in the preceding article.]

VIEN, JOSEPH MARIA. This artist was born at Montpellier in 1710, and studied at Paris under

Charles Natoire. He afterwards visited Rome, where he passed some years in designing from the antique, and the best masters of the Roman school. On his return to France he was admitted a member of the Academy at Paris, and was afterwards appointed professor of painting. He painted several pictures for the churches at Paris and at Versailles, which gained him considerable reputation. We have a few etchings by this artist, among which is a set of thirty small plates, representing the different habits of the Turkish masquerade given at Rome by the pensioners of the Royal Academy of France. He also engraved the following prints:

Lot and his Daughters; *after de Troy*; [*after his own design also.*]

A set of five Bacchanalian subjects; *from his own designs.*

[Joseph Marie Vien was born the 18th of June, 1716, at Montpellier, and died at Paris the 27th of March, 1809. He was a very prolific painter of subjects religious and profane, and gained as much reputation by the one as the other. For the churches he painted Jesus instituting the Eucharist, The Raising of Lazarus, The Preaching of St. Denis, The Holy Virgin attended by Angels, Saints receiving Crowns in reward for Martyrdom, Miracles, and Legends for the edification of devotees. For places less sacred, The parting of Hector and Andromache, Helen pursued by Eneas, Venus wounded by Diomed, Briseis in the tent of Achilles, Sappho playing on the Lyre, Cupid and Psyche, a young Greek Girl comparing her breast to a Rose-bud, Sports of Nymphs and Cupids, Union of Hymen and Love, the Adventures of Lot and his Daughters; and judging by the numbers, these latter subjects were his favourites. He was a member of several Academies in France and Italy. Napoleon created him a Count of the empire and Commandant of the Legion of Honour; he was also a member of the Senate. He was the master of David, and considered the regenerator of painting in France.]

VIENOT, NICHOLAS, a French engraver, who flourished about the year 1630. He imitated, with considerable success, the style of engraving adopted by Pontius. We have the portraits of Philip IV., King of Spain, and his Queen, Elizabeth of Bourbon, copied by him on a smaller scale, from the prints engraved by Pontius, *after Rubens*. He also engraved some plates from John Both, Pellerin, and other masters. [There was another engraver of the same name, who operated fifty years later.]

VIGHI, ———. See VICO.

VIGNALI, JACOPO. This painter was born at Florence in 1592, and was a disciple of Matteo Rosselli. His style resembles that of Guercino, not so much in his forms as in the breadth of his masses, and in the vigorous effect of his light and shadow. His principal works in oil are in the church of S. Simone, at Florence; but he appears to greater advantage in the frescoes with which he has decorated the chapel of Buonaroti. He died in 1664.

VIGNON, CLAUDE, a French painter and engraver, born at Tours in 1590. He studied several years in Italy, where he attached himself to the style of Michael Angelo Caravaggio, which he followed with some degree of success, though he was equally ignoble in the selection of his forms; and without his excellence in colouring. He died in 1670. We have by this artist several etchings executed in a spirited and masterly style, among which are the following:

A set of thirteen plates of the Life of Christ.
St. John in the Desert.

St. Philip baptizing the Eunuch of the Queen of Candace.
The Martyrdom of St. Andrew.
The Crowning of the Virgin.

[For an account and description of twenty-seven etchings by him, see Dumesnil, P. G. F., tom. vii. He left two sons, *Claude François*, and *Philippe*, who were both painters, but neither distinguished himself.]

VIGRI, CATERINA. This paintress was born at Bologna in 1413. She is sometimes called S. Caterina di Bologna, from the sanctity of her life, which was chiefly passed in a cloister. She rarely painted in oil, being principally engaged in illuminating missals, and painting in miniature. She died in 1463.

VILA, SENEN. According to Palomino, this Spanish painter was a native of Valencia, and a disciple of Estevan Marc. He resided chiefly at Murcia, where he painted a great number of pictures for the churches and public edifices, particularly for the convent of Santa Isabel, the monastery of Santo Domingo el Real, and the Enfermaria di San Francisco. He was a more able designer than a colourist, and gave great expression to his heads. He died in 1708.

VILA, LORENZO, was the son and disciple of the artist mentioned in the preceding article, and was born at Murcia in 1682. He painted history in the style of his father, and had gained considerable reputation by the pictures he painted for the churches, particularly a Holy Family, for the refectory of S. Fulgenzio, at Murcia, when he became an ecclesiastic, and died in 1713.

VILADOMAT, DON ANTONIO. This painter was born at Barcelona in 1678. He is said to have made a surprising progress in the art, without the help of an instructor, and when he was twenty-one years of age, was engaged to paint a set of pictures of the Life of St. Bruno, for the Carthusians at Monte Allegre, in which he evinced extraordinary powers of native genius, unassisted by the advantages of a technical education, or improved by travel. He also painted three subjects from the Life of St. Francis, for the cloisters of the Franciscans, at Barcelona, which were greatly admired. He died in 1755.

[Mengs regarded Antonio Viladomat as the principal Spanish painter of the day, and other good judges have spoken of his works with approbation. He did not confine his talents to subjects for churches and convents; he painted landscapes of great beauty, and battle-pieces admired for their spirit; and he was no less successful in portraiture. For the last seventeen years of his life he was afflicted with paralysis in his hands, and of course ceased to work with the pencil. He left a son named *Joseph*, who was also a painter, but very inferior to his father. The works of both are to be found in the churches and convents of Barcelona.]

VILLACIS, DON NICHOLAS DE. This Spanish painter was of a noble family of Murcia, and, after receiving some instruction in design in his native city, his parents sent him to Madrid, to enter the school of Don Diego Velasquez. He afterwards travelled to Rome, where he improved his style, by studying the most remarkable works of art in that capital. On his return to Spain he established himself at Murcia, where he distinguished himself by several considerable works, of which the most important was a series of pictures of the Life of San Blas, in the convent of la Santissima Trinidad de Calzados: and the Martyrdom of S. Lorenzo, in the


church of the Dominicans. [Being rich, he painted chiefly for his amusement, and therefore his works are rare in public places. His correspondence with Velasquez is said to be still in existence. He died in 1690.]

VILLAFRANCA, PEDRO. This artist is mentioned by Mr. Strutt as the engraver of a Head of Frederick Orday de Valais.

[Pedro de Villafranca Malagon, a Spanish engraver and painter, was born at Alcolea in La Mancha, and received instruction at Madrid from Vincencio Carducho. He, however, preferred the graver to the pencil, and is one of the few Spaniards that have excelled in the art. He engraved a great number of title-pages, portraits, and illustrations, particularly for the Books of Official Rules of the Orders of Santiago, Calatrava, and Alcantara; these are also embellished with portraits of Philip IV., to whom he was appointed engraver in ordinary, with a salary of 100 ducats. The dates of these works are from 1640 to 1660. The pictures that have been noticed as by him, are some which he executed for the church of San Felipe el Real at Madrid, for which the prior paid him 20,136 reals. The time of his decease is not ascertained, but his last known print is the portrait of Calderon, engraved in 1676.]

VILLAIN, G. R., [GERARD RENAUD,] a French engraver, who flourished about the year 1760. He engraved a portrait of M. Dufour de Ville Neuve; *after Mauvern.*

VILLAMENA, FRANCESCO. This eminent designer and engraver was born at Assisi about the year 1566. According to Baglione, he visited Rome in the pontificate of Sixtus V., where he applied himself with great assiduity in designing from the antique, and the works of the most distinguished masters. It is not certainly known by whom he was instructed in the art of engraving, but he is generally supposed to have been a fellow student with Agostino Caracci, under Cornelius Cort. His style of engraving is bold and open, and he handled the burin with uncommon facility. The effect of his prints is more clear than powerful, from the lights being too equally diffused over the whole subject, which gives them a slight and unfinished appearance. This defect is, however, discernible in most of the productions of that time, and is compensated in a great degree by the correctness of the drawing, and the expression in the heads.

The prints by Villamena are numerous, they are occasionally signed with his name at length, sometimes with the initials F. V. F., and he sometimes used the monogram . The following are his most considerable works:

PORTRAITS.

- Cesar Baronius Soranus, Cardinal. 1602.
- Christophorus Clavius, Bambergensis e Societ. Jesu. 1606.
- Robertus Bellarminus Politianus.
- Christiern IV., King of Denmark.
- Galilee Galliei, of Pisa, famous Mathematician.

SUBJECTS FROM HIS OWN DESIGNS.

- St. Theresa meditating in her Cell.
- Mary Magdalene penitent, crowned by an Angel.
- St. Francis praying before a Crucifix.
- A set of six grotesque Figures, one of which is a Monk begging, accompanied by two Children.
- A print called *The Boxers*, representing a Man fighting against a crowd of people.
- Another print, called *The Antiquary*, representing John Alto standing in one of the streets of Rome.

SUBJECTS AFTER VARIOUS MASTERS.

Moses showing the Brazen Serpent to the Israelites; *after Ferrau da Faenza.*

The Virgin and infant Christ, with St. Francis; *after the same.*

The Holy Family, with St. John, St. Elisabeth, and St. Anne; *after Raffaele.* 1602.

The same subject; engraved at Rome in 1611.

St. Bruno, with his companions, doing penance in the Desert; *after Lanfranco.*

The taking down from the Cross; *after Baroccio.*

The Presentation in the Temple; *after Paolo Veronese.*

This plate was begun by Agostino Caracci, and was finished by Villamena; it is scarce.

St. Bernard, with the Virgin in the clouds; *after Vanni.*

A set of twenty Scriptural subjects, from the paintings by Raffaele, in the Vatican, called Raffaele's Bible.

[He died about 1626.]

VILLAVICENCIO, DON PEDRO NUÑEZ. This Spanish painter was of a noble family of Seville, and was born in 1635. He was taught design as an accomplishment, in which his progress was so uncommon, that he was induced to enter the school of Bartolome Esteban Murillo, for the purpose of cultivating painting, rather as an amusement than as a profession. He afterwards studied at Malta, under Matteo Preti, called Il Calabrese, and for a short time followed the vigorous style of that master, but he returned to the tender and harmonious tinting of Murillo. He made presents of several of his works to the convents at Seville, where he died in 1700. [According to Bermudez, he painted children in a very beautiful manner, very little inferior to Murillo; and was also distinguished as a portrait painter.]

VILLE, A. DE. The name of this artist is affixed to a slight etching of an architectural frontispiece, ornamented with figures, from his own design. It is very indifferently executed.

[**VILLEGAS MARMOLEJO, PEDRO DE,** born at Seville in 1520; it is not said under whom he studied, but from the beauty of his style it is supposed that he received his artistic instruction at Rome. Ponz supposed that he studied in the school of Raphael; but that could not be, as Raphael died in the same year as Villegas was born. He may have studied his works as well as those of other great Italian masters, and formed his style from theirs. His fine picture of the Visit of Mary to Elisabeth, in the cathedral at Seville, partakes of the manner of Pedro Campaña, and has been attributed to that master; and his Lazarus in pontifical Robes, which he painted for the hospital of the Lazarinos, Bermudez considers equal to the best of that master. These are strong proofs of the merits of Villegas. Pacheco, however, has spoken disparagingly of him and his works; but the key to this will be found in the friendship that subsisted between Villegas and Arias Montano, the compiler of the great Polyglot Bible, published at Antwerp, and whose principles were opposed to those of the Jesuits, of whom Pacheco was a violent partisan. Such disingenuousness militates more against the credit of Pacheco than the merits of Villegas. If there were no other commendation of the latter, it would be sufficient to say he possessed the friendship of Arias Montano. His works are become scarce. He died in 1597, and was buried in the church of San Lorenzo, where there is an Annunciation, and a Virgin and Infant, by him, adorning the altar. His friend Montano wrote the epitaph on his tomb.]

[**VILLEGUAIN, or VILLEGUIN, ETIENNE,** a French historical and portrait painter, by whom

there are some creditable pictures, was born in 1599, and died in 1668.]

[**VILLEREY, ANTOINE CLAUDE FRANÇOIS,** an engraver, born at Paris in 1768, according to Joubert, in 1754, according to Gabet, was a scholar of Romanet. He engraved several of the plates of Musée Filhol; a great part of the vignettes for the edition of Voltaire published by Renouard; the Battle of Austerlitz for the work "Concours décennal;" Innocence and Love, *after Prud'hon*; Hymen and Happiness, *after the same*; and twenty-six plates for the Galerie de St. Bruno, *after Le Sueur* He was living in 1831.]

[**VILLOLDO, JUAN DE,** an historical painter, who resided at Toledo at the commencement of the sixteenth century, with great credit in his profession. As a proof of the estimation in which he was held, the chapter of the cathedral employed him to paint several pictures for the Muzarabic chapel, which he commenced in 1508, and, with the assistance of Juan de Borgoña and Amberes, terminated in 1510. From this period till 1547 there is no record of his works, but in that year we find him employed by the bishop of Placencia to adorn a chapel which he had re-edified in the parish of St. Andrew, at Madrid. This was a work of considerable importance both for the number of the pictures, and the great variety of subjects; but he finished it in 1548, a proof of the fecundity of his imagination, and the rapidity of his pencil. The subjects were from the fall of Adam, and the principal circumstances of the life and death of Christ, to the number of forty-five. They are praised by Bermudez for correctness of design, and for purity in the antique style. The exact year of his death is not ascertained; but it is supposed to be after 1551.]

VILSTEREN, VAN, a Dutch engraver in mezzotint, by whom we have some portraits, among which is that of the Burgomaster Bikker.

[**VIMERCATI, CARLO,** so called, but whose family name was DONELLI, born at Milan in 1660, was a scholar of the Procaccini. He exhibited but few of his pictures at Milan, he painted more at Codogno, and in his best manner, and also in the new style of D. Crespi, which was inferior to that of the Procaccini. He died in 1715.]

VINCENT, HUBERT, a French engraver, who resided at Rome about the year 1691. He engraved a few plates in a very indifferent style; among others are the following:

The Nativity, called *The Notte*; *after Coreggio.*

The Judgment of Paris; *after Paolo Veronese.*

[**VINCI, GAUDENZIO,** said to be a native of Novara, in Piedmont, flourished about 1511. It is not ascertained under what master he studied, but two pictures attributed to him have a certain resemblance to the works of Perugino, Francia, and Lionardo da Vinci. Lanzi places him among the imitators of the last. Mention is made of an altarpiece at Arona, near Milan, in the manner of Lionardo, which Lanzi designates an astonishing production; it has the name *Gaudenzio Vinci*, and the date 1511. This picture, however, was long considered as the work of Gaudenzio di Ferrari, who flourished at the same period, and painted others in neighbouring places. Whether the latter ever assumed the name of Vinci, or that the baptismal name of the two artists caused a misappropriation, cannot now be resolved; it is certain that the same style of painting is attributed by writers to both. But there is another picture with the date 1500, in the Manfrini palace at Venice, which at different

times has been ascribed to Perugino and to Luini, showing that it partakes of the manner of both; this is now said to be probably a work of Gaudenzio Vinci. It represents Christ washing the feet of his Disciples, and is praised for its solemn and beautiful arrangement. The draperies are partly in the style of Perugino, partly in the manner of the old Venetian painters; the heads partake of the Umbrian and Venetian schools, mixed with that of Lionardo. This can hardly have been painted by Gaudenzio di Ferrari, who was then only in his sixteenth year. The matter may be worth further inquiry, as some reputations are concerned in it.]

VINCI, LIONARDO DA. Vasari and other biographers have dated the birth of this illustrious artist in 1445, but it has been satisfactorily ascertained by Carlo Amoretti, in his "Memorie Storiche di Lionardo da Vinci," and by Durazzini, in his "Elogio degli Illustri Toscani," that he was born at the castle of Vinci, situated in the lower vale of the Arno, in 1452. He was the son of Pietro da Vinci, a notary of the Signory of Florence, who perceiving, from the infantine sketches he amused himself with in his childhood, a decided inclination for the art of painting, determined to assist his natural propensity, by procuring him the advantages of a technical education. He was placed under the tuition of Andrea Verocchio, a friend of his father, who was an eminent master of design, and possessed a distinguished reputation as a sculptor, an architect, and a painter. The extraordinary faculties of the pupil secured the attentive cultivation of the preceptor, and his progress in the art was such, that in a short time he was able to assist his instructor as a coadjutor. Verocchio having been employed by the monks of S. Salvi, at Valombrosa, to paint an altar-piece for their church, representing the Baptism of Christ, Lionardo was intrusted to paint the figure of an angel, and performed his task with such beauty and correctness of design, and such felicity of execution, that the rest of the picture was totally eclipsed; and tradition reports, that Verocchio was so much mortified at the discomfiture, that he relinquished the pencil for ever.

Lionardo now entered the world with the sanguine expectations of youth, beloved for the grace and urbanity of his manners, and beheld with admiration for the extent and variety of his acquirements. His studies had not been confined to painting. He was an able architect, had a perfect knowledge of anatomy, was extremely well skilled in mechanics, a master of optics and geometry, and had applied himself thoroughly to the study of nature and her operations. To arts and literature he added the accomplishments of the body. His person was vigorous and finely formed; he was a poet, a skilful musician, and a master of all the favourite exercises. He understood the management of the horse, and was very dexterous in the use of arms. The possession of such extraordinary qualities soon spread his reputation over all Italy.

After painting some time at Florence, Lodovico Sforza, Duke of Milan, invited him to his court, in 1494, where he appointed him director of the Academy of Painting and Architecture, which he had recently revived with additional splendour and encouragement. Lionardi had no sooner entered on his office, than he banished all the Gothic principles established by his predecessor Michelino, and introduced the beautiful simplicity and purity of the Grecian and Roman style.

Desirous of rendering the extensive capacity of

Lionardi useful as well as ornamental to his state, the Duke of Milan engaged this distinguished engineer in the stupendous project of conducting the waters of the Adda, from Mortesana, through the Valteline, and the valley of Chiavenna, to the walls of Milan, a distance of nearly two hundred miles; an enterprise which had hitherto been regarded as impracticable. Lionardo was not insensible of the arduousness of such an undertaking, and, in order to pursue, with greater tranquillity, his studies of those branches of philosophy and mathematics, which are most applicable to mechanics, he sought retirement at Vaverola, the seat of his friend, Francesco Melzi, where he devoted himself to the most profound research into history and antiquity. He observed how the Ptolemy's had conveyed the waters of the Nile through the several parts of Egypt, and how Trajan had opened a commerce with Nicomedia, by rendering navigable the lakes and rivers lying between that city and the sea. The impediments of nature gave way to the daring efforts of genius and science, and he accomplished this immense work, to the astonishment and admiration of all Italy.

Having thus served his patron in the capacity of engineer, the Duke next employed him to embellish his metropolis with the productions of his pencil. His principal work at Milan was his celebrated large picture of the Last Supper, painted for the refectory of the Padri Dominicani, in the church of S. Maria delle Grazie, a performance which history ranks amongst the most admirable productions of the art. He chose that interesting moment of the subject, when our Saviour declared to his disciples, that one of them would betray him. The surrounding apostles appear thunderstruck by such a prediction; the most distant from the Redeemer, doubtful if they have heard it right, are anxiously inquiring of their nearer neighbours the precise meaning of the prophecy. Some express their astonishment, some their indignation, whilst others exhibit the most candid expression of their innocence. Judas alone, though anxious to conceal his guilt, unequivocally discovers himself to be the betrayer. The head of our Saviour he did not finish, not being able to design a character equal to the conception he had formed in his mind. It was afterwards completed by Gio. Batista Armenini. It has long afforded matter of infinite regret, that this admirable picture had not been painted in distemper, instead of a composition of oil and varnish, which occasioned it to begin to crumble, and fall to pieces, fifty years after it was painted. Of this extraordinary production, only three heads remain of the original, and of those, little more is now discernible than the outline. The world of art is, however, compensated, in some degree, for its loss, by several excellent copies, some of which are by his most distinguished disciples. Of these, the most worthy of the original, are that by Marco Uggione, at the Carthusians at Pavia; another in the refectory of the Franciscans, at Lugano, by Bernardino Luini; and one in La Pace, at Milan, by Giovanni Paolo Lomazzo. He also painted an altar-piece of the Nativity, which was presented to the Emperor.

The wars of Italy now began to interrupt the progress of Lionardo. In 1500, his patron, the Duke of Milan, was overthrown in battle by the French, made prisoner, and conducted to France, where he soon after died in the castle of Loches. These disastrous events proved fatal to the arts at Milan, the Academy was suppressed, its professors dispersed,

and Lionardo lost every thing, except his talents, his application, and attractions. The disorders of Lombardy, and the downfall of the Sforzi, his protectors, obliged Lionardo to quit Milan, and to take refuge at Florence, where the arts were still sheltered by the genial patronage of the Medici.

In 1503, the Council having determined to decorate their chambers with the works of the best masters, Lionardi was appointed to execute one side of it, and Michael Angelo Buonaroti, who was then in his twenty-ninth year, and whose gigantic powers had already displayed themselves, was fixed on as his competitor, in undertaking the other. Jealousy of each other's ability, as is usual, excited animosity between them, and the rivalry of these great artists divided Florence into parties, who embittered their disputes, without endeavouring to reconcile their differences.

Raffaelle, who had recently left the school of Pietro Perugino, was induced, by the fame of this great contest of their transcendent powers, to visit Florence. The grace and delicacy of Lionardo's style, compared with the dry and Gothic manner of Perugino, excited the admiration of the young painter, and inspired him with a more modern taste. During a residence of thirteen years at Florence, he produced some of his best works, among which may be ranked his cartoon of St. Anna, intended for an altar-piece for the church of the Padri Servi; his celebrated cartoon of the battle, designed for the great council-chamber; and his much famed portrait of Mona Lisa, called La Gioconda, which is said to have occupied him four years.

Lionardo had not hitherto seen Rome, when the elevation of Leo X. to the papal throne, whose love and protection of the arts were universally known, induced him to visit that capital in 1513, whither he went, under the protection of Giuliano de' Medici. He was graciously received by the Pope, who determined to employ him, when, Vasari informs us, he was discouraged from proceeding, by an observation of the pontiff, who, on being informed that Lionardo, in consequence of his Holiness's commission, had begun to distil his oils, and prepare his varnishes, exclaimed, that "nothing good could be expected from a painter who thought of finishing his works before he had begun them." It is more probable that, being now declined into the vale of years, he found himself unable to contend with such rivals as Michael Angelo and Raffaelle, then in the zenith of their fame. His residence at Rome not proving agreeable to him, he was induced to accept of an invitation he received from Francis I. to visit the court of France. He was received by that splendid monarch with the most flattering attention. The fatigues of the journey, and the change of climate, reduced him to a state of languor and infirmity, which rendered him incapable of undertaking any work of importance. During an indisposition of five years, he continued to receive the most attentive marks of that monarch's esteem, who frequently visited him during his illness, and he is said to have expired in the arms of the king, in 1519.

As a painter, Lionardo may be regarded as the first who attempted to reconcile minute and elaborate finish with grandeur of idea and dignity of form. He particularly attached himself to the expression of character, and the just delineation of the affections of the mind. If, in this sublime department of the art, he was afterwards excelled by Raffaelle, he had at least the glory of having surpassed in it

every painter who had preceded him, and of having opened a path, unknown before, which was afterwards so successfully trod by Raffaelle himself. His design is correct and pure, and if he did not, like Raffaelle, venture into the region of the beautiful ideal, he selected nature in her most perfect forms, and gave to his figures a grace with which the artists of his time were entirely unacquainted.

In his compositions, like the painters of antiquity, he was an enemy to confusion, and to avoid it, like them, he only introduced into his pictures such figures as were essentially necessary to his subject. Although it does not appear that he ever sedulously cultivated an acquaintance with the antique, he distinguished himself by an elevated taste, and a perfectly correct imitation of the models he consulted. To him we are chiefly indebted for the establishment of the principles of the chiaro-scuro, which gave birth to that magical relief for which his works, and those of his disciples, are so peculiarly remarkable.

An artist of such universality of talents and habits of industry, for some years at the head of an academy, may be supposed to have left behind him various writings on art. He composed several treatises and discourses on different subjects, among which are,

A Treatise on Hydraulics, explaining the nature, equilibrium, and motion of Water, with designs.

A Treatise on Anatomy.

The Anatomy of the Horse. This work is noticed by Vasari, Borghini, and Lomazzo. Lionardo had a peculiar talent in drawing that noble animal, and designed this treatise for the use of those who painted battles and triumphs.

A Treatise on Perspective.

A Treatise on Light and Shadow.

His principal work is a Treatise on Painting. It was first published, in folio, at Paris, in 1651, entitled, "Trattato della Pittura di Lionardo da Vinci. Novamente dato in Luce; con la vita dell' istesso autore, scritta da Raffaelle du Fresne, &c., Parigi, 1651," with figures designed by Nicholas Poussin. It was translated into English, and published by John Senex, London, 1721.

Of the above compositions, the last is the only one which is in possession of the public, the others remain in manuscript in different libraries.

One of the volumes of his drawings, with his manuscript observations, is preserved in his Majesty's collection. It consists of a variety of heads, portraits, caricatures, single figures, horses, and animals; botany, optics, perspective, mechanics, and anatomical subjects. It may perhaps gratify curiosity to be informed in what manner this interesting assemblage should have contributed to enrich the collection of the king. The whole of Lionardo's works and papers were left by will to his friend Francesco Melzi, as a token of his regard. They were collected, after his decease, into thirteen volumes, and deposited at Vaverola, where they remained, after the death of Melzi, in the possession of his infant heirs. Those invaluable treasures were afterwards obtained from the children of Melzi, by the nefarious pretences of Lelio Gavardi, their tutor. He was, however, induced, by the zealous remonstrances of Gio. Ambrogio Mazzenta, a noble Milanese, to return the whole to Orazio Melzi. In gratitude for the restoration of this valuable bequest, Melzi presented Mazzenta with six of the volumes. Of these, Cardinal Borromeo had one, which is now in the Ambrosian library; Ambrogio Figini had another, which has since descended to

Ercole Bianchi, his heir; Charles Emanuel, Duke of Savoy, had a third volume; and the other three became the property of Pompeo Leoni, one of which is that now in the royal collection. On the cover of the volume is inscribed in gold letters, *Disegni di Leonardo da Vinci restaurati da Pompeo Leoni*. It is probable that this inestimable curiosity was acquired for Charles I. by the Earl of Arundel, when he was ambassador to the Emperor Ferdinand II. in 1636. It was fortunately preserved during the civil wars, and was discovered in the same cabinet in which Queen Caroline found the portraits of the principal personages of the court of Henry VIII., by Hans Holbein.

[So much has been written on and about Leonardo da Vinci, that to attempt to give any further information respecting him would seem supererogatory. Yet there remains much that requires elucidation, which time perhaps will discover. He ranks by universal consent in the quintumvirate of great painters since the revival of the art; sharing largely in the applause bestowed on Antonio Allegri, Giorgione, Raphael, and Titian, and often receiving the praise of being the prototype of their several distinguishing qualities. The account given in the text is perhaps sufficient for the general inquirer, as it contains the facts detailed by numerous other writers; and erudite connoisseurs know where to look for particular information interesting only to them. The less learned are careless to know whether he was the natural son of Ser Pietro da Vinci, a noble or a notary, and "*una donna libera*," and afterwards legitimized by form of law; or whether he should be called *Leonardo Vinci, dei Vinci*, or *da Vinci*. The appellation *Leonardo da Vinci* has obtained, and will continue to be his cognomen, though he signed one of his pictures in 1492 "*Leonardus Vinci*," and three prints designed, and said to be engraved, by his hand, are inscribed in Roman capitals, *ACCADEMIA DI LEONARDO VINCI*. In Sir Mark Sykes's collection, a print is thus described: "A singular ornament on a dark ground, a circle, *ACADEMIA LEONARDI VIN. H. 10 $\frac{1}{4}$, W. 8 $\frac{1}{4}$* ." Moreover, the medal executed during his life bears the inscription, "*Leonardus Vincicus Florentinus*," and his epitaph, said to have been dictated by himself, concludes with "*Sum Florentinus Leonardus Vincia proles*." Certainly these are matters of very little importance, and only interesting to the curious; whatever his paternity, he was a nobleman by superiority of genius; he had his patent from Heaven, and earthly kings could confer no additional honour; he lived and died the great Leonardo. The date of his birth is now generally allowed to be 1452, though Roscoe, in his *Life and Pontificate of Leo X.*, adopting the statements of the older writers, places it about 1443. Paulus Jovius says he died in his sixty-seventh year. All who have written accounts of Leonardo da Vinci concur in praising, in the most glowing terms, two of his grandest works in painting and composition, which have ceased to have existence, it may be said, for the last two centuries; The Last Supper, and the cartoon of a Battle between the Florentine and Milanese Troops in 1440. Of the first, a tolerably correct idea may be formed from the copy executed by his scholar, Marco d'Oggione, now in the English Academy of Arts; and the composition of the cartoon may be partly gathered from the caricatured excerpt by Rubens, so finely engraved by Edelinck. It has been repeatedly said, in an unqualified manner, that he did not finish the head of the Saviour in the

picture of The Last Supper; this is a mistake, arising from a misapprehension of the reply of his friend Bernardo Zenale, whom he consulted on the subject; that reply had a comparative reference to the beautiful heads of John and James.

If Leonardo left the head of Christ in an unfinished state, whence did Marco d'Oggione derive his sublime representation of the face of the Redeemer? Fuseli, lecturing on *the copy*, says, "The face of the Saviour is an abyss of thought, and broods over the immense revolution in the economy of mankind, which throngs inwardly on his absorbed eye—as the Spirit creative in the beginning over the water's darksome wave—undisturbed and quiet. It could not be lost in the copy before us; how could its sublime conception escape those who saw the original? It has survived the hand of time in the study which Leonardo made in crayons, exhibited with most of the attendant heads in the British Gallery, and even in the feeble transcripts of Pietro Testa. I am not afraid of being under the necessity of retracting what I am going to advance, that neither during the splendid period immediately subsequent to Leonardo, nor in those which succeeded to our own time, has a face of the Redeemer been produced which, I will not say equalled, but approached the sublimity of Leonardo's conception, and in quiet and simple features of humanity, embodied divine, or, what is the same, incomprehensible and infinite powers. To him who could contrive and give this combination, the unlimited praise lavished on the inferior characters who surround the hero, whilst his success in that was doubted—appears to me not only no praise, but a gross injustice."

Thomas Phillips, the late professor of painting, in his second lecture to the students of the Royal Academy, relates the observations made by him and Mr. Hilton on their examination of the remains of the picture in 1825. He says, "Of the heads, there is not one untouched, and many are totally ruined. Fortunately that of the Saviour is the most pure, being but faintly retouched; and it presents, even yet, a most perfect image of that Divine character. Whence arose the story of its not having been finished it is difficult now to conceive, and the history itself varies among the writers who have mentioned it. But," he continues, "perhaps a man so scrupulous as he (Leonardo) in the definition of character and expression, and so ardent in his pursuit of them, might have expressed himself unsatisfied, where all others could see only perfection."

Fuseli sums up the character of Leonardo, as a painter, thus: "The universality of Leonardo da Vinci is become proverbial; but though possessed of every element, he rather gave glimpses than a standard of form; though full of energy, he had not powers effectually to court the various graces he pursued. His line was free from meagreness, and his forms presented volume, but he appears not to have ever been much acquainted, or to have sedulously sought much acquaintance, with the antique. Character was his favourite study, and character he has often raised from an individual to a species, and as often depressed to caricature. The strength of his execution lay in the delineation of male heads; those of his females owe nearly all their charms to chiaro-scuro, of which he is the supposed inventor; they are seldom more discriminated than the children they fondle; they are sisters of one family. The extremities of his hands are often inelegant, though timorously drawn, like those of Christ

among the Doctors in the picture we saw lately exhibited. Lionardo da Vinci touched in every muscle of his forms the master-key of the passion he wished to express, but he is ideal only in chiaro-scuro." The picture alluded to is now in the National Gallery; Waagen and Passavant both deny its authenticity; the first attributes it to Bernardino Luini, the latter inclines to think it the work of Francesco Melzi. According to these critical tourists, England is very poorly provided with paintings by Lionardo da Vinci; almost every one that came under their review is assigned to Luini, or some other disciple, or imitator, of the great man. But some are allowed to be painted from cartoons designed by him, and to exhibit much of his genius and taste in the expression. A few cartoons, and other drawings, are admitted to be genuine. Considering how little knowledge of pictures the gentlemen of this country possessed, before these great connoisseurs came to enlighten them, we ought to be thankful for the information, and grateful for any concessions. The story of Lionardo having died in the arms of Francis I. is now exploded. He died at the chateau of Cloux, near Amboise, on the 2nd of May, 1519, and, according to the journal of Francis, preserved in the royal library at Paris, the court was on that day at St. Germain en Laye. It is more probable that he died in the arms of his beloved friend and disciple, Count Francesco Melzi, to whom he bequeathed his manuscripts and studies. Melzi, in the letter written by him to Lionardo's relations immediately after his death, makes no mention of the circumstance, which he would have done had it occurred; and Lomazzo distinctly says that the king first learned the death of Lionardo from Melzi.

The drawings discovered in the royal collection have been engraved by Bartolozzi and Tomkins, and published by Chamberlaine, in imperial folio, with the title "Imitations of the original Designs of Lionardo da Vinci," &c. Others have been engraved and published in various parts of Italy. Of his "*Trattato della Pittura*," there are several editions of much later date than that quoted in the text. Count Algarotti held this work in such high estimation, that he thought it the only one necessary to be placed in the hands of a student in the art.

A few words may be added respecting Lionardo da Vinci as an engraver. Zani, who, on all occasions, stoutly opposed those writers who asserted that several celebrated painters had engraved on wood, was willing to concede the exercise of that art to Lionardo; but he produces no satisfactory instance to show cause for his concession. He, perhaps, intended to do so at some future opportunity, as he concludes by saying *per ora non più*.

There are good reasons, in the opinion of competent judges, for believing that he etched, or engraved on copper with the burin. In the British Museum are the following, two of which are thought to be undoubtedly by him.

The Bust of a young and beautiful Female. This exquisite and unique specimen is undoubtedly from the hand of Lionardo. It was formerly in the renowned Storck collection, from which it passed into that of Sir Mark Sykes. At the sale of his cabinet, in 1824, it was purchased for Mr. Wilson at the sum of sixty-four pounds; that gentleman had a *fac simile* engraved as a frontispiece to his privately circulated catalogue of rare prints, justly considering it as the most wonderful gem of his extraordinary collection. The lady is seen in pro-

file turned to the left, her hair is dressed in a fanciful manner, one of the braided locks passes over her bosom, and the sleeves of her robe are ornamented and bound with ribbons. Height $4\frac{1}{2}$ in., Width 3 in.

In a note to the article in his catalogue, Mr. Wilson has inserted the following letter from Mr. W. Y. Ottley.

31, Devonshire Street, December 31st, 1827.

MY DEAR SIR,

I have been very remiss—but you see I will not let the year close upon us without writing a confirmation of my former opinion, that the beautiful little print, representing the bust of a young Lady, in profile, which was formerly in the collection of Sir M. M. Sykes, and now graces your own select cabinet, was engraved by the hand of *Lionardo da Vinci* himself, and not after his design by some contemporary unknown engraver: there is a genuine *feeling and knowledge of beauty*, evinced by the artist in marking the delicate features in that face, to say nothing of the hair, &c., which every way denote the hand of the original designer, and which, I think, no other engraver of the time possessed in an equal degree. I always considered it highly probable, that the horses' heads are also by him; and I am much disposed to ascribe to his hand a circular plate, (or two, if I mistake not,) representing the twistings of a rope, which indeed bear his name. Lionardo not having been hitherto mentioned as an engraver, is to me no objection to the fact of having been so. Indeed, from his versatile character, and his fondness for novel studies of all kinds, it is difficult to conceive that he should never have taken up the graver. You are aware that his master, *Verrochio*, is expressly termed an engraver by Vasari. Excuse this hasty note, &c.

W. Y. OTTLEY.

Mr. Wilson also remarks that there is in the Royal Library at Paris, among the unsorted prints of Marolles, a small circular engraving of a male head, in a similar style, and of similar execution. On the left are the letters АСНА, and on the right LI—VI, the last four letters probably denoting the name of the artist.

Study of Heads of three Horses. Bartsch places this extraordinary print among the works of J. A. De Brescia, to whose style it bears, in the opinion of connoisseurs, not the slightest resemblance. Mr. Ottley's opinion is contained in the foregoing letter; and living judges, whom the editor has consulted, and whose discernment in these matters is acknowledged, think that it undoubtedly is from the hand of Lionardo. Mr. Ottley, in his "Inquiry into the History of early Engraving," page 473, in a note, says, "That even Lionardo da Vinci might have occasionally practised engraving, I was some years ago led to think, upon the occasion of turning over the invaluable volume of designs in his Majesty's collection; in which I found, pasted on the leaves amongst Lionardo's studies of horses, two engravings, or, perhaps, two pieces of the same engraving, representing horses' heads, executed exactly in the taste and manner of his drawings. From what I remember of these fragments, I suspect they are no other than the anonymous print mentioned by Bartsch, vol. xiii., and ascribed by him to *Jo. Ant. Brixianus*, cut in two." This was written in 1816. There is a modern copy of this print on India paper.

A large print of a Lady in a rich dress, not men-

tioned in any catalogue, and presumed to be *unique*, has been also attributed to Lionardo; by inspection, and comparison with the first-mentioned head, the editor is of opinion that it is not so. He is inclined to think it by an artist accustomed to the ornamental work of a goldsmith; and that both the design and execution are probably by Verocchio, though it may, at present, be difficult to prove it.

Before proceeding to speak of others, it will be but just to quote a passage which occurs in the account of Andrea Verocchio by Vasari. That there may be no mistake, it is given in the original. "Sono alcuni disegni di sua mano nel nostro libro, fatti con molti pazienza e grandissimo giudizio, in fra quali sono *alcune teste di femmina con bell' arie e accomodate di capelli, quali per la sua bellezza Lionardo da Vinci sempre imitò. Sonvi ancora due Cavalli con il modo delle misure e centine da farli di piccoli grandi che vengano proportionati e senza errori.*" It will be observed that Vasari says "*alcuni disegni,*" and not *alcune stampe*; and Zani, speaking of A. Verocchio, says, "Non si hanno prove ch'ei fosse anche Incisore." The passage in Vasari could not have escaped his notice.

While inspecting the before-mentioned prints at the British Museum, the editor's attention was directed by Mr. Carpenter, the intelligent keeper, to one of extraordinary beauty in the same portfolio, classed with the works of John Duvet. The ingenious composition, the spirited delineation of the animals, the minute attention to the landscape, particularly the back-ground, and, above all, the drawing of the figure seated on an eminence to the left; every part executed with a delicate point, and showing mastery of hand, and a combination that could emanate only from the most exalted genius, induced Mr. Carpenter to believe it to be the production of Lionardo da Vinci, an opinion in which the editor fully concurs. Bartsch has described this print among those by John Duvet, N^o. 44, vol. vii., page 515, with the title "*Poison et contre poison*;" it is, no doubt, a nobler allegory than he imagined, and, instead of "un homme nud," he might have termed the figure that of the Dodonean Jupiter. It may be suspected that Guido was acquainted with the design, and that it formed the model for his Apollo.

Among the drawings so often alluded to by Vasari, is one called the Head of a Magdalene; of this Rosini has given an engraving in the fourth volume of "*Storia della Pittura Italiana.*" which is worth inspection; it is a type of Lionardo's manner in drawing, expression, and graceful attitude: too richly decorated, however, for the character of a Magdalene.]

[VINCK, J——, a landscape and portrait painter, of whom there are no particulars. His landscapes are in the mixed manner of Vinckenbooms, Paul Brill, and Breughel, and appear to have been painted in the early part of the 17th century. His portraits are known only by the engravings that have his name.]

VINCKENBOOMS, DAVID. This painter was born at Mechlin in 1578, and was the son of Philip Vinckenbooms, an obscure painter in distemper, by whom he was taught the elements of the art, and it does not appear that he had the advantage of superior instruction. He painted landscapes in the style of Roland Savery and John Breughel. They are sometimes decorated with subjects from the Bible, and sometimes with fairs and merry-makings, which are ingeniously composed, and the design of his figures is tolerably correct, though his touch is dry and hard. One of his most considerable works is a

picture in the hospital of the Old Men, at Amsterdam, representing a crowd of people attending the drawing of a lottery by torch-light. He occasionally painted historical subjects, in which the landscape served as a back-ground. Of this description is a picture of Christ bearing his Cross, in the collection of the Elector Palatine; and another at Frankfort, representing Christ restoring Sight to the Blind. He engraved a few plates of landscapes, from his own designs, which he usually marked with a monogram, composed of a D, a V, and a B, thus,

DB. [He died about 1629. Some of his landscapes have been engraved by N. De Bruyn. In the British Museum are four drawings by him, finely executed with the pen, and washed with Indian ink; they represent the story of the Prodigal Son.]

VINKELES, RENIER, a Dutch engraver, born at Amsterdam in 1741. He was a pupil of J. Punt, and engraved some plates of historical subjects, landscapes, and conversations; but he was principally employed in portraits, among which are his own, with those of J. Schmidt, and J. Andriessen, and the portrait of M. Braamcamp.

VINNE, JOHN [ISAAC?] VANDER, a Dutch engraver, who flourished at Haerlem about the year 1730. We have a set of twelve plates of views in the environs of Haerlem, by this artist, *after Peter Bout*, executed in a very neat style. [This is probably *Isaac Vander Vinne*, who engraved also after T. Wyck. He was a publisher at Haerlem.]

VINNE, VINCENT [LAURENSZ] VANDER. This painter was born at Haerlem in 1629. From his infancy he discovered a marked disposition for drawing, and had made considerable proficiency without the help of a master, when he was placed under the tuition of Francis Hals, one of the most eminent artists of his time. Under so excellent an instructor, his advancement was such, that he was able in a short time to travel by the produce of his talents. He visited Germany, Switzerland, and resided some time at Paris; and wherever he went, his ability insured him employment and protection.

In 1657 he returned to Haerlem, where he passed the remainder of his life. He painted history, portraits, landscapes, and drolleries; and in each of those branches discovered an uncommon facility of execution, an admirable tone of colouring, and a faithful imitation of nature. Towards the latter part of his life, the desire of gain induced him to grasp at every commission which was offered him, and his last works are the productions of negligence and despatch. His best performances are his portraits, in many of which he approaches to the spirited touch and truth of character, which we admire in the productions of Hals. He died in 1702.

VINNE, LAWRENCE VANDER, the son of [Vincent Laurensz Vander Vinne,] was born at Haerlem in 1658, and was instructed by his father, whose style he attempted to follow, but never rose above mediocrity. His principal merit consisted in painting flowers and plants, and he was much employed by the botanists of his time. He had two younger brothers, JOHN and ISAAC, who both practised the art, but lived and died in obscurity. [According to Immerzeel, he died in 1729. He not only painted flowers, but landscapes and cattle, in the manner of Berchem, of whom he had been a scholar.]

[VINNE, JAN VANDER, a son of Vincent Laurensz Vander Vinne, was born at Haerlem in 1663, and was a scholar of Jan van Hugtenburg. He resided in England some time, where he painted

landscapes with hunting subjects, and horse races. Some of these are respectable, and show artistic knowledge, but others by him are the works of a mere artisan, or house decorator. The quantity of make-up mountainous back-ground indicates that he worked for low wages. In old houses there are some remains to be found on wainscot panels. Perhaps he came to England to study the scenery and the horses, for on his return to Haerlem he continued to paint hunting-pieces, and occasionally skirmishes, by which he acquired wealth. He had a younger brother, Isaac, who was also a painter and engraver. Both, ultimately, left the practice, and engaged in commerce; Isaac as a publisher. Jan died at Haerlem in 1721, and Isaac in 1740.]

[VINNE, VINCENT VANDER, was the son of Jan Vander Vinne, probably the engraver, and was born at Haerlem in 1736. During his youth he painted fruit and flower-pieces, but afterwards adopted landscape and cattle painting. He was much employed in ornamenting the interiors of houses, a custom prevalent in Holland; and these pictures are seldom known beyond their locality, not being to the taste of other countries, and therefore not sufficiently valuable to remove, though they are painted on canvass. He died at Haerlem in 1811.]

VINSAC, CLAUDE DOMINICK. This artist was born at Toulouse in 1749. He engraved several portraits, and designs for goldsmiths, in the dotted manner, which are neatly executed. Among the former are,

Frederick Henry Louis of Prussia; *after his own design*.
P. Camper, a celebrated Physician; *after Pujos*.

VIOLA, GIOVANNI BATISTA. This painter was born at Bologna in 1576, and was a scholar of Annibale Caracci, whose admirable manner of painting landscape he very successfully adopted. In company with his fellow student, Francesco Albano, he visited Rome, and in conjunction with him was employed in ornamenting the palaces of the nobility, and his landscapes are frequently embellished with beautiful figures by Albano. One of the works which first brought him into repute, was a large landscape, painted for the Vigna of Cardinal Alessandro Montalto, where Paul Brill was employed at the same time, and whose pictures were then highly esteemed. The grandeur, both of the style and subject, of Viola's landscape, greatly excelled the production of the Fleming, and acquired him great reputation. Some of his most admired performances are in the saloon of Apollo, in the Villa Aldobrandini. He died at Rome in 1622. [There was another painter of the name who flourished at the same time: he was of Bergamo.]

[VISCH, MATTHIAS DE, was born at the village of Renningen in 1702. He studied under Joseph Vanden Kerkhove at Bruges, became a student of the Academy also, and obtained the first prize in 1721. He went to Paris in 1723; thence to Italy, where he remained nine years. On his return to Bruges he painted the picture of Hagar and Ismael in the Desert for the church of St. Jacques, and opened a school of design. It seems that he is remembered more for his zeal in furthering the knowledge of painting among the youth of Bruges than for any superior talent shown by him in the practice of it. He painted the portrait of Maria Teresa for the city of Bruges, and several for other communities of Flanders. He collected materials for a history of painting in Belgium, which he gave to Descamps, who made use of them for the Lives of the Flemish Painters. De Visch died in 1765, it is

said from fatigue by over-exertion, on the restoration of the Academy, which had been consumed by fire, to make the students rival those of the Academy of Antwerp.]

[VISO, EL P. FR. CRISTOBAL DEL, a painter, and brother of the order of San Francisco, died at the end of the 17th century at Madrid, where he resided in quality of commissary-general of the Indies. All the saints of his order which are to be seen in the chapter-house of the convent of San Francisco, at Cordova, are by Father Viso, and show his talent.]

VISPRES, [FRANÇOIS SAVERIO,] a French painter and engraver, born at Paris about the year 1730. He engraved several portraits in mezzotint, among which are those of Louis XV. and others of the Royal Family of France. He visited London about the year 1765, where, among other prints, he engraved a portrait of the Chevalier D'Eon. [He was living ten years later.]

VISSCHER, CORNELIUS. This celebrated designer and engraver was born at Haerlem about the year 1610. He was a pupil of Peter Soutman, though he did not follow the style of that master, but adopted a manner of his own, which he carried to a perfection that has hardly been equalled. He drew with correctness and taste, and the plates that he executed from his own designs, which are esteemed the finest of his works, sufficiently attest the extent of his genius. His execution is clear and delicate, and no artist has surpassed him in the talent of harmonizing the operation of the point with that of the graver. His plates of the portrait of Gellius Bouma, the Pancake-woman, the Rat-catcher, and the Bohemian Woman, may be cited as models of perfection in that style of engraving. It will be allowed, however, that he is less successful in the plates that he executed of historical subjects, from the Italian and Flemish painters, particularly in the prints he has engraved after Rubens, which are inferior to the productions of Vorstermans, Bolswert, and Pontius. The following are his most esteemed prints:

PORTRAITS.

- A Portrait, supposed to be that of himself, with a high-crowned hat, and his hand on his breast; inscribed *Corn. Visscher, fecit. anno 1649*.
- Another Portrait of Cornelius Visscher, with a similar hat, and enveloped in his cloak; *Corn. Visscher, fecit. anno 1651*.
- Andreas Deonyszoon Winius, called the Man with the Pistol. The scarcest and most valuable of his portraits. [A proof of this portrait sold at M. Debois's sale in 1845 for 1660 francs.]
- Gellius de Bouma, Minister of the Gospel, at Zutphen; fine.
- William de Ryck, Oculist, of Amsterdam; fine. This portrait and the preceding one are commonly called the great Beards. [A proof of this sold in Debois's sale for 1020 francs.]
- Cornelius Vosbergius, pastor of Spaerwouw, with a book in his hand. 1653; fine and scarce.
- William Vanden Zande, Theologian; *after Soutman*; fine; and very rare.
- David Peiterz de Vries, Grand-master of Artillery to the States of Holland; scarce.
- Jacob Westerbaen, Lord of Brandwyck, &c.; very rare.
- Coppenol, called the Writing-master. 1658.
- Constantine Huygens, Lord of Zuylichem; inscribed with his motto, *Constantin*. 1657; scarce.
- William, Prince of Orange; *after G. Honthorst*. 1649.
- Mary, daughter of Charles I., his consort; *after the same*. 1649.
- Charles II., King of England; *after the same*. 1650.

SUBJECTS FROM HIS OWN DESIGNS.

The Pancake-woman. The first impressions are before the address of Clement de Jonghe.

The Rat-catcher. The best impressions of this plate are before the name of Clement de Jonghe, and without the title.

The Bohemian Woman, with three Children, one of which she is suckling. In the first impressions the name of Visscher is upon the margin, at the bottom of the print. It was afterwards effaced, to make room for the inscription, and placed on the upper part of the plate.

A Boy holding a Candle, and a Girl with a Mouse-trap.
A Cat sleeping on a Napkin; fine, and extremely rare. [Called the small Cat. It is extremely rare, and the only impression ever sold was in M. Revil's collection, from which it was purchased by Mr. F. Standish for 1200 francs. It is now with his collection in the Louvre.]

A Cat sleeping, with a Rat behind her.

The Coronation of Carolus Gustavus and the Queen of Sweden.

SUBJECTS AFTER VARIOUS MASTERS.

The Angel directing the Departure of Abraham; *after Bassano*.

Abraham's Arrival at Sichem; *after the same*.

Susanna and the Elders; *after Guido*.

Magdalene penitent; supposed to be *after Parmigiano*; very fine. [Not a Magdalene, but simply the head of a female of which the picture is at Hampton Court.]

The Entombing of Christ; *after Tintoretto*.

The Resurrection; *after P. Veronese*.

The Holy Family, with St. John presenting a Pear to the infant Christ; without the name of the painter.

The Last Judgment; *after Rubens*. The best impressions of this plate are before the address of Soutman.

The Virgin and Infant, crowned by Angels; *after the same*.

Achilles discovered by Ulysses at the court of Lycomedes; *after the same*.

The travelling Musicians; *after A. Ostade*; very fine.

Two Men, and a Woman holding a Glass; *after the same*.

The Skaters; *after the same*; very fine. [This is an interior with several figures near a large chimney: in front lies a pair of skates, from which the print has obtained its name.]

The Surgeon; *after A. Brower*.

A Man playing on the Violin, others singing; *after the same*.

A Landscape, called the Attack of the Convoy; *after P. de Laer*.

Another Landscape, called the Coach robbed; *after the same*.

The Lime-kiln; *after the same*.

A set of four Landscapes; *after Berghem*.

Another set of four Landscapes; *after the same*.

[Cornelius Visscher, the engraver, died in 1670. Though the foregoing list of his prints is rather extensive, many more might be added. Proofs of all that are enumerated are very rare, and command high prices. Some of them are incomparably fine. There were two portrait painters of the same name, but of an earlier period; one of them was drowned in his passage from Hamburg to Amsterdam, about the middle of the 16th century; of the other there are no particulars that can be relied on. A very fine collection of the works of Cornelius Visscher is in the British Museum.]

VISSCHER, JOHN, was the younger brother of Cornelius Visscher, and flourished about the year 1650. Although he did not possess the extensive talents of his brother, he has left proofs of his ability as an engraver, which rank him amongst the most eminent artists of his country. His plates are more forwarded with the point than those of Cornelius, and his style of etching is uncommonly picturesque and effective. His prints after Berghem and Ostade are among the happiest productions of the art. He also engraved several portraits, which sufficiently establish his ability in the use of the graver. Of his numerous prints, the following are the most deserving of notice:

PORTRAITS.

John de Uytenbogaert; *Joh. de Visscher, sc.*

Peter Prolius, Minister of the Gospel at Amsterdam.

Abraham Vander Hulst, Vice-Admiral of Holland.

Peter Paul Rubens; *after Vandjck*.

Michael de Ruyter, Admiral of Holland; *after Berchemans*.

Portrait of a Negro, holding a Bow and Arrow in his hand; after a design by *Cornelius Visscher*.

SUBJECTS AND LANDSCAPES AFTER VARIOUS MASTERS.

Peasants playing at Trictrac; *after A. Ostade*.

A Woman spinning and a Man reeling; *after the same*.

Peasants dancing; called Ostade's Ball; *after the same*.

Peasants regaling at the door of an Ale-house; *after the same*.

A Country Wedding, called Ostade's Bride; *after the same*.

Several Peasants dancing in a Cottage, called Berghem's Ball; *after Berghem*. [His finest print.]

A set of four Landscapes, the Four Times of the Day; *after the same*.

Several sets of Landscapes with figures and animals; *after the same*.

A set of six plates of Figures and Animals; *after K. du Jardin*.

A set of four plates of various Subjects; *after P. van Laer*. These prints have been sometimes incorrectly attributed to Cornelius Visscher.

Several Landscapes, &c.; *after Ph. Wouermans*.

A set of twelve Landscapes and Views; *after J. Van Goyen*.

A set of twelve Landscapes and Sea-ports; *after Herm. Swanevelt*.

[Jan Visscher was born in 1636, at Amsterdam. Though not equal to his brother, his works are in great esteem. Some, indeed, prefer his landscapes after Berchem to those by Cornelius.]

VISSCHER, LAMBERT. According to Huber, this artist was the brother of Cornelius and John Visscher, and flourished about the year 1664. He resided several years at Rome and Florence, where, in conjunction with Cornelius Bloemaert and Francis Spierre, he engraved some plates from the paintings by *Pietro da Cortona*, in the palace of the Grand Duke of Tuscany. We have also some portraits by him. The following are his prints most deserving of notice:

PORTRAITS.

Maria Theresa of Austria, Queen of France; *after Vanloo*.

Anne of Austria, Queen of France; *after the same*.


John de Wit, Pensionary of Holland.

Cornelius Tromp, Vice-Admiral of Holland; *after F. Bol*.

SUBJECTS AFTER P. DA CORTONA.

Seleucus yielding Stratonice to Antiochus.

Virtue withdrawing a young Man from the embraces of Voluptuousness. One of the ceilings of the palace.

VISSCHER, NICHOLAS JOHN, an engraver and printseller, who resided at Amsterdam about the year 1600. He was probably of the same family with the artists already mentioned. We have a variety of etchings by him, executed in a spirited and masterly manner, consisting of small landscapes, with figures and animals, views, &c. He also engraved several portraits. Among others, we have the following prints by him, which are sometimes marked with a monogram, composed of a C, an I, and a V: the first letter for *Claus*, which is an abbreviation of Nicholas, thus, .

PORTRAITS.

Charles I., King of England, with a round hat; marked with his monogram.

William Laud, Archbishop of Canterbury.

James II.
James, Duke of Monmouth.
John Calvin.
Desiderius Erasmus.

SUBJECTS.

An Allegorical subject on Human Life.
A set of Views of Country-seats in Holland.
A View of the Castle of Lovensteyn, which was used as a state prison for Hogerheets and Grotius. On each side of the plate are medallions exhibiting the legends of the two illustrious prisoners; scarce.

He also engraved after Jodocus Momper, and other masters.

[VISSCHER, THEODORE, a landscape and animal painter, born at Haerlem in 1650, studied under Nicholas Berchem, but afterwards went to Italy, where, from his drunken habits, he acquired the name of *Slempop*. Some of his pictures, however, are painted in a superior manner, and resemble those of his first instructor; others are the productions of ebriety and negligence. He died, according to some writers, in 1699, and according to others, in 1707.]

[VISSIELLET, M——, an engraver, respecting whom history is silent; it is conjectured from his name that he was a native of France, and from his works that he lived about the commencement of the 17th century. Dumesnil, tom. iii., has enumerated forty-three of subjects from the New Testament, and of Apostles and Saints. They are engraved in a coarse manner, and with little variety, resembling the wood-cuts of *J. Stella*, of which they seem to be a repetition. Some are signed *MV. F.*, and one has the name *M. Vissellet, F.*]

VITALBA, GIOVANNI, an Italian engraver, who flourished about the year 1760. He was a pupil of Wagner, whose style he imitated. In 1765 he came to England, and engraved several plates for Mr. Boydell. Among others, we have the following prints by him:

Cupid, with two Satyrs; after *Agostino Caracci*.

A pair, Spring and Summer; after *Fil. Lauri*.

Herodias with the Head of St. John; after *L. Pasinelli*.

[He was living in 1790.]

[VITALI, ALESSANDRO, born at Urbino in 1580, was a scholar and imitator of Federico Barocci. He copied for the convent della Torre the Annunciation of Loreto in such a manner that it might be taken for the original. Barocci was pleased with his talent, and willingly retouched some of his pictures; it is supposed that he assisted him in this way in the St. Agnes and St. Agostino, placed by Vitali, one in the Duomo, the other in the church of the Eremitani, where he may be said to surpass himself. He died in 1630.]

VITALI, CANDIDO. This painter was born at Bologna in 1680. He was brought up in the school of Carlo Cignani, and was advised by his instructor, who was always attentive to the particular genius of his disciples, to devote himself to painting animals, birds, flowers, and fruit. His pictures of those subjects were greatly admired at Bologna, and through all Italy, for the delicacy of his touch, the beauty of his colouring, and the tasteful arrangement of his compositions. He died in 1753.

VITALI, GIOSEFFO. This artist was a native of Bologna, and flourished about the year 1700. He was a scholar of Giovanni Gioseffo dal Sole, and painted history with some reputation. There are several of his works in the churches at Bologna, of which the most worthy of notice are, a picture of the Annunciation, in the church of S. Antonio; S. Petronio, in SS. Sebastiano e Rocco; and the Mar-

tyrdom of S. Cecilia, in the church dedicated to that saint.

VITE, [VITI, or VITA,] TIMOTEO DELLA, DA URBINO. This painter was born at Urbino in 1470, but was educated at Bologna under Francesco Francia, with whom he remained until he was twenty-six years of age, when he returned to Urbino, and had given proof of great ability, when the fame acquired by Raffaele, his countryman and relation, by his great works in the Vatican, induced him to visit Rome, where his talents recommended him to the particular favour of that illustrious artist. Lanzi informs us that Raffaele engaged him to assist him in painting the celebrated Sibyls, in the church of La Pace, and was so satisfied with his performance, that he permitted him to retain the cartoons. His residence at Rome was not of long duration, and he returned to Urbino, where, in conjunction with Girolamo Genga, he executed several important works for the cathedral, and other public edifices in his native city. Siena and Forli also possess some of his most considerable works. His first style retained somewhat of the dry and Gothic manner of Francia, as is evident in his earliest works at Urbino, after his return from Bologna; but by his connexion with Raffaele, and his attentive study of his works, he became a graceful and correct designer, though he never possessed great powers of invention, nor a bold and vigorous execution. His most esteemed productions are, his picture of the Conception, in the church of the Osservanti, at Urbino; and Christ appearing to Mary Magdalene, in S. Angelo, at Cagli. He died in 1524. [Of his style of design and composition, a specimen may be seen in Rosini, plate 90, taken from a picture in the Milan Gallery: it represents the Virgin standing between St. John the Baptist and St. Sebastian, in a landscape. That he was a disciple of Francia is proved by the following extracts from that master's journal: "1490, 8 Luglio, *Timoteo Vita* preso in nostra Botega. 1495, addi 4 Aprile, Partito il mio caro *Timoteo*, che Dio le dia ogni bene, e fortuna."—It is probable that he was a relation of Raphael.]

VITE, [VITI, or VITA,] PIETRO DELLA, is believed to have been the brother of the artist mentioned in the preceding article, who was probably his instructor in the art, as he painted history in a similar style, though very inferior to him. Lanzi conjectures that this is the artist mentioned by Baldinucci by the denomination of *Il Prete di Urbino*, who was a relative, and one of the heirs of Raffaele.

VITE, GIOVANNI DELLA. See MIEL.

[VITRINGA, WIGERUS, but generally called *William*, was a marine painter, who flourished from the middle to the end of the 17th century. Balkema and Immerzeel say he was born at Leuwarde in 1657, and the former says he died in 1721. Other writers say he was living in 1744. There must be error in these dates, as there are drawings by him, with his name, dated 1652. His style of painting fluctuates between those of Backhuysen, who is supposed to have instructed him, and William Van de Velde; and sometimes resembles that of Riet-schoof, but does not appear to be the result of servile imitation. His storms are sometimes excellent. This approximation to other masters is perhaps the cause that his pictures are not easily recognised, and they seldom have his name. His drawings, in Indian ink washed with bistre, are better understood; they have his name, and are frequently dated. It is said that he was a Jurisconsult, therefore a man of education; but, from his numerous drawings and

paintings, it would seem that he devoted more time to the arts than to the study of the law.]

VITUS, DOMENICO, an Italian engraver, born about the year 1536. The circumstances of his life are little known. He is supposed to have been instructed in engraving by Agostino Veneziano, called de Musis, whose style he imitated with some success. In the prime of life he became a religious of the monastery of Valombrosa, in the Apennines. We have by him several prints, executed with the graver, among which are the following :

St. Bartholomew ; inscribed, *Dom. Vitus ordinis Valisumbrosæ Monachus excidit Romæ.* 1576.

St. Joachim holding a Censer ; *after A. del Sarto.*

Jupiter and Calisto ; inscribed, *Dominicus V. F.*

A River God ; *after the antique.*

A set of small plates, representing the Passion of our Saviour, with borders, ornamented with birds, beasts, &c.

A set of plates from the Antique Statues ; *Dom. Vitus, fec.*

VIVARES, FRANCIS. This artist was a native of France, but he passed the greater part of his life in England. He was born at Montpellier about the year 1712, and was indebted for his principal instruction in design and engraving, to J. B. Chate-lain, after his arrival in London. Being a man of considerable genius, he improved upon the style of his instructor, and became one of the most eminent engravers of landscape of his time. He was particularly successful in his plates after the works of Claude Lorraine, and his prints preserve much of the air and picturesque beauty which distinguish the productions of that admirable painter. Among others, we have the following prints by him :

A set of four Views of Ruins ; *after J. Smith.*

Eight Views in Derbyshire ; *after Thos. Smith of Derby.*

A Landscape, called the Hop-gatherers ; *after Geo. Smith.*

A Landscape ; *after Gainsborough.*

A View in Holland, by moonlight ; *after Vander Neer.*

A Land-storm ; *after Gaspar Poussin.*

A Tempest, with the history of Jonas ; *after the same.*

A Landscape, Morning ; *after Claude Lorraine.*

The Companion, Evening ; *after the same.*

The Enchanted Castle ; *after the same.*

A View in the Environs of Naples ; *after the same.*

[Francis Vivares was the son of a tailor, and was for some time employed in that occupation. His principal works are after Claude, and show good taste in the selection and execution. His pieces amount to about one hundred and fifty. He died at London in 1782, and is ranked among the English engravers, much to the mortification of the French.]

[VIVARINI, ANTONIO, called also DA MURANO, of which place he was a native. He flourished about the middle of the fifteenth century, as appears by pictures dated 1444 and 1451. He occasionally painted in conjunction with his brother Bartolomeo, and Zuan, or Giovanni, Alamanno ; some of these, altar-pieces, exist at Venice, and are rich in colouring, resembling the style of Bellini in that particular ; in others, in which Giovanni had no share, the colouring is pale, with a strong preponderance of blue and white. From this circumstance it is presumed that the former were coloured solely by the German. Plate 61, in Rosini, gives a favourable impression of his skill as a designer, both in architecture and the figure ; the Virgin and Child in the central compartment are natural and elegant. His brother, BARTOLOMEO, one of whose pictures, dated 1465, is in the royal gallery at Naples, was more licentious in his arrangements and

accessories, and more ornamental in his draperies, as may be seen in plate 67 of Rosini. He painted also in conjunction with Marco Basaiti ; a large altar-piece, begun by Bartolomeo and finished by his coadjutor, is in S. Maria de' Frari, at Venice. It represents, in the upper part, The Coronation of the Virgin, and in the lower, St. Ambrose, surrounded by several other Saints ; and is considered a severe but beautiful and dignified work. Of the decease of these brothers there is no published record on which reliance can be placed, but it is said that Bartolomeo lived to the end of the century.]

VIVERONI, F. This artist is mentioned by Mr. Strutt as the engraver of some very indifferent views in Ireland.

VIVIANI. See CODAGORA.

[VIVIANI, OTTAVIO, a painter of architecture and perspectives, was born at Brescia, and flourished about the middle of the seventeenth century. He is frequently confounded with Viviani Codagora, who lived about the same time, and painted similar subjects, but in a superior manner. Codagora studied in the Roman school, Ottavio in the Venetian. His instructor in architecture and perspective was Tommaso Sandrini, and in landscape he received lessons from Agostino Tassi at Genoa. His smaller pictures, as is usual with this class of painters, are made up of the remains of ancient ruins, selected and arranged for picturesque effect, in which he shows judgment and taste ; but sometimes the composition is too much crowded, and perhaps overloaded with ornament. He was excellent in figures, and used them with great advantage in showing the relative height of objects. There is great variety in his colouring, too much for perfect harmony ; but, on the whole, the effect is striking, and such pictures being intended for mere decoration, their richness does not offend. His knowledge of perspective is exhibited on all occasions, and his chiaro-scuro assists the illusion, but time has embrowned his shadows, and given too solemn a gloom to his temples and lengthened arcades. The exact time of his decease is not known ; it is placed by different writers in different years, confounding him with Codagora.]

VIVIEN, JOSEPH, a French painter, born at Lyons in 1657. He was brought up under Charles Le Brun, and, for some time, painted portraits in oil, with considerable success. But he afterwards adopted painting in crayons, which he carried to a perfection unknown before him, and established a reputation which will probably survive the transient and perishable nature of the vehicle of his talent. The merit of his portraits was not confined to a perfect resemblance ; his heads exhibited an uncommon appearance of life and nature, and an admirable expression. His carnations were fresh and pure, his touch vigorous and spirited, and the general tone of his pictures was tender and harmonious. He occasionally accompanied his portraits with historical or emblematical subjects, illustrative of the character or history of his model ; in which he did credit to the school in which he was educated. He passed the latter part of his life in the service of the Elector of Bavaria, for whom he painted some of his best pictures. His portrait, by himself, is placed among the distinguished artists in the Florentine Gallery. He died in 1735. [His portrait of the great Fenelon, author of Telemachus, is in the Louvre. His countrymen called him *the French Van Dyck* ; he was so.]

VIVIER, JOHN DU. This artist was born at

Liege in 1687, but chiefly resided at Paris, where he was received into the Academy in 1718. He particularly excelled in engraving dies for medals, and was appointed medallist to Louis XV. in 1735. We have also a few plates by him, which are executed in a neat, clear style; among which are the following :

PORTRAITS.

Bartholet Flemael, Painter.

Peter de Gouges, Advocate in Parliament; *after Tournaire*.

SUBJECTS.

The Entombing of Christ; *after A. van Heuvel*.

The Temptation of St. Anthony; *after the same*.

The Dutch Cook; *after the same*.

[John or Jean Du Vivier, the medallist, and G. De Vivier, or Du Vivier, the engraver, were different persons; the last three prints quoted above belong to the latter. Jean Du Vivier, born in 1687, could not have engraved prints published before 1666, and they appear in the catalogue of M. de Marolles of that date. Though these prints are inscribed with the name of *Van Heuvel*, two of them are *after Teniers*. It is curious that Du Vivier should have put the name of Van Heuvel to these, and then put forth etchings in the manner of Teniers, marked with that artist's monogram; it is, however, fact that he did so. What personal pronoun the letter G stands for is not ascertained; but the engravings signed G. De Vivier are Dutch, not French.

The following are described by Robert Dumesnil, in "Le Peintre Graveur," tom. iii. :

1. Christ in the Sepulchre; *Anton. van Heuvel invent. ; G. de Vivier, fecit*. Four verses in Dutch, beginning, "*Hier is het leven soet*."
2. The Four Evangelists, in one piece, no mark.
3. The Temptation of St. Anthony; *Anton. van Heuvel invent. ; G. de Vivier fecit*.
4. Thetis and Chiron; the Centaur holding the infant Achilles in his arms; no mark.
5. A Flemish Kitchen; *Ant. V. Heuvel pinxit ; G. du Vivier fecit*.
6. The Flageolet Player; no mark.
7. The Tippler; in the manner of Rembrandt; no mark.
8. A Landscape outside of a fortified city; a winter scene. Many figures are skating, and otherwise amusing themselves on the ice; persons of condition, in coaches and on foot, dressed in the costume of the time of Louis XIII., or the minority of Louis XIV., are looking on; no mark.

VLERICK, PETER. This painter was born at Courtray in 1539. He was the son of a lawyer, who, perceiving his inclination for the art, placed him under the tuition of William Snellaert, a painter in distemper, with whom he only continued a short time. The reputation of Charles d'Ypres, an able designer and painter of history, who had studied in Italy, induced him to leave his first instructor, and to become his disciple. The morose and capricious disposition of that master prevented his remaining with him longer than two years; but he had already made sufficient progress in the art to undertake a journey to Italy on the produce of his talents. He travelled through France, and met with such encouragement, during a short residence in Paris, that he was enabled to proceed to Venice, where he entered the school of Il Tintoretto. Aided by the advice and example of that able artist, he acquired an admirable style of colouring, and a prompt and vigorous execution.

Descamps reports, that Tintoretto held the talents of Vlerick in such estimation, that he offered him his daughter in marriage; but his desire of visiting

Rome, and his attachment to his native country, prevented his accepting the proposal. After a residence of four years at Venice, he proceeded to Rome, where he applied himself, with uncommon assiduity, in designing from the antique, and studying the works of the best masters. During his residence at Rome, he executed some considerable works in conjunction with Girolamo Muziano. In 1568 he returned to Flanders, and established himself at Tournay, where he resided the remainder of his life. Van Mander, who was his disciple, mentions the following as his principal works, and states him to have been an artist of great ability. The Brazen Serpent; Judith with the Head of Holofernes; the Four Evangelists; and the Crucifixion, with the Virgin Mary and St. John. He died in 1581.


ULFT, JACOB VANDER. This painter was born at Gorcum about the year 1627. It is not known under whom he studied the art, but his first occupation appears to have been painting on glass; and there are some windows executed by him in the churches of Gorcum, and in Guelderland, which are little inferior to the works of the celebrated brothers, Dirk and Wouter Crabeth, in the beauty and vivacity of the colouring. He afterwards distinguished himself as a painter of historical pictures, of a cabinet size, which are ingeniously composed, and the small figures, with which they generally abound, are correctly drawn, and touched with great neatness and spirit. From the subjects and scenery he represented, it would be presumed that he had resided some time at Rome, but it is satisfactorily ascertained, by the Dutch biographers, that he never was out of Holland. His pictures usually represent subjects of the Roman History, processions, and markets, in which he introduced the most remarkable views in Rome and the vicinity. He was perfectly acquainted with perspective and architecture, and copied this scenery from the best prints and drawings he could meet with, which he selected with judgment and taste. His works are generally crowded with figures, tastefully grouped, and in their respective habiliments he showed a marked attention to the propriety of costume. As his pictures are very highly finished, and his time was much occupied by the duties of his office, (being one of the burgomasters of the city,) his works are rarely to be met with, and are scarcely known except in Holland, where they are highly esteemed. [His drawings, of which there are several in England, are more pleasing than his pictures, the latter being too florid, and so highly laboured as to appear like painting on glass. It is said that he painted a view of London Bridge and the parts adjacent, the river covered with boats. The exact time of his death is not known, but some say in 1679.]

VLEIEGER, SIMON DE, was born at Amsterdam about the year 1612, and acquired a considerable reputation as a painter of sea-pieces and landscapes; although it is not known by whom he was instructed. He had the credit of being the master of William van de Velde, the younger, and, though his merit was eclipsed by the brilliant talents of his disciple, his pictures are deservedly placed in the choicest collections. We have a few etchings by this artist, representing views in Holland, and rural subjects, executed in a spirited and masterly style.

[Simon de Vlieger was really a very clever master, and deserves more notice than has been bestowed on him. Like Vangoyen, he is judged by his inferior productions, or by pictures that have been injured by time in their colouring, or by injudicious

cleaning. His selections are picturesque, his compositions are not crowded with unnecessary objects, his execution is remarkably free, and in the representation of the effects of a gale, or fresh breeze, he approaches the grandeur of Ruisdael. Unfortunately his colours, in many instances, have faded, or vanished altogether, particularly in the sky, so that his pictures appear cold or murky; still a master-mind and hand may be discerned. Bartsch has described, P. G., tom. i., twenty etchings by him of landscapes, rivers, canals, and animals; some of these approach the style of Waterloo. The time of his death is not ascertained; one of his etchings has the date 1642.]

VLIET, JOHN GEORGE VAN, a Dutch painter and engraver, born at Delft in 1610, and was one of the numerous disciples of Rembrandt. Of his works as a painter little is known; but we have a considerable number of prints by him, which are executed in imitation of the style of his master. His plates amount to about ninety, most of which are from the designs of Rembrandt, a few after J. Lievens, and some from his own designs. They produce a surprising effect; the lights being broad and clear, and the shadows dark. His drawing is very incorrect, and his draperies clumsy and mannered. Notwithstanding these defects, the prints by Van Vliet are held in considerable estimation. He sometimes signed them with his name, and sometimes used

the monogram . The following are his principal works:

PORTRAITS AND HEADS; AFTER REMBRANDT.

- Bust of a Man, with his face in shadow. 1634.
- Bust of an old Man, with a turban and aigrette.
- The Head of a Warrior.
- An old Man with his hands joined, apparently in great affliction. 1634.
- Bust of an Oriental Character, with a fur cap.
- An Old Woman reading. One of his best prints.

SUBJECTS AFTER REMBRANDT.

- Lot and his Daughters; very fine.
- The Baptism of the Eunuch.
- St. Jerome praying in a cavern, with a book and a crucifix. This is the finest print.

SUBJECTS AFTER J. LIEVENS.

- Jacob obtaining his Father's Blessing instead of Esau.
- Susanna and the Elders.
- The Resurrection of Lazarus.

SUBJECTS FROM HIS OWN DESIGNS.


- An Assembly of Peasants regaling.
- The Rat-catcher.
- A set of twenty-two plates of the Arts and Trades.

VLIET, HENRY VAN. This painter was born at Delft in 1608, and was instructed in the art by his uncle, William van Vliet, a reputable portrait painter. For some time he practised portraiture, but afterwards distinguished himself as a painter of perspective and views of the interior of churches and temples, in the style of Emanuel De Wit, which are frequently represented by torch-light, and produce a picturesque and pleasing effect. They are decorated with figures neatly and correctly drawn. [He painted portraits in the manner of Mireveldt, and scenes by moonlight; but his best works are interiors of churches, more by daylight than torch-light, and only inferior to De Wit. The date of his birth is uncertain; it is said that he died in 1646, which is equally so.]

[**VLIET, WILLIAM VAN**, born at Delft in 1584, painted historical subjects and portraits: his works are very little known. He died in 1642.]

ULIVELLI, COSIMO, was born at Florence in 1625, and was a disciple of Baldassare Franceschini, called Il Volterrano. He was a successful follower of the style of his instructor; and Lanzi observes, that he painted history so much in the manner of Franceschini, that his works have been sometimes mistaken for those of that master, though, to the intelligent observer, they will appear less elegant in the forms, less chaste and effective in the colouring, and mannered and laboured in the execution. [He died in 1704.]

ULRIC, JOHN. This artist was a native of Germany, and is mentioned by Mr. Strutt as a very skilful engraver on wood, in the manner distinguished by the appellation of chiaro-scuro. Baron Heineken conjectures that he lived before Ugo da Carpi, and prior to the commencement of the sixteenth century; but the style of composition, the drawing, and the execution of his prints, render it more probable that he flourished about the middle of the sixteenth century, and he apparently formed his taste by studying the works of the Italian masters. He usually marked his prints with a monogram formed of an I. and V. separated by two swords crossing each other, between which is a

small tree . Among others we have the

following cuts by him:

- A Naked Figure shooting Arrows at a Snake which is entwined round an Infant.
- A Knight armed by his Esquire.
- The Crucifixion.

[See the article **PILGRIM, JOHN ULRIC**. It is not so certain that he was a native of Germany; it is probable that he was an Italian. It would require a long dissertation, if the question were entered into, and probably with no very satisfactory result. As at present advised, it may be safer to let the matter rest: those more interested than we are may recommence the battle; we will join the victors, and woe to the vanquished! It is a mistake to say there are *two swords* in the tablet; they are *two peaceable pilgrim staves*, and are improperly represented in the cut.]

ULRICK, HENRY, a German engraver, who flourished about the year 1590. We have by him a few portraits, executed in a stiff, formal style, and a small circular print, representing the Crucifixion, with the Virgin Mary and St. John. [He was a publisher as well as an engraver, and operated from 1590 to 1628. He was of Nuremberg; there is a series of twelve circular prints by him, and several others.]

UMBACH, JONAS. This artist is mentioned by Baron Heineken as a German painter and engraver, but his works are not specified.

[Jonas Umbach was born at Augsburg in 1624, and died in 1680, according to Zani, but Brulliot says in 1700. He was an historical painter, and engraver. There are a great number of small etchings by him, executed with a broad point and very spirited. Many have his name in full, and others only his monogram. The most complete catalogue of his prints is that by Winkler. Some of his pictures and designs have been engraved by others; as he made many drawings for goldsmiths and booksellers. There was a younger Jonas, but there are no particulars respecting him, except that he drew portraits.]

VOEIRIOT, ———. See **WOEIRIOT**.

VOERST, ROBERT VANDER. This artist was

born at Arnheim about the year 1596. His style of engraving resembles that of Giles Sadeler, and his plates are executed with the graver in a clear, neat manner. He visited England when he was young, as he engraved a considerable number of English portraits, and his latest works in that country are dated 1635. Vanderdoort, who mentions him three or four times in King Charles's Catalogue, expressly calls him the king's engraver, for whom he executed two plates, one of his Majesty's sister, the other from Vandyck's picture, of the Emperor Otho, painted to supply the loss of one of Titian's Cæsars. We have, among others, the following portraits by him :

Charles I. and his Queen; on one plate; *after Vandyck*.
Prince Rupert.
James Stewart, Duke of Lennox; *after Geldorp*.
Robert, Earl of Lindsey; *after Mirevelt*.
Philip, Earl of Pembroke; *after Vandyck*.
Ernest, Count Mansfeld; *after the same*.
Simon Vouet, Painter; *after the same*.
His own Portrait; *after the same*.
Edward, Lord Littleton.
James, Marquis of Hamilton.
Henry Rich, Earl of Holland.
William Fielding, Earl of Denbigh.

[To these may be added,

Sir Kenelm Digby; *after Van Dyck*.
Inigo Jones; very fine; *after the same*.
Christian, Duke of Brunswick; *after the same*.
Sir George Carew; *after the same*.
Elizabeth, Queen of Bohemia; *after Gerard Honthorst*.

Zani places his birth in 1610, and his death in 1669.]

VOET, ALEXANDER, a Flemish engraver, born at Antwerp in 1613, and, from his style, is supposed to have been a pupil of Paul Pontius. His graver is sufficiently neat, but his drawing is incorrect, and he is very inferior to his model in the general effect of his prints. Among others, we have the following prints by him :

Judith with the Head of Holofernes; *after Rubens*.
The Holy Family returning from Egypt; *after the same*.
The Virgin and Infant, to whom Angels are presenting Fruit; *after the same*.
The Martyrdom of St. Andrew; *after the same*.
Seneca in the Bath; *after the same*.
The Entombing of Christ; *after Vandyck*.
Folly, holding a Cat; *after Jordaens*.
The Card-players; *after De Vos*.

VOET, CHARLES BOSCHART. This painter was born at Zwolle in 1670, and was instructed in the rudiments of design by his elder brother, who, though he was not a professional artist, had learned drawing, for the purpose of assisting him in his studies of botany and natural history; and was a correct designer of flowers, plants, and insects. Having made considerable progress under his brother, he applied himself to an attentive study of those objects from nature, and became one of the most eminent artists of his time. Descamps asserts, that his talents recommended him to the protection of the Earl of Portland, whom he accompanied to England, and was much employed by that nobleman, as well as by King William III. He is not, however, mentioned in the Anecdotes, and it is more probable, that though he was taken into the service of that monarch, he continued to reside in Holland, as he was chiefly employed in decorating the palace at Loo. He painted flowers, fruit, plants, birds, and objects of still-life, which were designed with correctness and precision, and very highly finished. He died at the Hague in 1745.

VOGEL, BERNARD, a German engraver, born at Nuremberg in 1683. He chiefly resided at Augs-

bourg, where he engraved several portraits, some of which are executed with the graver, and others in mezzotinto. Among others are the following :

John Kupetzky, Painter. 1737. [Of which *Laborde* has given a *fac simile*.]
Christopher Weigel, Engraver; *after Kupetzky*. 1735.

[It is said that he died in 1737.]

VOGHTER, HENRY, a German engraver on wood, who, according to Professor Christ, was born at Strasburg about the year 1507. He is said to have imitated the style of Albert Durer with some success. He executed the cuts for a drawing-book, entitled "A Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths," &c., printed at Strasburg in 1540. [According to Zani, he was born in 1497, and died in 1537. But there was another wood engraver of the same name and family, and called the younger, who was born in 1513, and operated in 1545.]

VOISARD, STEPHEN CLAUDE, a French engraver, born at Paris in 1746, and was a pupil of B. Baron. He engraved some plates after the French painters, and we have by him a neat copy of the Battle of La Hogue, by Woollett, on a smaller scale.

VOLANT. This artist is mentioned by Papillon as a native of France, and an engraver on wood. He has not specified any of his works. [There were two engravers on wood, *Antoine Voulant*, who operated in 1564, and *George*, who was living in 1600; nothing further is said of them.]

VOLIGNY, ———. Florent Le Comte mentions this artist as an engraver, but his principal talent was drawing portraits with a pen, which he afterwards washed with India ink, in a soft and delicate manner, which were greatly admired. [This probably means *Voligny de Tonneres*, an engraver, who died in 1699.]

[VOLKAERT, NICHOLAS and KLAASZ, father and son, painters of Haerlem, flourished in the 15th century; the elder about 1450, the younger from 1480 to the end. They painted chiefly in distemper, after the ancient manner, and were accounted good artists for the time. They also made designs for the glass painters, as the name occasionally occurs on fragments of windows that perhaps formerly belonged to convents, or churches that no longer exist, and which have been imported in large quantities by Jews, and other brokers of no particular religion.]

[VOLLERDT, or VOLLAERT, JOHN CHRISTIAN, or CHRISTOPHER, born at Leipsic, was a scholar of Alexander Thiele. It is supposed that he was the painter of small landscapes, views on the Rhine and in Switzerland, somewhat in the manner of Schutz, enlivened with figures and animals. Many of them were imported about twenty years ago by the traffickers in moderate-priced pictures, and were sufficiently pleasing to find a ready sale. He died in 1769, in his 61st year. Some of his pictures have been engraved.]

VOLLEVENS, JOHN. This painter was born at Gertruydenberg in 1649. He was first a scholar of Nicholas Maas, but his principal improvement was derived from his studies under John de Baan, one of the most eminent portrait painters in Holland, with whom he remained eight years, and, after the death of that master, succeeded to the greater part of his practice, and became one of the most popular and most employed artists of his time. The Prince of Courland, and the Prince of Nassau, Stadtholder of Friesland, were among his particular patrons. His portraits have the merit of a perfect

resemblance, his colouring is clear and chaste, and his touch bold and free. He died at the Hague in 1728. [His son, of the same name, was also a good portrait painter, but there are no particulars respecting him, except that it is supposed he was a short time in England.]

VOLPATO, GIOVANNI, a modern Italian designer and engraver, born at Bassano about the year 1738. He went to Venice when he was young, where, according to Huber, he received some instruction from Bartolozzi, and engraved several plates after Piazzetta, Maiotto, Amiconi, Zuccarelli, M. Ricci, and others. He afterwards visited Rome, where his talents found a wider field. Gavin Hamilton employed him to engrave several of the plates for his *Schola Italica Picturæ*; and he was the principal artist employed in the execution of the splendid set of coloured prints, from the works of Raffaele, in the Vatican, and in various other considerable publications. Among his most esteemed works are the following:

PLATES ENGRAVED FOR THE COLLECTION OF
G. HAMILTON.

The four Sibyls; from the paintings by *Raffaele*, in the church of S. Maria della Pace.
The Marriage of Alexander and Roxana; after *Raffaele*.
Modesty and Vanity; after *L. da Vinci*.
Perseus and Andromeda; after *Polidoro da Caravaggio*.
Christ praying on the Mount; after *Coreggio*.
Mary Magdalene at the feet of Christ, in the house of Simon the Pharisee; after *P. Veronese*.
The Marriage of Cana; after *Tintoretto*.
The Gamesters; after *M. Angelo da Caravaggio*.

SUBJECTS AFTER GAVIN HAMILTON.

The Death of Lucretia.
Innocence.
Juno.
Hebe.
Melancholy.
Gaiety.

ILLUMINATED PRINTS AFTER THE PAINTINGS
BY RAFFAELLE.

The School of Athens.
The Dispute on the Sacrament.
Heliiodorus driven from the Temple of Jerusalem.
Attila stopped by the appearance of St. Peter and St. Paul.
St. Peter delivered from Prison.
Mount Parnassus.
The Burning of the Borgo Vecchio.
The Miracle of the Mass at Bolsena. This plate was engraved by his disciple *Raphael Morghen*.

A variety of other works, consisting of the most remarkable views in and near Rome, and other subjects. [He signed some of his early prints *Giovanni Renard*, either as a play on his name, or to signify his own astuteness.]

VOLTERRA, DANIELE RICCIARELLI, called **DI**. The family name of this distinguished artist was Ricciarelli, but he is more generally designated by that of Daniele di Volterra, from the place of his birth. He was born in 1609, and was first a disciple of Giovanni Antonio Razzi, called Il Sodoma, but he afterwards studied under Baldassare Peruzzi. Not meeting with the encouragement he expected in his native city, he went to Rome, and was first employed as a coadjutor to Pierino del Vaga, in the Vatican, and in the Capella Massimi, in the church of La Trinità de Monti. He was, however, chiefly indebted for the reputation he afterwards acquired to the friendship and instruction of Michael Angelo Buonaroti, who assisted him with his designs for the works he executed for Agostino Chigi, in the Farnesina, and others of his most celebrated productions. But the chief monument of his fame was

the series of frescoes he executed in the Capella Orsini, in the church of La Trinità de Monti, which occupied him seven years, representing the History of the Cross. In these he is said to have been greatly aided by the stupendous powers of Buonaroti. The principal painting was the much-famed Deposition from the Cross, which, after the Transfiguration, by Raffaele, and the Communion of St. Jerome, by Domenichino, was universally considered the finest picture at Rome. Of this sublime production, the world of art has been deprived by the ignorance and barbarism of the spoliators of Europe. Desirous of removing one of the greatest ornaments of Rome to their receptacle of robbery and plunder, they attempted to detach the plaster from the wall, when the whole crumbled to pieces. Of the grandeur of the composition, the boldness of the design, and the admirable expression in the heads of the fainting mother of Christ, and the holy women who support her, some idea may be formed from the fine print engraved from it, by Dorigny. In another chapel of the same church is the Assumption of the Virgin, and the Presentation in the Temple, painted from the designs of Daniele di Volterra, by his disciples Gio. Paolo Rossetti and Michele Alberti. After the death of del Vaga, in 1547, he was appointed, by Pope Paul III., by the recommendation of Michael Angelo Buonaroti, superintendent of the works in the Vatican, and employed to finish the ornaments of the Sala Regia, which had been begun by Pierino.

His last great work, as a painter, was his celebrated picture of the Murder of the Innocents, for the church of St. Peter, at Volterra, which was afterwards purchased by the Grand Duke Leopold, and placed in the tribune of the gallery at Florence.

On the death of Pope Paul III., in 1549, Julius III., who succeeded, divested Daniele of his employment of superintendent of the Vatican, and his pension, and it appears that the latter part of his life was chiefly devoted to sculpture.

Pope Paul IV., from religious scruples, having considered the Last Judgment of M. Angelo Buonaroti unsuitable to the sanctity of the place, on account of the nudity of some of the figures, had determined on destroying the work, when Daniele was prevailed on to undertake to clothe the exceptional figures, out of respect for that distinguished performance. He died at Rome in 1566.

VOLTERRANO, IL. See FRANCESCHINI.

[VONCK, or VONCK, C——, an artist of great talent, who painted birds, quadrupeds, and objects of still-life, in the manner of Melchior Hondokoeter and Francis Snyders. There is no satisfactory account of him; but his works are found in some of the richest collections. In the Dresden Gallery there is a landscape by Jacob Ruisdael with birds beautifully painted by Vonck; this gives some idea of the period in which he flourished. His pictures are also described in various old catalogues, and on all occasions with commendation for correctness of design, and beauty of colouring. It is probable that some of the pictures about which persons of discernment hesitate when they find them attributed to Snyders and Hondokoeter, are by Vonck; but dealers are so jealous of the reputation of great masters, that they credit them with every picture that has a resemblance to their known works. Pity that amateurs do not prefer merit to name, and spare themselves the vexation of a discovery that they have courted imposition by their preference. There was another painter of the name, who resided at

Middchourg about 1750; he also painted birds, and still-life subjects in the manner of Artus Schoumans, of whom he was probably a scholar. He was living in 1778.]

[VOOGD, HENDRIK, a landscape painter, born at Amsterdam about 1766, was a scholar of Juriaan Andriessen, and a *protégé* of M. D. Versteeg. He was furnished by the latter with the means of visiting Italy, where he painted some of the most beautiful scenery. One of his pictures which he sent to the Societé des Sciences, at Haerlem, obtained for him a pension of fifty ducats per annum for three years. Thus encouraged, he continued his studies with assiduity till he was acknowledged to be the principal landscape painter at Rome, and designated the Dutch Claude. At intervals he sent pictures to the exhibitions at Amsterdam, two of which were particularly admired, representing the environs of Rome; these were exhibited in 1810 and 1814. Whether he ever revisited his native country does not appear: he died at Rome in 1839.]

VOORHOUT, JOHN. This painter was born at Amsterdam in 1647. He was the son of a watchmaker, who, perceiving his disposition for drawing, placed him under the care of Constantine Verhout [or Verhout] of Gouda, a painter of conversations and gallant assemblies, with whom he passed six years; but an ambition to distinguish himself in a higher department of the art, induced him to return to Amsterdam, where he became a disciple of John van Noort, who had acquired some reputation as a painter of history and portraits, under whom he studied five years.

In 1672, when the French army entered Holland, Voorhout took refuge at Frederickstadt, and from thence removed to Hamburg, where he met with very flattering encouragement, both in painting portraits and historical subjects. After an absence of three years, tranquillity having been established in the Low Countries, the solicitations of his friends, and the desire of revisiting his native country, induced him to return to Holland, and his success was not less encouraging than it had been at Hamburg. He painted the portraits of the principal personages of the city, and was commissioned to paint several historical subjects, by which he acquired great reputation; among which was a picture of the Death of Sophonisba, which has been celebrated by the Dutch poet Smidt. Voorhout is ranked, by Descamps, among the ablest painters of his country; the subjects he selected from the Greek and Roman history were noble and elevated, and he treated them with propriety and judgment. His pictures are found in the choicest collections in Holland. [The Dutch writers are not agreed respecting the date of his decease. Some say in 1700, others in 1710. But, to make it more difficult, they mention two brothers of the name, whom they distinguish as *Voorhout the elder* and *Voorhout the younger*, and say they both painted in the same manner, without mentioning what manner of subjects they painted. They add, the elder died in 1723, and his brother, *Jan*, in 1749.]

[VOORT, or VOERST, CORNELIUS VANDER, a portrait painter, was born at Amsterdam in 1580. His pictures are mentioned with commendation for skill in the arrangement, and freshness in the colouring. It is said that he died in 1632. The capricious manner of the Dutch painters in signing their names, or of their biographers in writing them, renders it very difficult to ascertain which artist is meant, or to whom a work is to be apportioned under the appellation *Vander Voort*, *Voerst*, *Voorst*, *Voors*, or

Vervoort, which are frequently used indiscriminately.]

VOÛRT, M. VANDER. The name of this artist is affixed to a spirited etching, representing boys playing with musical instruments. It is apparently the work of a painter, and exhibits considerable ability. [This is probably *Michael Vervoort*, a painter and engraver, who flourished about 1745.]

VORSTERMAN, LUCAS, THE ELDER. This eminent engraver was born at Antwerp about the year 1580, and at first studied painting in the great school of Rubens; but was afterwards advised, by his illustrious preceptor, to devote himself entirely to engraving. No painter had the satisfaction of seeing so great a number of his best works so finely engraved as Rubens. He was surrounded by artists of the greatest ability, who worked immediately under his eye, and who had the advantage of his assistance and advice, which contributed, in no small degree, to the beauty and excellence of their prints. Of these, no one has more successfully engraved from the designs of Rubens, than Lucas Vorsterman. His drawing is correct, and the characters of his heads full of expression. His plates are executed entirely with the graver, which he handled with great facility, though he was always more attentive to the general effect, than to the neatness and regularity of the execution; and, in his best prints, he has transcribed with surprising fidelity the life and spirit of the original paintings. His plate of the Adoration of the Magi, after Rubens, is regarded as one of the finest productions of the art. He visited England in the reign of Charles I., where he resided eight years, from 1623 to 1631, and was employed by that monarch and the Earl of Arundel. Vorsterman usually signed his plates with his name, but he sometimes used a cipher composed of an L. and a V. joined together thus, **V**. His prints are very numerous, of which the following are the most esteemed:

PORTRAITS AFTER VANDYCK.

Charles I., King of England.
Thomas Howard, Earl of Arundel.
Isabella Clara Eugenia, Infanta of Spain.
Gaston, Duke of Orleans.
Ambrose Spinola, Governor of the Low Countries.
Wolfgang William, Duke of Bavaria.
Francis de Moncade, Count of Ossone.
Nicholas Rockox, a Magistrate of Antwerp.
Anthony Vandyck, Painter.
Peter de Jode, the elder, Engraver.
Charles de Mallerie, Engraver.
James Callet, Engraver.
Theodore Galle, Engraver.
Wenceslaus Koeberger, Painter.
Deodatus Delmont, Painter.
Peter Steevens, Amateur, of Antwerp.
John Van Mildert, Statuary.
Hubert Vanden Enden, Painter.
Lucas Van Uden, Painter.
Cornelius Sachtleven, Painter.
Orazio Gentileschi, Painter.
John Lievens, Painter and Engraver.

PORTRAITS AFTER VARIOUS MASTERS.

Thomas Howard, Duke of Norfolk; *after Halbein*.
Sir Thomas More; *after the same*.
Erasmus; *after the same*.
The Emperor, Charles V.; *after Titian*.
Charles, Duke of Bourbon; *after the same*.
Charles de Longueval, Count of Busquoi; *after Rubens*.

SUBJECTS AFTER RUBENS.

The Fall of the Evil Angels.
Lot and his Daughters leaving Sodom.
Job tempted by his Wife, and tormented by Demons.
Susanna and the Elders.

The Nativity, or Adoration of the Shepherds.
 The Adoration of the Magi. One of his finest prints.
 The same subject, differently composed.
 The Holy Family, with St. Anne.
 Another Holy Family, in which the infant Christ is embracing the Virgin.
 The Return from Egypt.
 The Virgin and infant Christ, with St. John playing with a Lamb.
 The Tribute-Money.
 The Descent from the Cross. The first impressions of this fine print are before the address of *Corn. van Merlen*.
 The Angel appearing to the Holy Women at the Sepulchre.
 St. Francis receiving the Stigmata.
 The Martyrdom of St. Lawrence.
 Mary Magdalene renouncing the Vanities of the World.
 The Battle of the Amazons; a large print, on six sheets.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaele*.
 The Entombing of Christ; *after the same*.
 St. George; *after the same*.
 Christ praying in the Garden; *after An. Caracci*.
 Lot and his Daughters; *after Orazio Gentileschi*.
 The Virgin and infant Christ, with two Pilgrims; *after M. Angelo da Caravaggio*.
 Christ dead, supported on the lap of the Virgin, with Angels weeping; *after Vanduyck*.
 St. Theresa; *after the same*.
 Christ bound to the Pillar; *after G. Segers*.
 The Death of St. Francis; *after the same*.
 St. Ignatius; *after the same*.
 The Fable of the Satyr, with the Peasant who blows hot and cold; *after J. Jordaens*.
 A Bear-hunt; *after F. Snyders*.
 A Concert, consisting of five persons, one of which is a Girl playing on the Guitar; *after Adam de Coster*, being a companion to the Concert, engraved by *Bolswert*; *after Theodore Rombouts*.

VORSTERMAN, LUCAS, THE YOUNGER, was the son of the artist mentioned in the preceding article, and was born at Antwerp about the year 1605. Although he had the advantage of his father's instruction, his prints are very inferior, in every respect, to those of the elder Vorsterman, and he never rose above mediocrity. The following are considered his best productions:

PORTRAITS.

Lucas Vorsterman the elder; *after Vanduyck*.
 Sir Hugh Cartwright; *after Diepenbeck*.

SUBJECTS AFTER VARIOUS MASTERS.

The Trinity; *after Rubens*.
 Part of the ceiling of Whitehall; *after the same*.
 The Virgin in the Clouds, surrounded by Angels; *after Vanduyck*.
 The Satyr, and the Peasant blowing hot and cold; *after J. Jordaens*. This print greatly resembles that of the same subject engraved by his father.
 The Triumph of Riches; *after Holbein*.
 The greater part of the Plates for the hook on Horsemanship, by the Duke of Newcastle.
 Several of the Plates in the collection called the Gallery of Teniers.
 Various other subjects from other masters, and some portraits from his own designs.

VOS, MARTIN DE, an eminent Flemish painter, born at Antwerp in 1520. He was the son of Peter de Vos, an artist of sufficient ability to be received into the academy at Antwerp, in 1519, from whom he received his first instruction in the art. He had afterwards the advantage of frequenting the school of Francis Floris, under whom he studied until he was twenty-three years of age, when he determined to visit Italy, and passed some years at Rome, where he improved his style of design by studying with attention the works of the great painters of the Roman school. The charm of Venetian colouring

engaged him to visit Venice, where he had the good fortune to conciliate the esteem and friendship of Il Tintoretto, who not only instructed him in the best principles of colouring, but employed him as a coadjutor to paint the landscapes in his pictures. With the aid of such advice and assistance, de Vos became an admirable colourist, and gained such reputation, that he was employed in painting the portraits of several of the illustrious family of the Medici, as well as in some historical subjects which added to his fame.

After an absence of eight years, De Vos returned to Flanders, where the celebrity he had acquired in Italy excited public curiosity, and he was commissioned to paint several altar-pieces for the churches at Antwerp, and the other cities of the Netherlands. He was also much employed as a portrait painter, and there is an appearance of nature in his heads, which was unequalled at the period at which he lived. He was received into the academy at Antwerp in 1559. He continued the exercise of his talents until the year 1604, when he died, at the age of 84. His principal works in the cathedral at Antwerp are, the Marriage at Cana; the Incredulity of St. Thomas; the Miracle of the Loaves; the Temptation of St. Anthony; and the Resurrection. In the church of St. James is a fine picture of the Last Supper.

[Martin de Vos was born in 1531, and died in 1603, consequently at the age of 72. His works, both in portraiture and historical compositions, were numerous, and had considerable influence on the art in his time; but many of his pictures were destroyed by the Iconoclasts. Whatever he may have gained in Italy, his surviving pictures show that on his return to Flanders he reverted to the characters and manners of his country. In history he must be judged by Flemish canons; in portraiture he is the precursor of Rubens and Van Dyck, who perhaps owe more to him than their admirers are willing to acknowledge.]

VOS, PETER DE, was the brother of Martin de Vos, and painted history, but his works are little known.

VOS, WILLIAM DE. This artist was the nephew and scholar of Martin de Vos, and painted history in the style of his instructor, in which he acquired considerable reputation. His portrait was painted by Vanduyck, among the distinguished artists of his time, which he also etched, and it was finished with the graver by Bolswert.

VOS, PAUL DE. This painter was born at Alost, about the year 1600. From the subjects and style of his pictures, it is probable that he was a disciple of Francis Snyders. He painted animals and huntings with great ability, and his works are little, if at all, inferior to those of that distinguished artist. He was much employed for the royal collection of Spain; and there are several of his finest works in the palace of Bueno Retiro, which are deservedly held in the highest estimation. His animals, particularly his dogs, are drawn with uncommon correctness and spirit, and his colouring is clear and harmonious. [He died in 1654.]

VOS, SIMON DE, was born at Antwerp in 1603, and had the advantage of studying in the school of Rubens, under whom he became a very eminent painter of history and portraits. There are some altar-pieces by him in the churches at Antwerp, which have been sometimes mistaken for the works of his illustrious instructor. Such are his picture of the Resurrection, in the cathedral; the Descent

from the Cross, in the church of St. Andrew; and St. Norbert receiving the Sacrament, in the abbey of St. Michael. Sir Joshua Reynolds commends this picture, and speaks of him, as a portrait painter, in the following terms: "De Vos was particularly excellent in portraits. There is at Antwerp his own portrait, painted by himself, in black, leaning on the back of a chair, with a scroll of blue paper in his hand, so highly finished, in the broad style of Coreggio, that nothing can exceed it." Simon de Vos was living in 1662.

[VOS, DE. Of this name, and apparently of the same family, there were several other painters nearly contemporaries. As most of them painted landscapes, portraits, and animals, their works and names have been confounded. Among them are, Cornelius, a second Peter, a second William, a Henry, and other baptismal appellations, but very little information to enable the inquirer to distinguish their works. A race of painters of the name continues in Holland to this day.]

VOSTERMAN, [properly VORSTERMAN,] JOHN. This artist was born at Bommel in 1643. He was the son of a portrait painter, who taught him the first rudiments of design, but he afterwards studied at Utrecht, under Herman Zachtleven, and became one of the most admired landscape painters of his time. Whatever was his merit, his vanity was at least equal to it. He visited Paris, where he assumed the title of Baron, and, for a short time, kept up the establishment of a person of rank. His necessities obliged him to return to Holland, and, in 1672, on the approach of the French army, he removed from Utrecht to Nimeguen, where his talents became known to the Marquis of Bethune, for whom he painted several landscapes and views of the Rhine, and by whom he was employed to collect the best works of art that he could meet with. Soon after the Restoration he came to England, and was employed in painting a view of Windsor, and a few other works for the king, but, demanding extravagant prices for his pictures, he did not receive many commissions, and his emoluments not being able to support his extravagance, he was arrested for debt, and was released from his confinement by a contribution of his countrymen.

Sir William Soames being sent ambassador to Constantinople, by James II., Vosterman accompanied him, intending to paint the most remarkable views in that country; but Sir William dying on the road to the Ottoman court, his project was prevented. Before his departure from England, he had been invited to Poland, by his patron the Marquis of Bethune, and he probably went thither on the death of the ambassador. Had the industry of Vosterman been equal to his genius, he would probably have equalled any landscape painter of his country. The scenery of his pictures is frequently taken from the borders of the Rhine; his colouring is chaste and agreeable, and he was a perfect master of aerial perspective. His views are usually decorated with boats and small figures, which are correctly drawn, and touched with neatness and spirit. [It is said that he died in 1699, but it is not certain.]

VOU, I. DE, a Dutch engraver, who flourished about the year 1700. He engraved views and buildings in Amsterdam, which are etched and finished with the graver in a neat, clear style.

VOUET, SIMON, an eminent French painter, born at Paris in 1582. He was the son of Lawrence Vouet, a painter of little celebrity, by whom

he was taught the rudiments of the art, and, without the aid of better instruction, he acquired some reputation in portrait painting. When he was twenty years of age, the Baron de Sancy engaged him to accompany him, as his painter, to Constantinople, where he drew the picture of the Grand Signor; and though it was impossible to do it otherwise than by the strength of memory, and from a view of him at the ambassador's audience, it is said to have been extremely like. He afterwards went to Rome, where he was favoured with the protection of Pope Urban VIII., and his nephew the Cardinal, by whom he was employed in St. Peter's, and painted several pictures for the Barberini palace, which are amongst his best works. He resided at Rome fourteen years, and, in 1624, was chosen prince of the Academy of St. Luke.

In 1627 he returned to France, and was appointed principal painter to Louis XIII., who had allowed him a pension during his residence in Italy. He was employed in decorating the palaces of the Louvre, the Luxembourg, and St. Germain's; the hotels Richelieu and Bouillon; and painted several pictures for the churches at Paris, of which the most esteemed are the principal altar-piece in St. Eustache, representing the Martyrdom of St. Agnes; and the Assumption of the Virgin, in St. Nicholas-des-champs. He died at Paris in 1641.

The first style of Vouet resembled that of Valentin, and the pictures he painted at Rome possess considerable force, but after his return to France, the multiplicity of his engagements induced him to adopt one more expeditious, and which had little to recommend it, except a surprising facility. His genius was unequal to grand compositions; his design is mannered, and not always correct; his colouring false, and the character of his heads without expression. France is, nevertheless, indebted to him for being the first who attempted to reform the French school from the insipid and barbarous manner which prevailed before him, and introducing somewhat of a better taste, which was afterwards greatly improved by his numerous disciples, among whom he had the credit to rank Le Brun, Le Sueur, Mignard, and others.

[Robert Dumesnil has made us acquainted with an etching by Simon Vouet. It represents a "Holy Family," in which the infant Jesus, in the arms of the Virgin, holds in one hand a bunch of cherries, and with the other tries to take a bird which Joseph presents on his forefinger. The figures are half-length, except the child, in a landscape. Signed *St. Vouet jn. sculp.* 1633.

Doriguy and others have engraved about one hundred and fifty plates of scriptural and historical subjects, painted by S. Vouet in the Barberini palace, the Louvre, the Luxembourg, St. Germain's, and the churches of Paris; these were published collectively at Paris in 1627-65. There is great diversity among writers regarding the dates of his birth and death; but the best authorities agree with those given above.]

VOUILLEMONT, SEBASTIAN, a French engraver, born at Bar-sur-Aube, about the year 1620, [others say 1623.] He was a pupil of Daniel Rabel, and afterwards went to Rome, where he resided several years. We have by him several prints engraved from the works of the Italian masters, as well as from his own designs, and those of Rabel, his master, of which his etchings are the best; when he attempted to finish them with the graver he was less successful. He sometimes marked his plates

with the cipher **V**. The following are among his best prints :

The Murder of the Innocents; *after Raffaella*. 1641.
Christ with the Disciples at Emmaus; *after the same*.
Mount Parnassus; *after the same*.
The Holy Family; *after N. Poussin*.
The Virgin and Infant Christ; *after Parmigiano*.
The Marriage of St. Catherine; *after Albano*.
A young Man presenting Money to a Fortuneteller.

VOYEZ, NICHOLAS JOSEPH. This artist was born at Abbeville in 1742. He went to Paris when he was very young, and became a pupil of Beauvarlet, his fellow citizen. We have several plates by him executed in the neat style of his instructor, among which are the following :

PORTRAITS.

Louis XVI.; engraved in 1785.
Marie Antoinette, Queen of France.
Marie Adelaide Clotilde Xaviere of France.
Prince Henry of Prussia.

SUBJECTS.

Angelica and Medoro; *after Blanchard*.
The Astrologer; *after G. Douw*.
An old Man in meditation; *after the same*.

He also engraved from the pictures of Greuse, Baudouin, and other masters. [His brother François, also an engraver, was born in 1746, and operated in 1802. There is nothing important respecting them.]

VOYS, ARY DE. This painter was born at Leyden in 1641. His father was a celebrated organist, and was desirous of bringing him up to the same profession; but his son discovered so little taste for music, and so decided a disposition for the art, that he was induced to place him under the tuition of Nicholas Knifer, a painter of history of some repute, at Utrecht, with whom he continued two years, when he returned to Leyden, where he became a disciple of Abraham Vanden Tempel. De Voys, however, did not adopt the manner of either of his instructors; he formed an intimacy with Peter van Slingelandt, who had been a disciple of Gerard Douw, whose highly-finished style he followed with the greatest success. Although he occasionally attempted history on a small scale, his best productions are portraits and conversations, and domestic subjects, which are little inferior to the works of Metzù or Mieris. His drawing is very correct, and his colouring clear and transparent, with a perfect intelligence of the chiaro-scuro. The pictures of this artist are extremely scarce, as they are very carefully finished; and he is said to have passed several years of his life in idleness and dissipation, in consequence of his having married a person of considerable fortune. [Balkema says he died in 1698. There are pictures by him in the Museum at Amsterdam and in the Gallery at the Hague. There are also two in the Louvre, one of which is supposed to be the portrait of Pynacker, the landscape painter. Several are to be found in English collections; they are chiefly of single figures, and when perfect are very beautiful in the execution.]

URBINO, RAFFAELLE SANZIO DI. See RAFFAELLE.

URBINO, TIMOTEO DI. See VITE.

URBINO, LUCA DI. This artist is mentioned by Mr. Strutt as the engraver of a set of prints for a drawing-book, from the designs of M. Angelo, the Caracci, and other great masters. They are executed with the graver, and his drawing is generally correct. On one of the plates, in the book above-

mentioned, he inscribed his name at length, LUCAS DE URBINO F, but he usually marked his prints with a monogram composed of several letters, thus,

LS.

[VREE, or VREEM, NICOLAS DE, a flower painter, born at Utrecht in 1650, was celebrated in his day for the lightness of his pencil, and the fresh and natural brilliancy of his colours; his works, however, are but little known out of Holland. He died at Alkmaar in 1702.]

VRIES, JOHN FREDEMAN DE. This painter was born at Leewarden, in East Friesland, in 1527. He was sent, when young, to Amsterdam, where he became a scholar of Renier Gueritsen, under whom he continued five years, and applied himself with great assiduity to perspective, and in designing architectural views.

In 1549 he went to Antwerp, where he was employed, in conjunction with others, in painting the triumphal arches which were erected on the public entry of the Emperor Charles V. and his son Philip into that city; on which occasion he proved himself an artist of considerable ability. He was much employed in decorating the saloons of the principal mansions with perspective views, which he designed with such truth and effect, that the illusion was complete. He travelled through Germany and Italy, and he every where met with encouragement and employment. After his return to Antwerp, the latter part of his life was principally occupied in making designs of architectural and other subjects, for the printers, particularly Jerome Cock, who published a great variety of prints from his designs. For his works, as an engraver, see the article FRISIUS.

VRIES, ADRIAN DE. This artist was a native of the Low Countries, and was probably of the same family with John Fredeman de Vries. He is said to have been a painter of architecture, and we have by him a set of large, coarse etchings, representing theatrical decorations, executed in a hasty, slight style.

[VRIES, JOHN RENIER DE, a landscape painter, and probably a scholar of Jacob Ruisdael, whose manner he imitated, flourished from about the middle to near the end of the 17th century. He painted a great number of small landscapes on panel, generally forest scenery, in which he frequently introduces a cottage, and in the distance a mill, sometimes with the effect of sunshine, but more frequently without. His manner partakes of Ruisdael and Dekker; and his colouring has the sombre hues of the latter. He contrives to throw the light on the trunk of an oak, or some other large tree, which is generally laboured with close attention to nature. The figures introduced are of a clownish character, and evidently painted by himself. His pictures are mostly signed with his monogram, which bears so strong a resemblance to that of Jacob Ruisdael, that many have been, and are, deceived by it.]

[VRIES, SALOMON DE, born at Antwerp in 1556, was the son of a painter of the name of Jan De Vries, by whom he was instructed. He painted landscapes ornamented with ruins, which are not badly composed, but his colouring has become dark, producing an unpleasant effect, and diminishing their value. He died at the Hague in 1604.

There were several other painters that bore the name of De Vries, but the editor cannot cite any examples of their works, nor rely on the accuracy of the accounts he has met with respecting them.]

VROOM, HENRY CORNELIUS DE. This painter was born at Haerlem in 1566. He was the son of a sculptor, who died when he was very young, and his mother having afterwards married Cornelius Henricksen, a painter on china, he was instructed in the rudiments of design by his step-father. His inclination at first led him to paint views of towns, and he resided some time at Rotterdam, but, not meeting with the encouragement he expected, he embarked on board a vessel bound to St. Lucar, and from thence proceeded to Seville, where he remained some time, but met with no better success. He afterwards visited Italy, and during a residence of two years at Rome, was employed by the Cardinal de Medici, and became acquainted with Paul Brill, whose advice and assistance were of infinite service to him. On leaving Rome he went to Venice, where he did not remain above a year, and, passing through Milan, Genoa, Turin, and Paris, he returned to Haerlem, where he was industriously employed in painting small devotional subjects, which he purposed to dispose of in Spain, and with that intention he embarked a second time for Seville, but was shipwrecked on the coast of Portugal, and found his way to Lisbon, destitute of every thing but his talent, where, relating the danger he had escaped, he was engaged to paint a representation of the tempest which he had described, in which he succeeded so happily, that it was purchased by a Portuguese nobleman, at a considerable price. Vroom continued to be employed, and he improved so much in painting sea-pieces and storms, that on his return to Holland he applied himself entirely to that branch of painting. At this period, the great Earl of Nottingham, Lord High Admiral of England, whose defeat of the Spanish Armada had established the throne of his mistress, being desirous of preserving the detail of that illustrious event, had bespoken a suit of tapestry, describing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapestry, undertook the work, and engaged Vroom to draw the designs. The painter came to England to receive instructions, and to execute his commission; and contracting a friendship with Isaac Oliver, was drawn by him. He returned to his own country, and painted a large picture, which was much admired by Prince Maurice, of the seventh day's action of the fight above-mentioned. Vroom died rich, in what year is not mentioned.

[The tapestries wrought from the designs of Van Vroom, representing the defeat of the Spanish Armada, having perished in the fire which consumed the houses of parliament, his manner of treating the subject can be judged of now only by the engravings made by *Pine*, and published in 1730, accompanied by ten charts of the sea-coasts of England. Some writers say that he died in 1619; Immerzeel says he died at Haerlem in 1640. It would seem that Vroom was of a roving disposition, and that he made a second voyage to Spain; for we find his name blended with that of *Henri de las Marinas*, a marine painter, born at Cadiz in 1620, but whose parentage is not mentioned. Particulars respecting him are very scanty; but it is agreed that he visited many foreign countries. His works are now very little regarded.]

[VROOMANS, NICOLAS, particularly celebrated for the manner in which he painted serpents and other reptiles, was born in Holland in 1658, or 1660, and died about 1719. He represented with great truth in design and colour, and beautifully penciled, all

sorts of wild plants, briars, and parasitical creepers, among which he placed toads, frogs, mice, moths, worms, spiders in their webs, birds' nests, and other objects; in all of which he is excellent, but remarkably so in the forms and movements of the serpent tribe. His pictures are of rare occurrence in England.]

[UTRECHT, ADRIEN VAN, born at Antwerp in 1599, was an eminent painter of domestic fowls, dead game, and objects of still-life. In these departments he was but little inferior to Francis Snyders. He frequently assisted other artists by the introduction of fruit and flowers to their pictures as accessories. He went to Spain, where he was much employed by Philip IV.; and it was there he painted the magnificent assemblage of fruit in the large picture by Rubens of "Pythagoras and his Disciples," which is now in Buckingham Palace. This portion has been erroneously attributed to Snyders. He died at Antwerp in 1651.]

[VUEZ, ARNOLD, an historical painter, highly lauded by some, and equally condemned by others, was born at Oppenois, near St. Omer, in 1642. He studied at Rome, and was employed by Le Brun at Paris and Versailles. His works are said to be numerous in the religious establishments at Lille, Cambrai, and Douay. They are said to be abundantly rich in the composition, and ornamented with architecture, but badly coloured. He died in 1724.]

VUIBERT, or WIBERT, RÈMI, a French painter and engraver, born at Paris in 1607, and is supposed to have been a scholar of Simon Vouet. His works as a painter are little known, but he engraved several prints after some of the most eminent Italian painters, as well as from his own designs. Among others, we have the following prints by him:

Adam receiving the forbidden Fruit from Eve; after *Raffaello*.

The Judgment of Solomon; after the same.

Apollo and Marsyas; after the same.

The taking down from the Cross; after *N. Poussin*.

The Cure of one possessed of a Devil; from his own design.

[The engravings of *Remy Vuibert* are dated from 1635 to 1663. Robert Dumesnil, "Le Peintre Graveur Français," tom. ii., has described twenty-nine, after Raphael, N. Poussin, Domenichino, Pietro da Cortona, François Du Quesnoy, (the sculptor called Il Fiamingo,) and Vuibert's own designs. But there are others that have not, probably, come under his observation, as the latest date quoted by him is 1643; whereas Zani quotes "*Remigius Vuibert Gallus sculpsit Ki. An. 1663.*" Vuibert resided for a considerable time at Rome, and probably died there. He was on intimate terms of friendship with N. Poussin, who speaks of him in his correspondence with M. de Chantelou. In some instances his engravings are analogous to the manner of *François Perrier*, in others to that of *P. Sealberge*.]

VYL, J. DEN. The name of this artist is affixed to a few etchings of cows and sheep, which appear to have been executed about the end of the sixteenth century. They are scarce. [This is probably the artist by whom there are many drawings to be found in Holland, signed *I. den Vyl*, or *den Uyl*; at present there are only five of his etchings described: an Ox and a Sheep, a Bull, two Oxen, a Dog, and a Buffalo. In style they approach those of Nicholas Moojaert, but do not equal them in merit.]

UYTENBROECK, MOSES, called LITTLE MOSES. This artist was a native of the Low Countries, and flourished about the year 1640. He is supposed to have been a scholar of Cornelius Poelembeg, whose

style he imitated. He painted landscapes, which he usually embellished with subjects taken from history, or the fable. We have several very spirited etchings by this painter, which are much esteemed. He died in 1650.

[The name of this artist is written in divers manners; as *Moses van Utenbroeck, Vytenbroeck, Veit van den Broeck, Van Brouck, Vtenbroeck, Wtenbroeck, Wtenbroeck*, and other modes of spelling. He flourished from 1615 to 1646; the time of his death is uncertain. In his paintings he imitated the style of Adam Elsheimer, and Cornelius Poelenburg, particularly the latter; and it is probable that many of his landscapes, with fabulous subjects, have been attributed to that master. Of his etchings and engravings Bartsch has given a description of fifty-eight, in tom. v. of *Le Peintre Graveur*; to these Weigel, in his *Supplement to Bartsch*, has added nine, and has also given full particulars of the variations of those described by his predecessor. The following are the titles, in the order in which they appear in Bartsch and Weigel:

1. Portrait of the Artist; on a pedestal is written *Moyes van Wtenbroeck pictor*.

SUBJECTS FROM THE BIBLE.

2. Abraham dismissing Hagar; *M. Wtenbroeck*. 1620.
3. Hagar and Ishmael in the Wilderness.
4. The Angel comforting Hagar; *M. Wtenbroeck*, 1620, the figure 2 reversed.
5. Hagar in the Wilderness, seated at the foot of a tree, and Ishmael resting his head on her hip; *Wtenbroeck fe. J. V. ex.*
6. Hagar and Ishmael in the Wilderness, walking to the left.
7. Hagar seated at the foot of a large Tree; *Mo. V. Vyt. f. Ma. V. Vy. ex.*
8. Hagar comforted by the Angel; the Angel floats on a cloud above, on the left.
9. Abraham going to sacrifice Isaac; *M. Vtenbroeck* 1620.
10. The Angel preventing the Sacrifice; *M. Wtenbroeck fecit*. 1646 *Hh. ex.*
11. Samuel anointing Saul King of Israel; *Wtenbroeck*. 1620—*J. C. Visscher excu.*
12. Bathsheba at the Bath, an old Woman presenting a Letter from King David.

HISTORY OF TOBIT.

13. The elder Tobit confiding his Son to the care of the Angel; *M. V. B.* 1620—*Broer Jans excu. Hage.*
14. Tobit alarmed at the sight of a monstrous Fish; *Mo. Wtenbroeck*. 1620. There is a copy of this print by an anonymous engraver. It differs from the original in several points; particularly in the omission of the Ox, which a man is driving to the right in the former. On the copy is inscribed *M. Uyttenbroeck in. J. C. Visscher ex.*
15. Tobit carrying the Fish, accompanied by the angel Raphael.
16. Tobit restoring sight to his Father; *M. v. Wtenbroeck*. 1621.
17. The Holy Family returning from Egypt.

FABULOUS SUBJECTS.

18. Juno delivering Io to Argus.
19. Mercury conversing with Argus; *M. v. brouck* 1621.—*J. C. Visscher ex.*
20. Argus attending his Cattle.
21. Argus requesting Mercury to stay with him.
22. Mercury lulling Argus to sleep; Goats reposing on the right.
23. Mercury preparing to cut off the head of Argus.
24. Mercury lulling Argus to sleep; a dog reposing on the right.
25. The same subject. In the distance, to the right, is a Man driving a Cow and some Goats.
26. Apollo guarding the Herd of Admetus; the first impressions are without signature; the subsequent are marked *M. V. Wtenbroeck ex.*, written twice, towards the middle of the lower part of the print.
27. Battus betraying Mercury.

28. Mercury punishing Battus.
29. Mercury upbraiding Battus.
30. Bacchus and Ariadne.
31. Diana and her Nymphs; *Mo. V. Vytenbroeck f. Mo. V. Vytenbroeck ex.*
Vertumnus and Pomona.
33. Silenus drunk; *M. V. Wtenbroeck f. Ma. V. Wtenbroeck ex.* First impressions are without the names.

VARIOUS SUBJECTS.

34. A Man and a large Gourd; *Mo. V. Vyt. f. M. V. Vy. ex.*
35. A Woman seated, and a Child with a large Gourd on its shoulder; a Goat and a Cow in the distance; *Mo. v. Uyttenbroeck f. Ma. v. Uyttenbroeck ex.* The first impressions are without the names.
36. A Woman kneeling near a streamlet, and a Shepherd standing near a wooden enclosure; *Mo. V. Vytenbroeck f. Mo. V. Vytenbroeck ex.*
37. A Peasant Family; *Mo. V. Vytenbroeck f. Ma. V. Vytenbroeck ex.*
38. A Woman from bathing; her back is towards the spectator, and she holds her shift in her hands.
39. A similar subject, but she is seen in profile, and her face is turned towards the spectator. A very beautiful print, and remarkably *piquant* in effect.
40. A Woman bathing, surprised by a Shepherd.
41. to 44. Subjects of Animals; Cows, Horses, Goats, and Asses.
45. Arcadian Shepherds; *Mo. V. Vytenbroeck f. Ma. V. Vytenbroeck ex.*
46. A Woman and three Children; *Mo. V. Vytenbroeck f. Ma. V. Vytenbroeck ex.*
47. A young Mother on her knees before an old Man seated near the door of a house; *Mo. V. Vytenbroeck f. Ma. V. Vytenbroeck exc.* First impressions are without the names.
48. A Shepherd and Shepherdess; the latter has her head ornamented with flowers.
49. A Land-storm, in which a Woman is taking refuge in the arms of a Shepherd, and alarmed animals are precipitating themselves on each other; a Cow and two Goats are under shelter.
50. Indians gathering Tobacco; *M. V. Brouck*.
51. Indians preparing Tobacco; *M. V. Brouck*.
52. A Landscape, with a Man driving a laden Ass and several Goats before him.
53. A Landscape, with a Tower and two Obelisks.
54. A Landscape, with a round Tower and Ruins.
55. A Landscape, with a Man walking, and a Woman on an Ass.
56. A Landscape, with Figures, and Animals on a bridge.
57. A Landscape, with Cattle, and Jacob wrestling with the Angel.
58. A Landscape, with a Temple, and the Angel and Tobit.

To the foregoing, Weigel, in his "Supplement to Bartsch," has added,

59. Salmacis and Hermaphroditus; in the collection of the Archduke Charles, at Vienna. Described also in Rigal's catalogue.
60. Apollo guarding the cattle of Admetus. Described in Rigal's catalogue.
61. A rocky Landscape, in which are two Men and a Woman walking. It has the address of *N. Visscher*, with the initials *J. C. V.* interlaced. In the collection of the Archduke Charles, and described in Rigal's catalogue.
62. Indians employed in dressing Tobacco. This, and numbers 50 and 51, belong to a book entitled "Tabacologia," by John Neander, published by Elzevir in 1622. They appear also in a second edition, published in 1626, but badly retouched.
63. A Cow standing, two Sheep and a Goat lying down. Described in Robert Dumesnil's catalogue, No. 1.
64. A Cow ruminating. In the same catalogue, No. 2. *Mo. V. Vyt. f. Mo. V. Vyt. ex.*
65. A wild Horse. In the same catalogue, No. 3.
66. A Landscape, with Ruins, and two Shepherds (Mercury and Argus?). In the collection of the Archduke Charles.
67. St. Peter and St. John curing the lame Man at the gate of the Temple; with the mark of *N. Visscher*, as editor, and the date 1615. In the collection of the Archduke Charles.]

UYTENWAELE, JOACHIM. This artist was born at Utrecht in 1566. He was the son of a glass painter, who taught him the rudiments of design, and he followed his father's profession until he was eighteen years of age, when he became a scholar of Joseph de Beer, under whom he studied three years, when he travelled to Italy, and passed some time at Padua. In that city he became known to the Bishop of St. Malo, and accompanied that prelate to France. He remained in his employment two years, when he returned to Utrecht, where he passed the rest of his life. He painted history in the style of Bartholomew Spranger, and his design, like that of the artist he took for his model, is frequently strained and extravagant. His cabinet pictures are more esteemed than those of a larger size. Van Mander speaks in favourable terms of two small pictures by this master, in the collection of the Elector Palatine, representing a Feast of the Gods, and Mars and Venus. [His small pictures of feasts of the gods are rather numerous, they resemble the works of Cornelius de Haerlem on a reduced scale, but much richer in colour. They are remarkable for elaborate finishing, and are really beautiful of their class. He died young, about 1640.]

VYTH, or VEYTH, JOHN MARTIN. This artist was born at Schafhausen in 1650. After receiving some instruction in design in his native country, he travelled to Italy, and passed some years at Rome and Venice. He attached himself particularly to the study of the works of M. Angelo Buonaroti, whose great style of design is discernible in all his works. He painted history, and enriched the collections at Basle, Berne, and Schafhausen, with several historical pictures, which prove him to have been one of the noblest artists of his country, although his merit was not duly rewarded, as he lived in indigence. He died in 1717.

W

WAAL, or WAEL, JOHN DE. This painter was born at Antwerp in 1557, and was a disciple of Francis Frank the elder. He painted history in the style of his master, and had acquired sufficient celebrity to be received a member of the academy in his native city, when he died in the prime of life. [The dates of his birth and death are contradictory. Füessli says he died in 1633, at the age of 75; and so says Zani. That is certainly not the *prime* of life. Van Dyck painted his portrait. His pictures are very rare. See the note to the article, JOHN BAPTIST DE WAEL.]

WAAL, or WAEL, LUCAS DE, was the son of the preceding artist, born at Antwerp in 1591, and was first instructed in the art by his father; but, as his genius led him to landscape, he was afterwards placed under the tuition of John Breughel. He followed the style of his preceptor with great success, and, on leaving that master, he travelled to Italy, and passed some time at Genoa, where his works were highly esteemed, and he met with very flattering encouragement. Although his pictures occasionally represent battles and attacks of cavalry, which are well composed, and touched with great spirit and animation, his most esteemed works are his mountainous landscapes and waterfalls, in which the scenery is extremely picturesque; his colouring is chaste and natural, and his pencil neat and spirited. He died in 1676.

WAAL, or WAEL, CORNELIUS DE. This artist was the younger brother of Lucas de Waal, and

was born at Antwerp in 1594. He received his first instruction in the art from his father, John de Waal; but he afterwards accompanied his brother to Italy, and resided some time at Genoa, where, according to Lanzi, he painted some pictures for the churches, but he chiefly excelled in painting battles, marches, skirmishes of cavalry, and processions, in which he gained a distinguished reputation. His compositions are ingenious and abundant, his figures and horses are correctly designed, and his touch is peculiarly adapted to the subjects. The fury of the combatants, the dismay of the vanquished, and the suffering of the wounded, are delineated in his pictures with admirable expression. He was much employed by the Duke of Arschot, and painted several of his best pictures for Philip III., king of Spain, by whom they were held in the highest estimation. He died in 1662. We have by this artist several very spirited etchings from his own compositions, among which are the following:

A set of seven prints; inscribed *Iltri, D. D. Guilielmo Vander Straten, venustas hasce imagines. C. de Wael amoris dicat.* They represent a variety of subjects, among which are some of Peasants quarrelling and amusing themselves.

WAAL, or WAEL, JOHN BAPTIST DE. This artist is said, by Huber, to have been a nephew of Cornelius de Wael. We have by him some slight etchings, from the designs of his uncle, among which is a set of eight prints, representing the history of the Prodigal Son.

[Bartsch has started a difficulty regarding this artist. He says, "We have a series of five prints representing the Life of the Prodigal Son, which are engraved after designs by Cornelius De Wael. Three of these pieces are anonymous, the other two are executed by a *John Baptiste de Wael*, who has marked them with his name, and the date 1658. This artist, contemporary with Cornelius de Wael, or perhaps his son, is absolutely unknown. In comparing the two signed prints with the fourteen pieces of which we here give the descriptions, (tom. v. Peintre Graveur,) and which bear also the name of *John Baptiste de Wael*, it becomes evident that these latter cannot be the work of the *John* of 1658, so much difference is there in composition, drawing, and the point. There is therefore no doubt that the author of them is *John Baptiste de Wael*, who, according to Descamps, was the father of Cornelius."

Bartsch then gives an account of *John de Wael*, whom he designates *the Old*, corresponding with what is said in a previous article, adding the circumstance, that he travelled with another painter, of the name of John de Mayer, to Paris, where he acquired a fortune, and died in 1633.

The fourteen prints described by Bartsch consist of landscapes, with figures and animals, and are named according to the subjects. They were published collectively, as they are numbered consecutively in Arabic figures at the bottom, on the right. The first print serves as the title, and bears the following dedication and inscription: "*Ill^{mo}. ac Orn^{mo}. Dno. Gasparo de Roomer bonarum Artium Maccenati dign^{mo}. D. D. D. Johannes Bapt^{us}. de Wael.*" On the lower margin: *Con licence de superiori in Roma da Vincenzo Billy vicino l'orologio della Chiesa noua.* Hence it may be concluded that he was some time in Italy, though the circumstance is not noticed by biographers. It may be added, that Rudolph Weigel concurs with Bartsch in his remarks, previously cited.]

[WAARD, or WAERD, ANTHONY DE, born at the Hague in 1689, was a scholar of Simon Vander Does, and afterwards studied at Paris. He is mentioned as a painter of historical subjects, portraits, landscapes, and animals, and also as a decorator of the interiors of apartments. Of his history nothing further is recorded, and his works are scarcely known out of Holland. It is said that they are esteemed there, and obtain high prices. It is conjectured that he died at the Hague in 1752, as a sale of his collection of pictures was made there in that year.]

[WAAS, or WAES, AART VAN, a native of Gouda, and scholar of Wouter Crabeth, travelled in Italy and returned to Gouda, where he painted some pretty pictures of familiar subjects, and died in 1646, says Balkema, but Immerzeel says in 1650. This is all that is related of him as a painter; but in a catalogue of prints (Hazard's) there are nine grotesque subjects attributed to him both as painter and engraver. What the subjects are of eight that are uprights, is not said; but the ninth represents a painter, disgusted with his art, "qui fait ses ordures sur la palette et les pinceaux." At the bottom of the print is inscribed "om dat ick door de konst, &c. 1645."]

WACHSMUTH, JEROME, a German engraver, who chiefly resided at Vienna. He engraved, among other prints, the Elements and the Seasons, from his own designs, in which he has shown a humble imitation of the style of Bernard Picart.

WÆGMAN, HENRY. According to Fuessli, in his Lives of the Swiss Painters, this artist was born at Zurich in 1536. He is little known as a painter, but several of his drawings are preserved in the portfolios of his countrymen, which, his biographer informs us, possess great merit, and resemble the vigorous and spirited style of Paolo Farinato.

WAESBERGE, ISAAC, a Dutch engraver, who flourished from the year 1650 till 1660. We have by him several portraits, among which is that of Admiral de Ruyter, after H. Berckmans. It is executed in a style resembling that of Cornelius Visscher.

WAGNER, HANS ERHARD. According to Professor Christ, this artist was a native of Strasburg, and engraved a considerable number of copper-plates, which were printed in that city by John Heyden. He usually marked his prints with a cipher composed of an H and E joined together, and followed by a W, thus, **HEW**. [He flourished about 1690.]

WAGNER, JAMES, was probably of the same family with the preceding artist, and is said by Professor Christ to have inscribed his prints, *J. Wa. fec.*

[WAGNER, JOHN GEORGE, born at Dresden in 1732, was a scholar of the celebrated Dietrich. He painted landscapes with pastoral subjects, Nymphs bathing, and other Arcadian relaxations and pastimes; the picturesque scenery on the borders of the Meuse, and also maritime compositions. His pictures are very pleasing, and partake largely of the manner of his instructor; indeed they have been frequently sold in England as the works of Dietrich. His drawings in water-colours are highly esteemed, and for their peculiar beauty will continue to be so, by intelligent amateurs. This excellent artist died in 1767. He is sometimes called *the younger*, to distinguish him from another of the same name, who was a portrait and historical painter, and flourished a century earlier.]

WAGNER, JOSEPH. This artist was born at Thalendorf, on the Lake of Constance, in 1706. He first studied painting under Jacopo Amiconi, at Venice, but was persuaded by his instructor to turn his thoughts to engraving. He accompanied his preceptor to Paris, where he received some lessons in engraving from Laurence Cars, and in 1733 visited England with Amiconi. His first productions here were the portraits of the three princesses, Anne, Amelia, and Caroline, daughters of George II. He executed several other plates during his residence in this country, and returned to Venice, where he established himself as an engraver, and carried on a considerable business as a printseller. His prints are very numerous, and he had a number of scholars, who became eminent in the art; among which were Bartolozzi, Flipart, Berardi, and others. The following are considered his best prints:

PORTRAITS AFTER AMICONI.

Peter the Great, Emperor of Russia, conducted by Minerva.
Anne, Empress of Russia.
Elizabeth Petrowna, Empress of Russia.
Carlo Broschi, called Farinelli, Musician.

SUBJECTS AFTER VARIOUS MASTERS.

The Education of the Virgin; after Amiconi.
The infant Christ sleeping; after the same.
The Holy Family; after P. Veronese.
The Interview between Jacob and Rachel; after L. Giordano.
Rebecca receiving the presents from Eliezer; after the same.
The Death of Abel; after Benedetto Luti.
Mary Magdalene in the House of the Pharisee; after the same.
The Virgin and infant Christ; after Solimene.
The Assumption of the Virgin; after Piazzetta.
St. John in the Desert; after C. Vanloo.
Twelve Landscapes and Pastoral subjects; after Zuccherelli; engraved by Wagner and his pupils.

[He died in 1780.]

WAKKERDAK, P. A. The name of an artist affixed to a portrait of Kenou Simons Hassalaer. [Nothing seems to be known of this artist's history. He engraved in mezzotint a landscape after Jan Asselyn, showing a cavern, with ruins near it, and peasants of both sexes at the entrance.]

WALBURG, ———. Mr. Strutt mentions this artist as a designer and engraver. His name is affixed to a portrait of John Frederick Gronovius, from a design of his own, which is very indifferently executed.

WALCH, JACOB, an old German engraver, who flourished about the year 1480, and is supposed by some to have been the master of Michael Wolgemut, but the accuracy of this supposition is extremely questionable. The engravings attributed to this artist bear a great resemblance to those of Israel van Mecheln, and have the laboured appearance of imitation. It is more probable that he was a disciple of that master. The copper-plates by Wolgemut bear no resemblance to those by Walch, who never engraved on wood, whereas the greater part of the works of Wolgemut are wooden cuts. His drawing, as was usual at that early period, and his compositions, have all the stiffness and formality which characterize the primitive productions of the German school. The prints attributed to this artist are marked with a W, to which is added a kind of cross, thus, **W** ∇ , among which are the following:

St. Elisabeth seated on a species of Throne, reading.
The Virgin Mary appears below, with the infant Christ. On the right hand, David is represented with

his harp, and on the left, Aaron. Behind the throne rises a genealogical stem of the lineage of Christ, from David to Joseph, represented by half figures; a very large upright print.

A Gothic Ornament for a crossier.

The Inside of a Gothic Building.

A Ship striking against a Rock, inscribed *Phaetoe*.

Several small plates, representing Tents, with Soldiers armed, and on horseback.

Some narrow upright plates, representing different Saints, standing in niches of Gothic architecture.

Three Skulls in an arch, ornamented with Gothic work.

Mr. Strutt observes, that there are some few prints marked with the cross only, without the W.; but these have all the appearance of being more ancient than those of Walch, and differ in every respect from them. They are much more rudely engraved, and in a bolder and more determined style, resembling that of Martin Schoen, with whom the artist was probably a contemporary. Among these are the following:

A Wild Man fighting with a Bear; a small upright plate.

A Woman seated, caressing a Unicorn; the same.

WALCH, GEORGE, a more modern engraver, who flourished about the year 1650. He appears to have been chiefly employed in engraving portraits, which are executed with the graver in a very indifferent style. Among others is a portrait of Lucas Frederick Behaim, of Nuremberg. [He also engraved in mezzotinto, and operated in 1678.]

WALCH, S. The name of this artist appears on some very indifferent portraits in mezzotinto. [If this does not apply to the preceding, it may mean an amateur engraver of the name *Sebastien*, who lived about 1756. He was a native of Switzerland, and engraved in mezzotinto, after the manner of D. V. Preissler, a series of portraits of the burgomasters of Zurich from 1336 to 1740, from designs by J. C. Füsslin, to which he put his name.]

WALE, SAMUEL. This artist was born in London, and was brought up as an engraver on plate. He afterwards studied design in the academy in St. Martin's Lane. He also practised painting, in which he imitated the manner of Francis Hayman, and executed several decorative pieces for ceilings. But his chief employment was designing for the booksellers, the principal part of which drawings were engraved, with great spirit, by Grignon. He understood architecture and perspective, and greatly assisted Mr. Gwynn, in the decorations of his architectural drawings, particularly in the section of St. Paul's, and was of service to him in the literary part of his publications. At the establishment of the Royal Academy, Wale was chosen one of the founders, and appointed first professor of perspective to that institution. Upon the death of Mr. Wilson, he was also made librarian, both which places he held till his death, which was on the 6th of February, 1786. We have a few slight etchings of vignettes by him from his own designs. [He made designs to illustrate an edition of Izaak Walton's Angler; his name appears frequently in the early exhibition catalogues of the Royal Academy, but rather as a designer than as a painter. His subjects are taken generally from ancient English history, and are described as "stained, or washed, drawings." Either from indolence, or lack of invention, he exhibited the same drawings more than once; but he is scarcely remembered now by any other than those made for book illustration.]

[WALES, JAMES, born at Peterhead, in Scotland, in 1748, of respectable parents, showed his genius for drawing at an early age. He was edu-

cated at the University College of Aberdeen: he went to the East Indies in 1791, but in what capacity is not said, and died at Bombay in November, 1796. He has left many excellent portraits in India. He designed the picture of the Mahratta Durbar, which was afterwards completed in England by Thomas Daniell, R. A., and also engraved by him. He made all those splendid drawings of the Caves of Ellora, and the plans, which were, after his death, published by Thomas Daniell. In pursuit of this arduous undertaking he caught the fever of the country, which proved fatal. He has left also some admirable portraits of Indian princes and their ministers, now in the possession of Sir Alexander Malet, Bart., of Wilbury House, in Wiltshire.

In the article relating to Thomas and William Daniell, it is stated that all the drawings for the "Oriental Scenery," published in six volumes, were, with the exception of the "Excavations," made by William; this would induce the supposition that the "Excavations" were by Thomas. The writer of the memoir from which the article was taken should have been more explicit, if acquainted with what is stated above. The prints of the Caves of Ellora all bear Mr. Wales's name as well as Mr. Daniell's; and the editor is informed that the drawings were given to the latter as part payment for his painting the Mahratta Durbar, from designs furnished by James Wales, for the late Sir Charles Warre Malet, Bart., who married his daughter, and that the picture is still in the family's possession. It is not intended to detract from the great and acknowledged merit of the Daniells that these circumstances are related, but as an act of justice due to an artist of high talent, with whose works the public are acquainted, but whose name has hitherto been unrecorded.

On reference to the work of "Oriental Scenery" by T. and W. Daniell, there will be found the twenty-four Views of the Mountains of Ellora and the Hindoo Excavations, drawn by James Wales, and engraved under the direction of Tho. Daniell, dedicated to Sir Charles Warre Malet, Bart., the late British resident at Poonah. This is satisfactory, as it vindicates Daniell, and places the name of James Wales in an honourable position.]

WALKER, ROBERT, an English portrait painter, who was contemporary with Vandyck, and improved his style by studying the works of that eminent artist; but he did not attract much notice until the time of the Commonwealth, when he was employed to paint the portrait of Cromwell, and those of the principal personages of the republican party. He drew the Protector more than once. One of those portraits represented him with a gold chain about his neck, to which was appended a gold medal, with three crowns, the arms of Sweden, and a pearl, sent to him by Christiana, in return for his picture, by Cooper, on which Milton wrote a Latin epigram. This head, by Walker, is in the possession of Lord Mountford, at Horseth, in Cambridgeshire, and was given to the late lord by Mr. Commissary Greaves, who found it in an inn, in that county. Another is at the Earl of Essex's, at Cashiobury. He also painted Cromwell and Lambert together. This was in Lord Bradford's collection. A fourth was purchased for the Grand Duke of Tuscany, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the Protector, offered to purchase it, but being refused, and continuing his solicitation, to put him off, sho

asked five hundred pounds, and was paid it. Walker had for some time an apartment in Arundel House, and died a little before the Restoration. His own portrait is in the picture gallery at Oxford.

WALKER, ANTHONY, an English engraver, who flourished about the year 1760. He was instructed in the principles of engraving by John Tinney, an artist of little note. He was for some time chiefly employed in engraving frontispieces and vignettes, from his own designs, for the booksellers, some of which are not destitute of merit, though heavy and dark in the execution. He also engraved several plates for the collection of Mr. Boydell. The following are his best prints:

Curius Dentatus refusing the presents of the Samnites; *after P. da Cortona.*

The Village Lawyer and his Clients; *after Holbein.*

The Angel departing from the House of Tobit; *after Rembrandt.*

A View of the City of Worcester; *after J. B. Chatelain.*

A View of Lord Harrington's Park; *after the same.*

WALKER, WILLIAM, was the brother of the artist mentioned in the preceding article, and was also much employed for the collection of Boydell. Among others, we have the following prints by him:

The Family of Sir Balthazar Gerbier; *after Vandyck.*

Diana and Calisto; *after F. Le Moine.*

The Power of Beauty; *after Fil. Lauri.*

Christ appearing to Mary Magdalene; *after P. da Cortona.*

The Young Bird-catchers; *after Netscher.*

The Girl and Chickens; *after Amoroso.*

The Boy and Bird's-nest; *after the same.*

A Flemish Entertainment; *after Van Harp.*

Jacob watering Rachel's Flocks; *after Trevisani.*

Isaac blessing Jacob; *after the same.*

Lions at play; *after Rubens.*

[WALL, WILLEM RUTGAART VANDER, born at Utrecht in 1756, was an excellent painter of landscapes and animals; he also designed the figure with anatomical correctness. He was the instructor of the celebrated Jan Kobel. He died at his native city in 1813.]

WALMSLEY, JOHN. This ingenious landscape painter was descended from a highly respectable family of Rochdale, in Lancashire, and was born in Ireland in 1763, at which time his father (who was a major in the army) was with his regiment in that country. Having had some serious dispute with his friends he left them, and came to London, to procure a livelihood by his exertions. He had already made some progress in landscape painting, and was engaged as a scene painter at the King's Theatre, after which he was employed in the same capacity in that of Covent Garden. This branch of the art not agreeing with his health, he left the metropolis, and went to Bath, where he practised landscape painting with considerable reputation for the last ten years of his life. He died in 1805.

WALRAVEN, ISAAC, a Dutch painter, who resided at Amsterdam about the year 1740. According to Basan, he etched several small plates from his own designs.

[Isaac Walraven was born at Amsterdam in 1686, and died there in 1765. He was an amateur artist, but studied under Gerard Rademaker, after whose death he went to Dusseldorf to copy pictures in the gallery there. He had a talent for composition, and understood colouring and chiaro-scuro, but was defective in drawing, and his pencil wanted precision and firmness. Notwithstanding some of his pictures are esteemed and obtain good prices; two of Children Sporting, of small dimensions, sold for 800 florins, and another, an historical subject, for 1500, at the sale of his collection shortly after his

death. His etchings are in the manner of Stephen Della Bella.]

[WALRAVEN VAN HAERTEN, NICOLAS, an engraver in mezzotint and aquafortis, and probably a painter also, flourished from 1677 to 1709, according to the dates on his prints. Nothing of his history is accurately known, but it is supposed that he was a native of Gorcum. His subjects are of a low kind, chiefly of smokers and tipplers of both sexes. Bartsch has described *nine* prints by him, all that he was acquainted with; three of which are in mezzotint, the rest etched with aquafortis and finished with the burin. He commends his execution of the first, but condemns him for the latter, observing that he had no taste in the point, nor talent for handling the burin; he adds that his prints are difficult to find. Weigel, however, in his Supplement to Bartsch, has increased the number to *thirty-nine*, consisting of engravings in both manners. Several of these are in the collection of the Archduke Charles, at Vienna, and some are mentioned in the catalogues of the Count Rigal, and Robert Dumesnil. This is no doubt the same artist mentioned in a former article under the name of *Nicolas van Haeften*; but as he is also called *Walraven*, it is deemed advisable to place him under both heads. The editor has seen some excellent portraits in oil with the name of *van Haeften*, but they appear to him to be of an earlier date, probably twenty years, than the first quoted.]

[WALSCAPELLE, or WALTSKAPELLE, JACOB, a painter of fruit and flower-pieces, of whom there is nothing recorded. His pictures, however, are very beautiful in every respect. In colouring and transparency they resemble the brilliancy of J. D. De Heem, with the same fresh look of nature. His groups of flowers placed in globular water-bottles are tastefully arranged, and have additional interest from the butterflies, moths, and other insects on the leaves, represented with great accuracy; the sparkling dew-drops, the reflections on the body of the bottle, and the flower stalks seen in the water. It is probable that he was contemporary with the De Heems, if not a scholar of John David. His pictures are found in some of the very best collections in Holland, which makes it the more surprising that so little of the painter's history should be known. There are several fine specimens in England that have passed through the editor's hands.]

WANDELAAR, JOHN, a Dutch designer and engraver, born at Amsterdam in 1692. He was instructed in design and engraving by the elder Folkema, and became very eminent in the art. He engraved several portraits and other book ornaments for the publishers, but his best productions were the thirty-four plates he executed for the great anatomical work by Albinus, entitled *Tubulae sceleti et musculorum corporis humani*. The drawings were made from the subjects by himself, under the direction of that celebrated anatomist. There is an English translation of this capital work, in which the figures are copied in the same size as the originals, engraved by Grignion, Ravenet, Scotin, and others. [He died at Leyden in 1759. It is said that he also painted portraits, some of which were engraved by Houbraken.]

[WANS, or WAMPS, ———, surnamed the "Captain," was a Flemish painter, who lived during the first half of the 17th century, and was accounted a good landscape painter. He also made copies of the works of Van Dyck. There are no other particulars of him recorded.]

[WARD, WILLIAM, a very eminent engraver in mezzotinto, flourished during the latter part of the last century and in the early part of the present. He was the brother of James Ward, the celebrated animal painter, and father of W. J. Ward mentioned in the next article. He engraved many of the pictures of his brother-in-law, George Morland, which had an extensive sale. He also engraved numerous portraits after Reynolds and others, and a few historical pictures, in which he displayed great talent. He was an Associate of the Royal Academy.]

[WARD, WILLIAM JAMES, mezzotinto engraver, was the son of the preceding. Having family connexion with several eminent artists, he exhibited a talent for drawing at a very early age, and in his twelfth year obtained the silver medal of the Society of Arts for an elaborate drawing of the Madonna della Seggiola of Raphael. He combined an extraordinary depth and richness of colour with true artistic feeling in his portraits, which rendered them exceedingly effective. His style was more adapted for transferring the manly portraits of Sir Joshua Reynolds and John Jackson than the airs of fashion in those of Sir Thomas Lawrence. He indulged in the imprudent habit of plunging into a cold bath every morning during summer or winter, which produced insanity, and he died on the first of March, 1840, in his fortieth year. He engraved,

Admiral Sir P. Durham; *after F. Gyrant.*

Prince George of Cambridge; *after Lucas.*

Lady Vernon Harcourt; *after Jackson.*

The Infant Hercules (the single figure); *after Sir J. Reynolds.*

Earl Grey, K. G.; *after Jackson.*

And many others, chiefly after his relation, Jackson.]

WARNIR, JOHN. This artist was a native of Germany, and flourished about the year 1636. He is chiefly known as a copier of some of the prints by Albert Durer, and other old German masters. His plates are neatly executed, but have all the servility of imitation. He copied the print by Albert Durer, representing St. Jerome seated before a Crucifix, with a city in the back-ground, which is inscribed *Jh. Warnir, Æ. 16, 1636*, and the following year, when he was seventeen, he copied the Twelve Apostles, after the same master, which he marked *Jh. W., Æ. 17*. He is supposed to have died very young.

[WARREN, CHARLES, an eminent engraver, whose talent was chiefly employed on small plates for book-illustrations, especially of the poetry and novels published by Bell, Harrison, Cadell, and other enterprising booksellers of the day. Recorded particulars of his life are very scanty; but it is said that he was the first that attempted the difficult process of engraving on steel, of which he produced specimens that were exhibited at the Society of Arts in the Adelphi. His plates are numerous, and of greater excellence than those of most of his contemporaries of the same class; two of high merit are the portrait of Alexander Pope, and The Broken China Jar, after a small picture by Wilkie. He also engraved several of the beautiful illustrations to Don Quixote, *after Smirke*. He died in 1823.]

WASSEMBERG, JOHN ABEL. This painter was born at Groeninguen in 1689. He was the son of an advocate, who, intending him to follow the same profession, gave him the incipient rudiments of a classical education; but finding that his son paid more attention to drawing than to his studies, he yielded to the bent of his inclination, and placed him under the tuition of John van Dieren, an artist

of some eminence, with whom he remained until he was twenty-three years of age, when he went to Rotterdam, where he formed an intimacy with Adrian Vander Werf. That distinguished painter aided him with his assistance and advice, and the instruction he received from him enabled him to return to Groeninguen with the reputation of one of the most promising young artists of his time. He gave proof of his talents by painting several saloons and ceilings in the principal mansions of his native city, and was much employed in portraiture, in which he particularly excelled. His celebrity in that branch recommended him to the patronage of the Prince of Orange, whose portrait he painted, with that of the princess, and those of the most distinguished personages of the court. He was not less celebrated for his pictures of a cabinet size, representing subjects from sacred history, finished in the polished style of Vander Werf, which were esteemed little inferior to those of that admired painter. He died in 1750. [His daughter, Elizabeth Gertrude, painted in a similar manner, and sometimes approached closely to Gerard Dow. She died in 1782.]

WASSER, ANNA. This ingenious lady was a native of Switzerland; she was the daughter of Rudolf Wasser, a member of the council of Zurich, where she was born in 1679. She discovered early marks of a quick and lively genius, and when she was not more than twelve years of age, had acquired a competent acquaintance with the Latin and French languages, and had made considerable progress in the Belles Lettres. She now began to take lessons in design, for which she evinced so decided a disposition, that her father was induced to procure her the instruction of Joseph Werner, of Berne, one of the most eminent artists of Switzerland. By the instruction of so able a master, she made a surprising progress in drawing, and attempted some pictures in oil, which she soon abandoned for miniature, in which she arrived at a perfection little short of that of Werner himself. Her reputation spread throughout all Germany, and there was scarcely a court in the empire from which she did not receive commissions. The Duke of Wurtemberg, and the Margrave of Baden-Durlach, were among her most distinguished patrons. Her talents were not confined to portraits, she excelled in painting pastoral and rural subjects, which she composed with great ingenuity, and finished with uncommon delicacy. She died in 1713.

WASTMAN, C. A. According to Mr. Strutt, this artist resided in Russia about the year 1736, where he engraved several portraits, but in so indifferent a style, that they are not worth specifying.

WATELET, CLAUDE HENRY. This distinguished amateur, and writer on art, was born at Paris in 1718. His father was receiver-general of the finances, to which honourable situation he succeeded. In his youth he united the study of the arts with that of the Belles Lettres, and having finished his education, he travelled through Germany to Italy, and passed some time at Rome, where he formed an intimacy with M. Pierre, an eminent French artist, with whom he contemplated the most remarkable works of art in that capital. Some time after his return to Paris he published, in 1761, his poem on the *Art of Painting*, embellished with plates, from the designs of M. Pierre, etched by himself, and finished with the graver by Lempereur. He was the principal author of a very laborious and ingenious work, which was published

in 1792, [four years] after his death, with additions by M. Levesque, entitled *Dictionnaire des Arts de Peinture, Sculpture, et Gravure*. As an engraver, M. Watelet may be ranked among the most zealous and the most successful amateurs who have practised the art. His plates amount to upwards of a hundred, among which are the following:

PORTRAITS AFTER COCHIN.

Claude Henry Watelet; engraved in 1753.
John le Rond d'Alembert, of the French Academy.
P. Joliot de Crebillon, of the French Academy.
J. P. M. Pierre, Painter.
Louis de Silvestre, Painter.
The Count de Vence.
A. B. J. Turgot.

SUBJECTS AFTER VARIOUS MASTERS.

Venus nursing the Loves; *after Rubens*.
A Corps de Garde of Monkeys; *after Teniers*.
A Landscape, with Figures; *after K. du Jardin*.
A large Landscape; *after J. Both*.
A pair of Views of Ruins; *after Panini*.

WATERLOO, [OR WATERLO.] ANTHONY. The place of nativity of this admirable painter and engraver is not precisely ascertained, but he is generally believed to have been born at Utrecht, about the year 1618. It is certain that he resided there the greater part of his life, and the scenery of his pictures is usually taken from the environs of that city. His landscapes are characterized by the most interesting simplicity, sometimes representing the entrance into a forest; a broken road, with a few trunks of trees; a solitary cottage, or a water-mill; but these domestic views are treated with so much truth and nature, that they are evidently the unsophisticated transcripts of what he saw. His skies are light and floating, his colouring is chaste and natural, and the foliage of his trees and plants is touched with great spirit, as well as with a marked attention to their different species. The genuine pictures of this charming artist are very rarely to be met with, as much of his time was occupied in engraving, and as he was unfortunately addicted to habits of intemperance, to which he fell a victim in the prime of life. As an engraver, his works have long been the admiration of the intelligent, and continue to be a source of instruction to the artist, and amusement to the collector. His plates, according to the descriptive catalogue of them by Adam Bartsch, amount to one hundred and fifty-five, and consist of various sets of landscapes and views, from his own designs. They are etched with great spirit and facility, in a very masterly style, and are usually retouched with the graver, to harmonize the lights, and invigorate the shadows. He sometimes marked his plates with the initials A. W. f., and sometimes with the cipher *AW*. Of his numerous prints, all of which are picturesque and interesting, the following are particularly esteemed:

A set of six upright Landscapes, among which is his celebrated print of *The Water-mill*.

A set of six Landscapes, with subjects from the Fable, representing Alpheus and Arethusa; Apollo and Daphne; Mercury and Argus; Pan and Syrinx; the Parting of Venus and Adonis; and the Death of Adonis.

A set of six Landscapes, with subjects from the Old Testament.

[The etchings of Anthony Waterloo, or Waterloo, are so interesting, and so much esteemed by collectors, that Adam Bartsch has scrupulously described one hundred and thirty-six; and of these he has selected eleven of the rarest impressions, and minutely pointed out their variations from those of

more frequent occurrence. Rudolph Weigel, in his Supplement to Bartsch, has followed that eminent connoisseur step by step through his laborious examination, and noted the varieties that have come under his observation throughout the whole of the catalogue. He has also described an etching that had escaped the vigilance of Bartsch, which Monsieur Duchesne, keeper of the prints in the Bibliothéque at Paris, and author of the "Essai sur les Nuelles," had discovered in the collection of M. F. Verachter, at Antwerp. Of this etching another impression is described in the Duke of Buckingham's catalogue, which is now in the British Museum. It is entitled *L'Homme au bord de la Riviere*, (a man on the bank of a river,) and represents a landscape with a stream running from the right to the left through the middle; at the end is seen a half-ruined tower on a hollowed rock; on the right of the foreground two large trees, one having the branches extended to the distance, near to which is seen a man turned towards the river and resting on a stick. At the bottom, on the left, *A. Waterloo fec. H. 5p., L. 4p.*, with a margin of two lines. It will be adding something to the information communicated by these eminent critics in art, to make known to curious amateurs the further discoveries made by the well-known dealers in ancient prints, Messrs. Smith, brothers, of Lisle Street, London, and which they have kindly permitted the editor to transcribe from their private notes, for the general benefit.

Variations noted by Messrs. W. and G. Smith, in addition to those by R. Weigel, in the etchings by Anthony Waterloo, described by Bartsch.

In No. 1. The *first*, aquafortis before the initials; *second*, additional work, sky added, and has the initials; *third*, has No. 8 at top on the right.

In No. 2. The *second* has the sky and letters added; the *third* has No. 7 at top on the right.

In No. 70. The *first*, before the trunk of a second tree beyond the large one in the middle; foliage is also different at top; at *Munich*: *second*, trunk added.

In No. 83. Only three trees in the middle of *first*, also before a tall dry branch out of some branches on the left side; *Archduke Charles*, at Vienna: *second*, as in Bartsch.

In No. 84. The *first*, foreground generally less worked, before several additional branches of trees, and previous to one dropping from a large tree down to the ground; in the same collection: *second*, as described by Bartsch.

In No. 85. *First*, before some bushes more distant towards the middle; beyond what appears to be water remains of the monogram *A. W.* at bottom on left: *second*, as described.

In No. 86. *First*, a tree on the right is dry at top; *Archduke Charles*: *second*, as above with a branch added.

In No. 87. *First*, two figures are seated on the edge of a bank on the right, before some dry branches proceeding from trunks of two trees on the left; *same collection*: *second*, as described.

In No. 88. *First*, before branch growing out of a stump in front on the right; trees on the left dry at top; *same collection*: *second*, as described.

In No. 90. *First*, before dark etchings in foreground.

In No. 91. *First*, before dark etchings on bank.

In No. 92. *First*, before the name.

In No. 93. *First*, less worked.

In No. 98. *First*, before the bushes on the edge

of the hill were continued from the castle to the bottom; difference in the trunk of a tree on the left, the first being lighter: the *second*, as described.

In No. 99. *First*, before additional dry branches on the right of the distance; *second*, as described.

In No. 104. *First*, three trunks of trees only on the right of the cascade, beyond three pollard trees, termination of foliage lighter; *Archduke Charles: second*, as described.

In No. 106. *First*, top of the large tree light and before two dry branches growing out of the bottom of the trunk on the left side; *second*, as described.

In No. 107. *First*, has a small number 2 before a small tuft of rushes in the water on the left of a large Duck; *Archduke Charles*.

In No. 108. *First*, before a second shorter dry branch, an inch above a longer one, at the end of the large trees on the right; it is about one inch and three quarters from the top; formerly in *Mr. Wilson's* collection.

In No. 111. *First*, before down trunk of a pollard tree in the middle, &c.; *Archduke Charles*.

In No. 114. *First*, with No. 1.

Having given these variations, not noticed by any other writer, it is only necessary to recommend the inquirer to consult Bartsch, Peintre Graveur, tom. ii.; Weigel's Supplement to Bartsch; and Mr. Wilson's "Catalogue raisonné of the Select Collection of Engravings of an Amateur," privately printed, London, 1828, for the fullest information, at present attainable, respecting the etchings of Anthony Waterloo. He will then discover the importance of the above remarks to a collector. The drawings of Waterloo are also in high estimation; they are generally executed in black chalk and in Indian ink: in the late Baron Verstolk's collection there were several. With regard to his paintings, they are of extreme rarity, and consequently seldom met with in commerce. The pictures of Waterloo and Nainjncx bear so close a resemblance to each other that they are frequently mistaken, and the figures and animals in the landscapes of both are generally by some contemporary artist, perhaps by Jan Asselyn, or J. B. Weenix. There is no certainty respecting the time of Waterloo's death; some writers place it in 1660, others in 1679: one circumstance is perhaps too true, that he died poor in the hospital of St. Job, near to Utrecht. That eminent connoisseur, Mr. C. J. Nieuwenhuys, assures the editor that he has never met with a genuine picture by Waterloo inscribed with his name.]

WATMAN, HENRY. This artist is mentioned by Professor Christ as an engraver of landscapes, and is said to have marked his prints with an H and a W joined together.

WATSON, CAROLINE. This eminent engraver was born in London about the year 1760. She was instructed in the art by her father, and has engraved several subjects and portraits, both in mezzotinto and in the dotted manner, which possess great merit. Among many others we have the following prints by her:

PORTRAITS.

Prince William of Gloucester; *after Reynolds*.
 Lord Malmsbury; *after the same*.
 Mrs. Stanhope; *after the same*.
 Sir Joshua Reynolds; *after Reynolds*.
 Earl of Bute; *after Gainsborough*.
 Ozias Humphry, Painter; *after the same*.
 Mrs. Drummond and Children; *after Shelley*.
 Mrs. Siddons, as the Grecian Daughter; *after Shrivif*.
 Miss Bover; *after Hoppner*.
 Benjamin West, Esq.; P. R. A.; *after Stuart*.

William Woollett; *after the same*.

Sir Robert Boyd, Governor of Gibraltar; *after Smart*.

WATSON, THOMAS, an eminent English engraver in mezzotinto. He was born in London in 1750, and may be ranked among our ablest artists in that particular branch of engraving, although he died at the premature age of 31, in 1781. Of his numerous prints, the following are among the most esteemed:

PORTRAITS.

Six, of the Windsor Beauties; *after Lely*.
 Lord Apsley and his Brother; *after N. Dance*.
 Frances, Countess of Jersey; *after Gardner*.
 Alderman Sawbridge, in the character of a Roman senator; *after West*.

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Henry Frederick, Duke of Cumberland.
 Lady Bamfylde.
 Lady Melbourne.
 James Hay, Earl of Errol.
 Lady Broughton.
 Dr. Newton, Bishop of Bristol.
 Warren Hastings.
 Mrs. Sheridan, as St. Cecilia.
 Georgina, Countess Spencer.
 Lady Townshend, and her two Sisters.
 Mrs. Crowe.

SUBJECTS AFTER VARIOUS MASTERS.

Jupiter and Mercury, with Philemon and Baucis; *after Rembrandt*.
 The Virgin, with the infant Jesus and St. John; *after Coreggio*.
 The Death of Mark Anthony; *after N. Dance*.

WATSON, JAMES. This artist was of the same family with the engraver mentioned in the preceding article, and distinguished himself not less than his relative as a scraper in mezzotinto. We have by him a great number of interesting plates, among which are several from the portraits of Sir Joshua Reynolds, which are particularly deserving of notice. Among his most admired prints are the following:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Anne, Duchess of Cumberland.
 Elizabeth, Duchess of Buccleugh, with her daughter.
 The Duchess of Manchester, with her son, as Diana and Cupid.
 The Countess of Carlisle.
 Sir Jeffery Amherst, Commander-in-chief in America.
 Jemima, Countess Cornwallis.
 Robert Drummond, Archbishop of York.
 Barbara, Countess of Coventry.
 Sir John Cust, Speaker of the House of Commons.
 John, Marquis of Granby.
 John Hely Hutchinson, Secretary of State in Ireland.
 Doctor Samuel Johnson.
 Lord and Lady Pembroke, with their Son.
 Vice-Admiral Sir George Bridges Rodney.
 Lady Scarsdale, with her Son.
 Isabella, Countess of Sefton.
 Frances, Marchioness of Tavistock.
 Miss Price.
 Henry Woodward, Comedian.
 Mrs. Abington, as Thalia.

PORTRAITS AFTER VARIOUS MASTERS.

Paul Pontius, Engraver; *after Vandych*.
 Doctor Busby; *after Riley*.
 Charles, Duke of Richmond; *after Romney*.
 The Duchess of Leinster; *after the same*.
 John, Duke of Argyll; *after Gainsborough*.
 Miss Lascelles, with a Greyhound; *after Cotes*.

SUBJECTS AFTER VARIOUS MASTERS.

A Madonna; *after Reynolds*.
 The Children in the Wood; *after the same*.
 Rubens and his Family; *after J. Jordæns*.

WATTEAU, ANTHONY. This eminent painter was born at Valenciennes in 1684. His parents were in indigent circumstances, and were unable to cultivate his genius as it deserved. He was, how-

ever, placed with an obscure artist in his native city, with whom he remained, until he discovered the incapacity of his preceptor to render him further assistance. In 1702 he connected himself with a scene-painter, who was on his way to Paris, and, on his arrival in that city, for some time assisted his associate in painting theatrical decorations for the Opera-house. This resource was not of long duration; his companion having accomplished his commission quitted Paris, and Watteau was left in a situation of embarrassment and obscurity, which rendered it difficult for him to subsist. In this state of destitution he became acquainted with Claude Gillot, an artist who had acquired some celebrity as a painter of grotesques, and subjects from the Fable; a similarity of style, and in their disposition, increased the esteem Gillot had conceived of his talents; he received him into his house, instructed him in all he knew, and it was not long before Watteau surpassed his master. He further improved his style, by studying the splendid works of Rubens, in the Luxembourg Gallery, and acquired an admirable system of colouring, in which he may be said to have excelled every painter of his country. His success as a colourist induced him to turn his thoughts to historic painting, and, with that intention, he was assiduous in designing from the model, and even obtained the first prize at the Academy, for a subject of history. Fortunately for his fame, he did not persist in that career, in which, it is probable, he must have contented himself with a rank in the herd of mediocrity; he discovered a new path to celebrity; he painted balls, masquerades, gallant and pastoral subjects, in a style which has given rise to a host of imitators, without producing a rival. His figures are designed with finesse, and have the suppleness and ease of nature. His colouring fresh and splendid, is equally admired in the tenderness of his carnations, the brilliancy of his habiliments, and in the verdure of his landscapes. The national taste of his country prevails, however, in his most esteemed productions; and Lord Orford justly observes, that "he painted imaginary nymphs and swains, and described a kind of impossible pastoral, a rural life, led by those opposites of rural simplicity, people of rank and fashion. Watteau's shepherdesses, nay, his very sheep are coquettes, yet he avoided the glare and *cliquant* of his countrymen, and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful, which we call genteel. His nymphs are as much below the forbidding majesty of goddesses, as they are above the hoyden awkwardness of country girls. In his halts and marches of cavalry, the careless slouch of his soldiers still retain the air of a nation that aspires to be agreeable as well as victorious."

Watteau visited England in the reign of George I., but the indifferent state of his health did not permit him to remain here longer than a year. He returned to France, where he died in 1721. This ingenious artist etched a few plates in a slight, spirited style, among which are the following:

A set of twelve plates of Habits a-la-mode.
Soldiers fatigued with their March.

[According to Dumesnil, the whole of Watteau's etchings consist of eight only; seven of those entitled *Figures de Modes*, and one called *La Troupe Italienne*. Five of *Figures de Modes* are by Thomassin, De Place, and Jeurat; *Soldiers Marching* is by Boucher. See Dumesnil, tom. ii. But there are other etchings by Watteau, particularly an oblong

landscape with figures, which is *very scarce*. To speak of Watteau's paintings as they deserve would require a long dissertation, which must be deferred; at present all that can be said is that they are very beautiful of their class, and *very, very rare* in commerce.]

[WATTS, WILLIAM, a very industrious and excellent landscape engraver, who flourished during the last quarter of the 18th century. He published, in 1779, "Views of the Seats of the English Nobility and Gentry," and was engaged in many other similar works, in conjunction with Paul Sandby, Ingleby, Middiman, Fittler, Angus, Milton, &c. By the lovers of picturesque scenery, the works of all these engravers, as well as of the contemporary designers, will always be held in estimation for their beautiful selection, truth, and simplicity, and fine artistic execution. The editor is informed that Watts is still living; if so, he must be a centenarian: his artistic career is at all events terminated.]

WAUMANS, CONRADE, a Flemish engraver, born at Antwerp about the year 1630. He was a pupil of Peter Bailliu, whose style he imitated, and his plates are little inferior to those of his instructor. His drawing is not more correct than that of his master. We have by him several portraits and historical subjects, after the painters of his country, of which the following are the most worthy of notice:

PORTRAITS.

Frederick Henry, Prince of Orange; *after Vanduyck*.
Emilia de Solms, Princess of Orange; *after the same*.
Don Antonio de Zuniga; *after the same*.
John Both, Landscape painter; *after Willaerts*.
Herman Zachtleven, Painter; *after a picture by himself*.
David Bailli, Painter; *the same*.
Cornelius Jansen, Painter; *the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Descent from the Cross; *after Rubens*.
The Assumption of the Virgin; *after the same*.
The Virgin and infant Jesus; *after Vanduyck*.
Mars and Venus; *after the same*.

[It is probable that this artist was born earlier than 1630, as he operated in 1642, but the editor can find no particulars of his life.]

WEBBER, JOHN. This artist was born in London in 1752. His father, who was a sculptor, was a native of Berne, in Switzerland, and sent his son to Paris when he was young, where he received part of his instruction as an artist; and on his return to London frequented the Royal Academy. Having acquired considerable reputation as a designer of landscape, he was appointed draughtsman to accompany Captain Cook, in the last voyage he made to the South Seas, for the purpose of designing whatever was remarkable in the different countries they might explore. From this voyage he returned in 1780, when he was employed by the Lords of the Admiralty to superintend the engraving of the prints executed from the drawings which he had made. When this work was concluded, he published, on his own account, a set of views of the principal places he had visited. They were etched and acquainted by himself, afterwards coloured, and produced a very pleasing effect. He then devoted his attention to landscape painting. His pictures produce a pleasing effect, and are carefully finished, though perhaps with too much attention to the minutiae, and occasionally somewhat gaudy in the colouring.

Mr. Webber was elected an Associate in 1785, and Royal Academician in 1791. He died in 1793.

WEBBERS, J., a Dutch engraver, who flour-

ished about the year 1656. He engraved several views of the churches and public buildings at Amsterdam, which were published in 1656, with a description in Dutch and French. They are very indifferently executed.

WEELING, ANSELM. This artist was born at Bois le Duc in 1675. His father was an officer in the service of the States General, and intended him for the profession of arms, but he yielded to the decided disposition his son discovered for the art, and placed him under the care of an obscure painter, named Delang, from whom he learned the rudiments of design. Finding that he could profit but little by the instruction of such a preceptor, he left Bois le Duc and went to Middleburg, where he became acquainted with Jacob Bart, who possessed a collection of the works of the most eminent masters of the Dutch school, who permitted him, for two years, to study and copy the pictures of the most celebrated painters. He was particularly attached to the productions of Godfrey Schalcken and Adrian Vanderwerf, whose style he followed with great success. His most esteemed pictures are those he painted in imitation of the former of those artists, representing subjects by candle-light, some of which have been mistaken for the works of Schalcken. He was a competent master of the principles of light and shadow, his colouring is rich and glowing, and his design is tolerably correct. In the latter part of his life he is said to have become a slave to intemperance and debauchery, and his earlier performances are infinitely superior to those of a later date. He died in 1749.

WEENINX, [OR WEENIX,] JOHN BAPTIST. This painter was born at Amsterdam in 1621. He was the son of John Weeninx, an architect of considerable celebrity, who dying when he was very young, he was placed by his mother with a bookseller, with the intention of bringing him up to that business; but such was his inclination for drawing, that he was permitted to follow the bent of his genius, and he first became a scholar of John Micker, a painter little known; but he afterwards had the advantage of being instructed by Abraham Bloemaert. Under so able a master, his progress was uncommon, and in a short time he surprised his preceptor, by the facility and precision with which he designed the principal buildings, castles, and ruins in the vicinity of Amsterdam. He drew with equal spirit and accuracy all kinds of animals and huntings, and the applauses he received encouraged him to attempt the same subjects in oil. On leaving the school of Bloemaert, he passed two years under Nicholas Moojaert, to whose style he was much attached. When he was eighteen years of age he found himself sufficiently grounded in the art to dispense with further assistance, and he painted several pictures, which were favourably received by the public. This flattering encouragement only served to render him more desirous of improvement, and he formed the project of visiting Italy. On his arrival at Rome he was particularly struck with the magnificence of every object by which he was surrounded; but, above all, by the sublime monuments of ancient grandeur, which remain in the architectural ruins in the environs of that capital. His talents recommended him to the notice of many of the principal personages at Rome. The Cardinal Pamphili was amongst his most distinguished protectors, who not only favoured him with many commissions, but settled on him a pension, besides the remuneration he received for his

pictures. That prelate was desirous of retaining Weeninx at Rome, but the solicitations of his family, and his desire of exhibiting the ability which had gained him such celebrity in Italy, to the notice of his countrymen, induced him to return to Holland, after an absence of four years. The curiosity of his fellow citizens produced him extensive employment, and he had acquired the reputation of one of the most distinguished artists of his country, when he died, in the vigour of his life, in 1660, aged 39.

It is difficult to form an idea of the various and extensive powers of this artist; he painted history, portraits, landscapes, sea-ports, animals, and dead game; and in all these different branches acquired the reputation of uncommon ability; but his particular excellence was in painting Italian sea-ports, enriched with noble architecture, and decorated with figures representing embarkations, or the activity of commercial industry. In these subjects he has perhaps only been surpassed by Nicholas Berghem, whom he has the credit of ranking among his numerous disciples.

[Bartsch attributes two etchings to J. B. Weeninx; The Bull, and The Man seated; the first he says was engraved in his youth, and is signed *Batta Weeninx*; the second is not finished, but is designed in very good taste, and engraved with a dexterous point, showing the master to be well exercised in the art. He observes, previously, that there is such a difference between them, both in the taste of the drawing and the management of the point, that it may be believed that they are not by the same hand, whence he infers that Weeninx engraved them at two very distant periods of his life. Rudolph Weigel, in his Supplement to Bartsch, describes five others: A Bull standing in a mountainous landscape, in which there are a tower and an aqueduct; signed *J. B. Weeninx*, the J and B interlaced. A Cow standing in a landscape signed above *Gio. Batta Weenin A. D.—1649*, a di 19 Oltre, the letters reversed, and at bottom *J. Weeninx*. A Bull and an Ass in water, on the right a dog swimming, and on the left a man and some ruins, no signature. A Fountain, near to which are a cavalier, another figure, and a dog, in front of a magnificent building, signed *J. Weeninx*; and a View in Italy, in which are introduced a monastery, ruins, pilgrims, &c., not signed. Weigel expresses a doubt whether the second piece mentioned by Bartsch, and the Fountain, described by himself, are not by the younger Weeninx.

In the Duke of Sutherland's gallery there is a landscape by J. B. Weeninx, in which there is a tomb inscribed with the following riddle:

Cy git le père, cy git la mère,
Cy git la sœur, cy git le frère,
Cy git la femme, et le mari,
Et il n'ya que deux corps ici.

1651. *Giovan Battista Weeninx.*]

WEENINX, [OR WEENIX,] JOHN, was the son of the artist mentioned in the preceding article, born at Amsterdam in 1644, and was instructed in the art by his father until he was sixteen years of age, when he had the misfortune of being deprived of the assistance of that eminent artist, by his premature death. He had, however, made sufficient progress in the art to prosecute his studies without further assistance, and he found that the best system to follow was an attentive observance of nature. Though less universal than his father, he painted with great reputation landscapes, animals, flowers, and fruit. But he particularly excelled in the representation of dead game and huntings, in which he

may be said to have surpassed every artist of his country. His celebrity in that branch of the art induced the Elector, John William, to invite him to his court, and many of his most considerable works are in the gallery at Dusseldorf, and in the chateau of Bensberg, a hunting seat of the Elector Palatine, which he decorated with a series of hunting pieces of the Boar and Stag, in which the animals are designed and painted with a correctness and spirit, which cannot be too much admired. His landscapes are very inferior to those of his father, and it is evident that he considered them as merely accessories to his principal subject. In his large pictures, his compositions are ingenious and picturesque, his touch is bold and animated, his colouring clear and brilliant, and he always exhibits a perfect acquaintance with the principles of the *chiaro-scuro*. His works of a cabinet size are exquisitely finished, without impoverishing the spirit of his touch, or diminishing the breadth of his light and shadow. His works are deservedly held in the highest estimation, and are placed in the choicest collections. He died in 1719.

[It would be an idle question to discuss whether John Weenix, in his representations of animals, exhibits more talent in painting one species than another, he is really so excellent in all. The objects, however, that rivet the attention most are, perhaps, the birds. The soft down of the duck, the glossy plumage of the pigeon, the splendour of the peacock, the magnificent spread of an inanimate swan, producing a flood of light, and serving as a contrast to all around it, are each so attractive that it is impossible to see and examine them without feeling delight at their truth, and expressing admiration of the skill of the painter, in rivalling nature without apparent labour. But his living hounds and other dogs and dead hares are not less true; and the objects of still-life, such as sporting instruments, ornamented vases, fruits and flowers, and other accessories with which he embellishes the principal subject, are all represented with the same fidelity and beauty, and claim from the observer their meed of applause. It has been said that his landscapes do not equal those by his father; they are such as accord with his subjects, and no more need be required. There are many of the master's works in England, to be found only in the collections of tasteful and opulent amateurs, as they are constantly progressing in value. Among those that have come under the editor's notice, are a large picture of a dead Swan and a Peacock, of the natural size, tied to a tree, in a garden richly embellished with accessories, and in which a lady and gentleman, attended by a page, are passing near a fountain. This was in the late Sir Charles Bagot's collection. Another, from the Brentano collection, is now at Raynham Hall, the seat of Lord Charles Townsend; it is somewhat larger than the preceding, and exhibits a beautiful landscape, in the foreground of which are a large hound and two dead ducks; on the right, near a superb vase, are two hares, a pheasant, a brace of partridges, a woodcock, a gun, and other accessories, and is a very important picture of the master.

A very tasteful picture of a Dead Peacock and a Dead white Duck, with other birds, most admirably painted, in a landscape with elegant architectural background, is in the possession of Mr. C. J. Nieuwenhuys. The late William Beckford had an exquisite specimen, consisting of a group of game, a hare, a pheasant, partridges, &c.

Those specified are types of the master, and may

serve as examples to test the truth of others that are sometimes falsely attributed to his inimitable pencil. Though John Weenix lived to the advanced age of 75, there is no diminution in the beauty and finish of his latest pictures; one in the king of Holland's private collection, signed *J. Weenix, f. 1718*, the year previous to his death, ranks as a *chef d'œuvre*.]

WEERDT, ADRIAN DE. According to Descamps, this painter was born at Brussels in 1510, and studied at Antwerp, under Christian Queburgh, [Queborn,] a landscape painter little known. He afterwards visited Italy, where he passed some years, and applied himself particularly to study the works of Parmigiano. On his return to Flanders, he executed several pictures in the graceful style of that distinguished master, particularly a series of the Life of the Virgin, by which he had acquired great reputation, when the troubles of the Low Countries obliged him to quit Brussels, in 1566, and take refuge at Cologne, where he died soon afterwards.

[All the notices of this artist are unsatisfactory; they contradict each other when they are not borrowed. By some he is called *Abraham*, by others *Andrea*; Brulliot conjectures that *Abraham De Weerd* was an engraver on wood, but gives no dates, nor other particulars to justify applying it to the painter. Zani marks Adrian as a landscape painter, engraver, and author, B. B., says he operated in 1566, and *died very young*. Füssli places his death in 1570, at Cologne; Immerzeel in 1566; and Balkema says he died at *Bologne* in 1552. It may be noted that his family name was *Hoste*.]

WEERT, J. DE. This artist, who flourished about the year 1605, was probably a native of the Low Countries, though he chiefly resided at Paris. He was principally employed by the booksellers, and engraved several frontispieces and other book ornaments in a neat, though tasteless style. They are executed entirely with the graver, and his drawing is heavy and incorrect. We have also by him a set of prints from his own designs, representing the Life and Passion of Christ, published by John Le Clerc, with French verses to each print.

WEESOP. In the Anecdotes of Painting in England, this artist is said to have arrived here in 1641, a little before the death of Vandyck, of whose manner he was so successful an imitator, that several of his pictures have passed for those of that master. He left England in 1649, saying, "he would never live in a country where they cut off their king's head, and were not ashamed of the action." The noble author observes, that it had been more sensible in an artist to say, he would not stay where they cut off the head of a king who rewarded painters, and defaced and sold his collection.

WEIGEL, JOHN. This artist was a native of Germany, and is said to have been an engraver on wood. He is mentioned by Mr. Strutt, but his works are not specified.

[Hans, or Jan, Weigel, was a designer, engraver in wood, and printer at Nuremberg; he operated in 1535, and died in, or about, 1590. He marked his cuts HW. These letters are found on portraits, and on a wood cut representing two unruly horses, one of which appears to have just thrown his rider, the other is galloping to the right, where a man is attempting to catch his bridle; near to a little dog, on the same side, is the artist's mark. Hans Weigel is also known by his book of costumes, and by ornamental book-titles, some of which have his initials. '*Gedruckt zu Nurnberger bey Hans Weygel Formschneyder, bey dem Sonnenbad.*']

WEIGEL, CHRISTOPHER, a German engraver, who flourished about the year 1690. He engraved a set of prints of subjects taken from the Old and New Testaments. Each plate contains four prints, and the number of the plates amount to one hundred for the Old Testament, and one hundred and ten for the New. The title of this collection is *Sacra Scriptura loquens in imaginibus, &c.* They appear to be all engraved by himself, and from his own designs. According to M. Heineken this artist also engraved in mezzotinto.

[Christopher Weigel was born at Redwitz in Bohemia, in 1654; from 1666 to 1678 he went successively to the cities of Hof, Jena, and Augsburg, to study the different branches of engraving. In 1682 he went to Vienna; in 1683 to Frankfort; returned to Vienna in 1688, to Augsburg in 1691, and finally settled at Nuremberg, where he established himself as a dealer in prints on an extensive scale. He died in 1725.

There is a mediocre mezzotinto by him, inscribed "Carolus V Dei gratia Lotharingæ Barri, &c. Dux. C. Weigel f. et ex. 1688."

[WEINHER, HANS OF JAN, a painter and engraver, of Weilheim, in Bavaria, was in the service of the Duchess Maximilienne in quality of valet de chambre. He studied engraving under Frederic Sustis, and published his first print on the 12th of January, 1610. He afterwards studied under Christopher Schwartz, and engraved several pieces after his pictures. On an etching in aquafortis, representing Christ seated on a stone, and surrounded by soldiers holding lances and flags, is the mark attributed to him **HW** with a bunch of grapes. Occasionally his etchings are found with the grapes only. There is no account of how long he flourished, or of his works as a painter.]

[WEINHER, PETER, a designer and engraver, and also assayer of the Mint to the Duke of Bavaria, lived at Munich in 1580. Bartsch, Peintre Graveur, tom. ix., has described twelve prints by him; but Brulliot cites many others. They are generally inscribed *Petrus Weinher Bavarus fecit*, or *Petrus Weinher Varadinus Bavarus, or Bavarica*; to which he occasionally adds *Monachij* and the date.]

WEIROTTER, FRANCIS EDMUND. This ingenious artist was born at Inspruck in 1730. After learning the rudiments of design in his native city, he went to Paris, where he became a pupil of J. G. Wille, and became an able designer of landscapes. He afterwards travelled to Italy, where he remained some time, and returned to Paris with a copious collection of drawings from the most picturesque views of that delightful country. In 1767 he was invited to the court of Vienna, where he was appointed Professor of the Academy of design.

We have a great number of charming etchings by this artist, which are executed in a free, spirited style. They consist of landscapes, views of ruins, bridges, churches, cottages, &c., and are formed into sets, and numbered. The following are among the most esteemed of his numerous prints:

- A set of twelve Views in Normandy, with a Dedication.
- Twelve Views in Italy; dedicated to the Prince of Kaunitz.
- A set of twelve Views in Italy; dedicated to the Prince of Staremberg.
- Twelve Views in Italy; dedicated to the Duke Albert of Saxe-Teschen.
- A set of twelve Views in Italy; dedicated to the Archduchess of Austria.

[Weirotter died at Vienna in 1773. A collection

of several series of his etchings, consisting of 186 pieces, was published in 1760 and following years. His works are generally found in the cabinets of collectors of taste, and are prized for the beautiful figures and elegant buildings with which they are enriched, and for the harmonious distribution of the light and shade.]

WEISBROD, CHARLES, a modern German engraver, born at Hamburg in 1754. He was a pupil of J. G. Wille at Paris, and has engraved a great number of plates of landscapes, in a neat, clear style. He executed several of the plates for the cabinets of Poullain, Choiseul, and Praslin. We have also some prints by him after Pynaker, A. Vande Velde, Ruysdael, and other masters.

WEISHUN, SAMUEL, a German engraver, who resided at Dresden about the year 1630. He engraved a considerable number of portraits, which are executed with the graver in a neat, but formal style. Among them is a head inscribed *Daniel Senuestus, Wittenb. Profess.* 1627. According to Professor Christ, he engraved a set of portraits of the Princes of Saxony, which he sometimes marked with the initials S. W., and sometimes with those letters joined together. [According to Zani, he was a goldsmith, as well as a designer and engraver. He operated as late as 1650.]

WEISSE, GOTTHELF WILLIAM. This artist was born at Dresden about the year 1750, and was instructed in engraving by Giuseppe Canale. He had given proof of considerable ability, when he was invited to the court of Hesse Cassel, where the Landgrave appointed him his principal engraver. Among others, we have the following prints by him:

PORTRAITS.

The Landgrave of Hesse-Cassel; *after Graff.*
The Landgravine of Hesse-Cassel; *after Tischbein.*

SUBJECTS AFTER VARIOUS MASTERS.

Apollo playing on the Lyre; *after Tischbein.*
A Landscape, with a Waterfall; *after Everdingen.*
A Landscape, moonlight; *after Dietricy.*

WELBRONNER, NICHOLAS. Mr. Strutt attributes to this artist the engravings on copper, marked with an N and a W, and dated from 1530 to 1536, representing ornamental foliage and small figures, in imitation of Sebald Beham, among which are the following:

- A figure of Adam; a small upright plate; dated 1534.
- Eve, with the Serpent; the companion.
- A small frieze, representing Children fighting. 1533.

[The real name of this engraver is NICOLAS WILBORN; the error of calling him *Welbronner* belongs to Professor Christ. Brulliot, with apparent good reason, attributes to him the eighteen etchings described by Bartsch, Peintre Graveur, tom. viii. page 543, under the letters N. NW. (No. 265 of the monograms). These consist of,

1. A Portrait of Bernard Knipperdolling, the chief of the Anabaptists of Munster, dated 1536; copied from the print by *H. Aldegrever*, No. 183 reversed.
2. Victory and Fame; copied from No. 18 of *the master of the Caduceus*.
3. A Sacrifice to Priapus; copied, with some variations, from No. 19 of the same master.
4. A Triton making love to a Siren; copied in reverse from No. 24 of the same master, with some amendment in regard to decency.
5. A winged Horse, above his head is written *El Tempo*. The monogram in a tablet.
6. A Frieze, in which is represented the triumph of Paris and Helen, with other figures. The mark in a tablet, and the date 1535.
7. Saturn in a Car drawn by a Frog and a Dragon, and other symbols: the mark at bottom, on the right. It is supposed that he engraved the other six planets.

8. Infants amusing themselves with warlike sports, on a frieze; a tablet with the letter N and the date 1533 is suspended from the branch of a tree.

The other ten consist of vignettes and ornaments, among which are the two of Adam and Eve, mentioned in the text; they properly form but one, being the two sides designed for the sheath of a poniard, and go together.

Brulliot says he is acquainted with *fourteen more* by the artist, one of which has his name in full, NICOLAS WILBORN, and the date 1536. This is also the design for the sheath of a poniard, ornamented with foliage, among which are seen above, a lord and a lady, and a human skeleton; and below, Adam and Eve at the tree of life. Above the lord and lady are crowns; in that on the left is the name of the artist, and in that on the right the date, the figures reversed.

Brulliot remarks that Professor Christ has not only misnamed this artist, but falsely explained the monogram, as signifying *Nicolas Manuel Deutsch.*

[WELL, ARNOLD VAN, born at Dort in 1772, a scholar of Andries Vermeulen, painted cabinet pictures in the manner of the Van Strys, and also winter scenes, and landscapes by moonlight. His pictures are admitted into good collections. He died in 1818.]

WENCESLAUS, OF OLMUTZ. The name of this old German engraver is inscribed on a copy of a print, representing the Death of the Virgin, originally engraved by Martin Schoen. The name is written at length, with the date 1481. This circumstance, together with a resemblance in the style, though inferior, has given rise to a conjecture that he was a disciple of Martin Schoen. We have, however, some other plates by the same artist, in which he has attempted to imitate the style of Israel van Mecheln; and it has been asserted by Mr. Strutt, that the ancient German engravings marked with a W only, which have usually been attributed to Michael Wolgemut, are evidently the productions of the same artist, and are copied from the works of Martin Schoen and Israel van Mecheln. He mentions the following as such, which are marked with the W only.

COPIES FROM THE PRINTS OF MARTIN SCHOEN.

The Annunciation, with a Flower-pot in the front, the Deity appears above.

A Gentleman and Lady walking, Death appears behind a tree in the background.

The Last Supper.

The Crucifixion of St. Andrew.

A set of small upright prints representing the Life and Passion of Christ.

COPIES FROM THOSE OF ISRAEL VAN MECHELN.

Four naked Women, with a Globe hanging from the ceiling; dated 1494. Albert Durer has engraved this subject so exactly, that it appears that he had rather taken his copy from that of Wenceslaus than from the original.

An old Man leading a little Boy, with a Woman having a Girl on her back, following him.

A Lover entertaining his Mistress.

[The whole of the matters relating to *Wencelas D'Olmutz* and *Michael Wohlgemuth*, as engravers, is involved in mysterious confusion, from which much effort has been made to extricate them, and to give to one or the other the laurel of victory; each name has its champions pretty equally matched in strength, in skill, and the active use of the only weapon allowed in such combats. The spectator can applaud both sides for courage and dexterity, but finds it difficult to decide which has the best of the battle; neither party will submit to be con-

quered. The stouter champions on both sides maintain their good humour, and exchange courtesies, like true knights of the golden age of chivalry; some of their squires, however, who feel bound to support their masters *à l'outrance*, occasionally lose their temper, and use hard words. There is no necessity for it, especially if the combatant is not a native of Olmutz or Nuremberg; and hard words, though they may anger an opponent, will not enlighten his understanding, nor cause him to acknowledge himself convinced. The duty of the editor does not compel him to mingle in the fray, so as to take part with one side or the other: he who wishes to know the grounds and merits of the contests may consult Bartsch, *Peintre Graveur*, tom. vi., and Ottley's "Inquiry into the History of early Engraving," being principals, not to mention numerous others who are partisans: Zani seems fairly bewildered for once; he is *hors de combat*, and cries out for assistance. See notes to the letters O and W in vols. xiv. and xix., parte prima, of *Enciclopedia Metodica delle belle-Arti*.

Strutt and Heineken both mistook, and have misstated, the inscription on the print of the Death of the Virgin. The inscription is 1481. WENCESLAUS DE OLOMUCZ *IBIDEM*. Strutt gives a *fac simile* of the characters in plate ix., No. 194 of the monograms, but substitutes the English particle *of* for *de*; and, speaking of the inscription in his account of Wenceslaus, seems to be at a loss about the word *ibidem*: for he says, "underneath the print is written with the pen *Wenceslaus of Olmutz in Bohemia*. But I hardly think the letters will bear that interpretation. I have therefore, for the satisfaction of my readers, copied the whole inscription, at length, upon the plate at the end of the volume."

Heineken, who mentions the print twice, transforms the words *Olomucz Ibidem* into *Olohucz. J. biofh*. It is hoped that an etymologist will some day arise, and, taking the hint from Heineken, by a little transposition of letters, and interpretation of meanings, according to the process usual in such cases, reconcile all the differences respecting *W. D'Olomucz* and *Wohlgemuth*, and prove to his own satisfaction, at least, if not of others, that they are identical.

Bartsch has described 57 prints which he attributes to Wencelas D'Olmutz, and one which he considers doubtful. Brulliot says the list is not complete, as he is acquainted with more than a dozen pieces that are not inserted. See note to *WOHLGEMUTH.*

WENG, [or WENIG,] J. G. The name of this artist is affixed to a print representing Minerva visiting the Muses. It is etched in the manner of De Hooghe, in a neat style. It is dated 1630, and appears to have been the work of a painter.

WENGH, ———. Mr. Strutt mentions a print with this name affixed to it, dated 1509, representing a male and female figure almost naked. Over the head of the man, who is attended by a dog, is written PARIS, and over the woman, EGENOE, probably by mistake for Oenone, the nymph of Mount Ida, whom Paris forsook for Helen. The print, he observes, has nothing, but its scarcity, to recommend it, and appears to be the work of a German, imitating the style of the early Italian engravers. [The name is variously written, *Wenig, Wening, or Weng*, but nothing certain is known of him.]

WERDLER, ———. This artist engraved a portrait of Charles, Lord Cathcart, in armour.

WERDMULLER, RUDOLF. This artist was born at Zurich in Switzerland, in 1639, and was a

disciple of Conrad Meyer. He had given promise of uncommon ability as a painter of history and portraits, when he was unfortunately drowned, in 1668, in the twenty-ninth year of his age.

WERENFELS, RUDOLF. According to Fuessli, this artist was born at Basle, in Switzerland, in 1629. He received his first instruction in the art at Amsterdam, but he afterwards travelled to Italy, where he studied some time. He chiefly distinguished himself in portraiture, and was much employed at several of the courts of Germany. His portraits are frequently accompanied with appropriate accessories, which were ingeniously composed, but his colouring was cold and feeble. He died in 1673.

WERF, ADRIAN VANDER. This admired painter was born at Kralinger-Ambacht, near Rotterdam, in 1659. Having discovered an early disposition for the art, he was placed under the care of Cornelius Picolett, a portrait painter of no great ability, under whom he remained two years, when he became a scholar of Eglon Vander Neer. He had made considerable progress under that painter, when a picture by Francis Mieris was brought to his master to be copied. Vander Neer thinking that none of his disciples were so capable of succeeding in so delicate an undertaking as Vander Werf, intrusted him with the commission, which he executed in so perfect a manner, that it deceived the most intelligent judges. When he was eighteen years of age he left the school of Vander Neer, and established himself at Rotterdam, where he met with the most flattering encouragement. He became intimately acquainted with M. Flink, who possessed an extensive collection of drawings, by the best Italian masters, to which he had at all times access, and it was from these models, and by drawing after the best casts from the antique, that he formed a more correct and elevated taste of design than any painter of his country.

In 1696, the Elector Palatine visited Holland, and, in passing through Rotterdam, was particularly struck with the works of Vander Werf. He commissioned him to paint a picture of the Judgment of Solomon, and his own portrait, which he intended to send to the Grand Duke of Tuscany, to be placed among those of the most distinguished painters in the Florentine Gallery, and invited him to bring the two pictures, when finished, to Dusseldorp. The following year he undertook the journey, and delivered his pictures, which were greatly admired by the Elector and all his court. That prince was desirous of his remaining in his service at Dusseldorp, but Vander Werf excused himself, urging the necessity he was under of returning to his family and friends at Rotterdam. He engaged to devote six months in the year to the service of the Elector, for which he received a liberal pension. He continued to be employed by that prince until the death of the Elector, in 1717; and several of his most capital pictures are in the gallery at Dusseldorp. Ten of his pictures were purchased by Sir Gregory Page, a few years before the death of Vander Werf, which happened in 1722.

No painter has carried finishing to so high a pitch as Vander Werf, yet his pictures produce a less pleasing effect than those of Gerard Douw and Francis Mieris. Sir Joshua Reynolds gives the following critique on the pictures in the Dusseldorp Gallery. "The most distinguished pictures in this room are the Vander Werfs, which are twenty-four in number. Three of them are as large as life; a Magdalene, whole-length, and two portraits. The

Magdalene was painted as a companion to the St. John of Raffaele, but it was not thought, even by his friends and admirers, that he had succeeded; however, he has certainly spared no pains; it is as smooth and as highly finished as his small pictures, but his defects are here magnified, and consequently more apparent. His pictures, whether great or small, certainly afford but little pleasure. Of their want of effect it is worth a painter's while to inquire the cause. One of the principal causes appears to me, his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is so contrary to nature and the practice of those painters with whose works he was surrounded, that we cannot help wondering how he fell into this mistake.

"His naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, or the light not united with the shade, which are the most common causes of hardness; but it appears to me that in the present instance the hardness of manner proceeds from the softness and union being too general; the light being every where equally lost in the ground or its shadow.

"In describing Vander Werf's manner, were I to say that all the parts every where melt into each other, it might naturally be supposed that the effect would be a high degree of softness; but it is notoriously the contrary, and I think for the reason that has been given; his flesh has the appearance of ivory or plaster, or some other hard substance. What contributes likewise to give this hardness, is a want of transparency in his colouring, from his admitting little or no reflexions of light. He had also the defect which is frequently found in Rembrandt, that of making his light only a single spot. However, to do him justice, his figures and his heads are generally well drawn, and his drapery is excellent; perhaps there are in his pictures as perfect examples of drapery as are to be found in any other painter's works whatever."

[In Smith's Catalogue raisonné of the works of the most eminent Dutch and Flemish Painters, vol. iv., and Supplement, there are about one hundred and fifty pictures by this master described.]

WERF, PETER VANDER, was the younger brother of Adrian Vander Werf, born [at Kralinger-Ambacht,] near Rotterdam, in 1665, and was instructed in the art by his brother. He for some time confined himself to copying the works of Adrian; but he afterwards painted pictures of his own composition, some of which were retouched by his brother. Though he occasionally painted history, his pictures more frequently represent domestic subjects and small portraits, in which he was much employed. One of his principal productions is a picture in the hotel of the East India Company, representing the portraits of the Directors at that time. Without equalling his brother in the extreme polish of his finishing, the pictures of Peter Vander Werf are very highly wrought up, and have sometimes been mistaken for the works of Adrian. He died in 1718.

WERNER, JOSEPH. This artist was born at Berne, in Switzerland, in 1637. He was the son of a painter of little celebrity, by whom he was instructed in the first rudiments of the art; but he afterwards was sent to Frankfort, where he became a scholar of Matthew Merian the younger. Aided by the instruction of that able master, his progress was so unusual, that it even surprised his preceptor, who, desirous of procuring for so promising a talent

the best means of improvement, recommended him to travel to Italy, and introduced his pupil to the patronage of M. Muller, an amateur of fortune and taste, who was going to Rome, by whom he was invited to accompany him in his journey. So advantageous an offer was particularly agreeable to our young artist, who, by his amiable manners and ingenious conversation, conciliated the favour and esteem of his protector.

During his residence at Rome, Werner was indefatigable in designing from every object which could conduce to his advancement. He for some time painted in oil and in fresco, but his predilection for high finishing induced him to prefer miniature, which he carried to a perfection which has perhaps never been surpassed. His historical subjects are ingeniously composed, and designed with a correctness and taste very unusual in that confined branch of the art. His colouring is clear and forcible, and his heads have a fine expression. He was also much employed in portraiture, in which he particularly excelled. In returning from Italy he passed through France, where his talents recommended him to the notice of Louis XIV. He was invited to Versailles, where he painted the portrait of the king, and those of several of the principal personages of the court; and was also much employed in historical and emblematical subjects, which were so much admired, that the most flattering proposals were made to him to induce him to establish himself in France, but he had already accepted an invitation he had received from the court of Inspruck, where he painted the portrait of the Archduchess, and was recompensed with a liberal remuneration, and presented with a gold medal and chain. In 1696, Frederick, Elector of Brandenburg, and first king of Prussia, appointed him director of the Academy at Berlin, with a liberal salary. He died in 1710.

WESEL, TELMAN VAN. This artist was probably a native of Germany. It appears, by an inscription on one of his plates, that he was a goldsmith as well as an engraver. His prints are chiefly copies from the works of Albert Durer, and other German masters, and are very indifferently executed. Among others are the following:

Adam and Eve; after the print by *Albert Durer*. Upon the tablet, on which the name of A. Durer appears in the original plate, is inscribed, **TELMAN VAN WESEL, GOLDSMIT.**

Several Soldiers conversing; *after the same*; marked T. M. W.

St. Christopher; after one of the old German masters; marked T. W.

[**WEST, BENJAMIN**, an Anglo-American historical painter, was born at Springfield, province of Pennsylvania, in North America, October 10th, 1738. From his earliest infancy he evinced a great inclination for drawing, and made many untaught efforts to arrive at a knowledge of it. His biographers dwell largely on his childish endeavours, and would persuade the world that he was a prodigy in art from his cradle. At eight years old he received some lessons in colouring from a party of wandering Cherokee Indians, who were pleased with his rude drawings of birds, fruits, and flowers. Give honour where honour is due; West's first instructors in colouring were the wild children of the woods; the future president of the Royal Academy of Great Britain took his earliest lessons in painting from a tribe of Cherokees! The Indians perceived that he had talent, and being unwilling to leave such a boy

in ignorance, they taught him archery also. His knowledge of drawing the bow was useful to him in after life; he availed himself of it on his first visit to Rome, in giving his opinion of the Belvidere Apollo. From this time he groped his way as well as he could, availing himself of every circumstance that tended to enlarge his knowledge of the mechanical part of painting, without the assistance of any competent instructor on scientific principles. On the death of his mother he removed, in the eighteenth year of his age, to Philadelphia, and established himself as a portrait painter. Having painted the portraits of as many Philadelphians as desired it, he repaired to New York and continued his practice. He found it a profitable trade, and was enabled to amass money: but he yearned to be acquainted with the higher grades of painting, and for that purpose planned a journey to Rome. This shows the aspiring disposition of the man, and that he possessed an innate propensity for art; he knew his deficiencies, he felt the want of instruction; he calculated that among the works of the Italian masters, of whom he had heard, all his wants would be supplied. Fortunately for him, a merchant of the name of Kelly, of New York, was sitting to him for his portrait, and to him West expressed his desire of visiting Italy for the purpose of improving himself in art. This noble-minded merchant heard his story, paid him ten guineas for his portrait, gave him a letter to his agents at Philadelphia to facilitate his passage to Leghorn, shook him by the hand, and wished him a good journey. On presenting the letter to the agents it was found to contain an order for fifty guineas, "a present to aid in his equipment for Italy." Allen, a merchant of Philadelphia, was then sending a cargo to Leghorn, and offered the artist a free passage. Thus assisted he took his departure, and arrived at Rome in July, 1760. An American in search of art was a novelty in Rome, and of course caused a sensation. Having a letter of introduction to Lord Grantham, he was at once introduced to the best society. The artists and others were curious to observe the effect of a sight of the Apollo Belvidere, the Venus, and the paintings of Raphael, on one whom they supposed was only a half-cultivated savage. With this view it was arranged that the first object of great art on which his feeling should be tried, should be the Apollo. The figure was enclosed in a case, and when the keeper threw open the doors West exclaimed, "My God—a young Mohawk warrior!" The Italians did not relish the comparison of their noblest statue to a wild savage; but when West described the admirable symmetry of their persons, the elasticity of their limbs, and their unconstrained motions, and added, "I have seen Mohawks often standing in the very attitude of this Apollo, watching with an intent eye the arrow just discharged from the bow," they admitted the justness of his exclamation, and no longer considered him a semi-barbarian.

West continued in Italy for about three years. After seeing the treasures of Rome, he visited Florence, Bologna, Venice, Parma, and other states, made copies of certain celebrated pictures, and painted some originals. The funds with which he started would have been but a poor supply for his protracted stay; but his friends, Allen and Kelly, the merchants of Philadelphia, Governor Hamilton, and other of his admirers, were determined that his studies should not be frustrated for want of means. "I regard this young man," said the generous mer-

chant, "as an honour to his country; he is the first that America has sent forth to cultivate the fine arts; he shall not be frustrated in his studies; for I shall send him whatever money he may require." "I think with you," said Hamilton, "but you must not have all the honour to yourself, allow me to unite with you in the responsibility of the credit." Thus nobly supported, West was enabled to devote his mind untroubled to the study of the great objects of art around him. In the middle of the year 1763 West arrived at London, with no intention of remaining in England; but his reception there decided his future course. Patronized by church dignitaries and noblemen, introduced to royalty, and favourably received by artists and literary men, a return to America was no longer his desire; he sent for the lady of his early attachment, married, and settled for life in old England. For nearly sixty years he held a prominent position among the painters of the country; he produced numerous pictures both from sacred and profane history, and probably his works had some effect, at the time, in inciting others to attempt this higher order of painting; but he did not create a school, nor has his style survived him. The subjects of his first historical compositions he selected, or rather they were selected for him, from ancient history or biography. Agrippina landing with the Ashes of Germanicus, the Departure of Regulus from Rome, the Death of Epaminondas, Cyrus liberating the Family of the King of Armenia, Segestus and his Daughter brought before Germanicus, and other incidents to be found in Greek and Roman history, and in Plutarch's Lives. But he deserves more credit for having been the first to paint modern history divested of Grecian and Roman costume. His Death of Wolfe was an astonishing innovation; it alarmed existing prejudices; it struck a heavy blow at, and was a great discouragement to, artistic conventionalities. The ample paludamentum, the helmet, spear, and shield, were to be abandoned, and their places supplied, if the subject was European, by the military regulation coat, the cocked hat, and the musket with the bayonet. The bases, which covered the nether parts of the Greek and Roman soldiers, but permitted the painter to exhibit his knowledge of anatomy, were to be removed for the less picturesque objects—leathern breeches, and the ornamental greaves and sandals, for well blacked and polished boots.

West's picture was successful with the public; and having received the approbation of the king, the prejudices of Reynolds and the opposing artists were overcome. Perhaps no English picture ever had so great a degree of popularity as the Death of Wolfe. West painted many pictures for George III., and projected many more which circumstances prevented being carried into execution. Those for St. George's Hall, at Windsor, are among his best, and are with great propriety taken from English history.

On the death of Sir Joshua Reynolds he was appointed to the president's chair, and took his place on the 24th March, 1792. He delivered an inaugural address, which was much applauded, but, says his biographer, it must have cost him little thought, as it dwelt but on two topics—the excellence of British art, and the gracious benevolence of his Majesty. It is scarcely necessary to speak of more than three or four of his larger works, as there is such an equality of merit in them all. Next to his Death of Wolfe, and Battle of La Hogue, perhaps he obtained the greatest share of reputation

for the painting of Death on the pale Horse, in which certainly he displayed more of poetic imagination than in any other of his compositions. Christ Rejected has much merit; in general interest it surpasses the others. Christ healing in the Temple, now in the National Gallery, supercedes the necessity of saying any thing respecting his manner of treating a subject, nor of his style in painting it. Foreign nations are acquainted with his works through the admirable engravings of Woollett, Sharpe, and Hall; his Death of Nelson was engraved by James Heath. He died on the 11th of March, 1820, and was buried in St. Paul's cathedral.

It is said that he painted and sketched in oil upwards of four hundred pictures, many of them of large dimensions; yet his pictures are rarely met with in collections: his sketches are the most esteemed. Many of his figures are quite original, they are not to be traced to any other master; and as he was careful not to imitate the older masters, so succeeding painters have religiously avoided imitating him.]

[WESTALL, RICHARD, an English historical and poetical painter and designer, was born about the year 1765. He was placed as an apprentice with an engraver of heraldry on silver and other materials, who lived in Gutter Lane, Cheapside. Towards the end of his apprenticeship he was permitted by his master to attend at the Royal Academy in the evenings to practise drawing, where he formed an acquaintance with Mr. Lawrence, afterwards Sir Thomas. At the conclusion of his servitude he and Mr. Lawrence took a house, jointly, at the corner of Greek Street, Soho Square, having two entrances; on the door in Greek Street was placed the name of Westall, on that in the Square the name of Lawrence.

It is not necessary to follow Mr. Westall in his progress; the subjects he chose, and the style in which he represented them, were suitable to the time; he became a favourite with the public, to whom his manner was new, and his affectations appeared elegant. Episodes of Love seemed best suited to his gentle mind and pencil; he painted pictures of Sappho in the Lesbian shades, the Boar that killed Adonis brought to Venus, Calypso entertaining Telemachus in her Grotto, the Marriage Procession as described on the Shield of Achilles, Venus recumbent attended by Cupids, and numerous others of the amatory kind, all sufficiently Platonic and modernly classical. But he did more: he was employed by Alderman Boydell to embellish Milton and Shakspeare; in his illustrations of the first there is grace, and sometimes an approach to grandeur; in the other he is genteel and pretty. He painted subjects taken from the History of England for Bowyer, and was equally successful. His representations of the church of England services and ceremonies were favourites with the serious part of the public, and there is a propriety in them that is much more impressive than the real proceedings on many occasions. His style of book-illustrating was so popular that publishers found it their interest to employ his pencil, especially on second editions, to give additional sweetness to the light romantic or sentimental poetry so interesting to young ladies, and so serviceable to their admirers in furnishing appropriate quotations in the ball-room. One prevailing fault, however, is, that his armed knights all appear to be of the feminine gender; they are too delicate for the rough usages of war; they might do for the stage; they might figure in a make-belief

modern tournament; but for a real *melée* with men at arms in the olden time, such as some of the aforesaid poems describe, alas! the ponderous mace or battle-axe, nay, the very sound of the brazen trumpets, clarions we should say, would shiver such heroes and their panoply instantly into atoms. Still we must not entirely lay the blame to Westall, he administered to the taste as he found it; the public, that is to say the readers of such works, were delighted, the publisher was satisfied, and the artist well paid.

Mr. Westall was elected an academician in 1794, in the same year that Mr. Lawrence and Thomas Stothard arrived at the like honour. In 1808 he published a volume of poems, with the title "A Day in Spring," which he ornamented with plates engraved by J. and C. Heath from his own designs. By his exertions he accumulated a sum of money that would have been a handsome competence, but he unfortunately engaged in the speculation of picture dealing with works of the old masters; a trade particularly dangerous to a modern painter. Like some others, he made a few successful *hits*, which only tended to accelerate his ruin; these successful hits were more owing to the ignorance of the buyers than the knowledge of Westall of the works in which he dealt. Giorgione, Titian, Tintoretto, Paolo Veronese, and Schiavone, were favourites with him; they had been so time out of mind with others, and consequently their works were copied or imitated to a great extent; the artist picture dealer could not discern the difference between them, and his lay brothers of the craft supplied him abundantly with what they called and he believed to be genuine specimens, though in an injured state. The expense of repairing, and restoring in the true Venetian manner of colouring, and the addition of splendid carved and gilt frames, so necessary for a picture of estimated great value, and also some improvident partnership engagements, produced pecuniary embarrassment, and reduced the artist to the necessity of receiving the allowance which, it is said, the Academy assigns to its poor members to save them from absolute want.

Westall gave lessons in drawing to the Princess Victoria, now her most gracious Majesty; and how effective those lessons have been, the beautiful drawings of his royal pupil abundantly prove. His works are fast falling in public estimation; a new and better style of illustration has arisen, which has superseded his, and others of his contemporaries; and which would be still better if there were less of conventionality, and fewer artistic *conversazioni*, the bane of young artists of talent. Mr. Westall died on the fourth of December, 1836.]

[WESTERBAEN, J——, a portrait painter, eminent in his time, was living in 1659 at the Hague. He painted the portraits of Geestranus, and other learned men, which were engraved by H. Barry. The date of his decease is not mentioned.]

WESTERHOUT, ARNOLD VAN, a Flemish engraver, born at Antwerp in 1666. After having received some instruction in design and engraving in his native city he went to Italy, and established himself at Rome, where he engraved several plates from his own designs, and after the works of the Italian painters. His style of engraving resembles that of his countryman, Robert van Audenaerde. We have several portraits and historical subjects by him, executed with the graver, in a neat, clear style, but without producing a powerful effect. Among others are the following:

PORTRAITS.

Cardinal Giacomo Antonio Moriga; *after L. David*.
Prince Rospoli; *after Ant. David*.
Michele Angelo Tamburini, General of the Jesuits; *after Ant. Odaï*.

SUBJECTS AFTER VARIOUS MASTERS.

A Female Figure, with a Unicorn; *after An. Caracci*.
The Descent from the Cross; *after Dan. di Volterra*.
St. Paul preaching at Athens; *after Gio. Bat. Lenardi*.
The Muses protecting the Monuments of Art from the Destruction of Time; *after the same*.

[He also engraved some portraits in mezzotinto. He died about 1725.]

[WET, GERARD DE, born at Amsterdam in 1616, and died there in 1679, was a scholar of Rembrandt, whose manner he imitated; he also painted landscapes, and was accounted a good colourist.]

[WET, or WETH, JOHN DE, and JACOB DE WET, or WETH. It is uncertain whether these names belong to one or two painters, as there are pictures so signed of different kinds. Those with the name of Jacob are imitations of the manner of Rembrandt, and the subjects are taken from Scripture. John De Wet was not only a painter but a picture dealer; he resided at Haerlem, and is probably the same that is mentioned in the note to Wouwerman, as drawing the attention of amateurs to the superiority of that artist's works over those of Bamboccio. Nothing, however, is known of the pictures by De Wet out of Holland; perhaps they are some of the coarse imitations of Rembrandt which occasionally appear in sales under that master's name.]

WET, P. F. This artist etched some plates of ornamental foliage for goldsmiths and jewellers. They are executed in a slight style.

WEYDE, ROGER VANDER. In a note to this article in Mr. Pilkington's Dictionary of Painters, M. Descamps is accused of inaccuracy, for having mentioned this painter as a different artist from Roger of Bruges; and it is attempted, in a very unsatisfactory manner, to prove that they were "one and the same person." The accusation is proved to be totally groundless, by the original authority of Karel van Mander, the most authentic biographer of the Flemish artists of that early period, who distinctly states them to be two different artists. Roger of Bruges was a native of that city, and a disciple of John van Eyck, consequently a much older artist than Vander Weyde, as will be seen by reference to that article.

Roger Vander Weyde was born at Brussels about the year 1480. It is not known by whom he was instructed, but he is mentioned by Van Mander in very favourable terms, and as one of the first painters of his country who introduced a graceful style of designing, and a characteristic expression in his heads. Among his principal works were four pictures in the council-chamber of the Town-house at Brussels, representing subjects connected with the administration of justice. He painted a picture of the taking down from the Cross, for the church of St. Gertrude, at Louvaine, which was greatly admired. It was afterwards sent to the king of Spain, and a copy of it, by Michael Coxcis, was put in its place. He died in 1529.

[The identity or duality of *Roger de Bruges* and *Roger Vander Weyde* has been long a vexatious question. Recent researches go very far to show that both names apply to one painter. The naming of artists by writers after the place of their birth, the school in which they studied, or the city which had

been their principal residence, has given rise to much ambiguity; and unfortunately the earlier writers on art and artists have used the names, too often, indiscriminately. It now appears that *Roger Vander Weyden* was born at Brussels about the year 1401, and that he was sent early to Bruges to study painting under the celebrated brothers, Hubert and Jan Van Eyck; that he remained there till the death of Jan, and his long residence obtained for him as a painter the cognomen of Roger de Bruges. It was not, however, forgotten by the citizens of Brussels that he was a native of their growing city, when his talent marked him as an object worthy of attention. He was employed by them to decorate their newly-erected Town-hall, and afterwards appointed painter to the city. This appears in the archives of the city of Brussels, where there is an entry of a resolution with the date 1436: "that after the death of Master Roger, salaried painter to the city, there shall be no other artist officially appointed. This resolution it seems was in consequence of the great expenditure in the erection of the *Hotel de Ville*, and the necessity felt of being more economical in future. In 1449 he is mentioned again in the archives as *Roger Vander Weyden*, painter to the city of Brussels. "*Meester ROGERIEN VANDER WEYDEN, portrateur der stad van Brussel.*" In 1450, the year of the jubilee, he went to Rome to contemplate the works of the painters there, and was delighted with the productions of Gentile da Fabriano. But his own works had preceded him; for, previous to 1431, he had painted for Pope Martin V. the famous chapel, which afterwards passed into the hands of the Emperor Charles V., and is now in the possession of the king of Holland. This, however, was not the only work he had executed for Italy, previous to his visiting that country; for in 1449 Cyriac of Ancona saw in the palace of Lionel d'Este a picture of the Descent from the Cross painted by Roger. Some of the Italian painters had also imitated his manner and that of his master, Jan Van Eyck; among them was Angelo Parrasio, a Siense, who painted the nine Muses in the palazzo Belfiore, and in colouring them adopted their style as his model. It is probable that he remained some years in Italy, and painted many pictures there; those attributed to the name of Roger de Bruges are also attributed to Roger Vander Weyden. History is silent with regard to both names for a series of about twelve years from the year of the jubilee, and it is only by the discovery of pictures executed during that period that it is made apparent Roger de Bruges, or Roger Vander Weyden, must have continued for a considerable time painting in Italy. A portrait of Roger, painted by himself, was in the possession of a Spanish gentleman of the name of Zuanne Ram, at Venice, in 1531, and is said to have borne the inscription *Rugerio da Bruxelles*, and the date 1462. From writing his name in Italian it is inferred that he was at that time in Italy, and used the language that would be best understood by those with whom the picture was to remain. Whether he paid an intermediate visit to his own country is not clear; but it is recorded that he painted an altar-piece for the cathedral church of Middelbourg, a city founded by Chevalier Peter Bladelin in 1444, and completed, as to essentials, in 1464. This picture, which represents the Adoration of the Shepherds, and the Wise Men returning thanks for having arrived at the termination of their journey, in which is also the portrait of Peter Bladelin, and a view of the Castle and

Church of Middelbourg, is now at Berlin. It is ascertained that Roger Vander Weyden died at Brussels the 16th of June, 1464, and was buried in the church of St. Gudule; the following is the entry in the burial registry: "*Magister ROGERUS VANDER WYDEN excellens pictor cum uxore, liggen voor Ste. Catelymen outaer, onder eenen blauwen steen.*" This entry must have been made at a later date, as his wife, Elisabeth Goffaerts, survived to the year 1477. The date of Roger's death is corroborated by a document in the archives at Brussels, by which it appears that on the 5th day of October, 1464, his widow paid to the prévôt of the cloister of Coudenberg, at Brussels, the sum of twenty golden *peeters* to purchase an income, on condition that he and his successors should celebrate the anniversary of *the late Roger Vander Weyden*, painter, and of his widow, Elisabeth Goffaerts, when she deceased.

Roger Vander Weyden had a son named *Goswin*, who was dean of the confraternity of St. Luke in the years 1514 and 1530, and painted so late as 1535. The Museum at Brussels contains eleven pictures by him. The handling is more rude, the execution less finished than that of Roger, but viewed at a distance they have a resemblance to the manner of pictures attributed to him. Little, however, is known of Goswin or his works. Van Mander is accused of having caused the confusion of names by calling the father Roger de Bruges, and the son Roger Vander Weyden; and not knowing the true date of the death of either, he places that of his supposed Roger in 1529, and says that he died of the English malady, the sweating sickness, in that year; now it happened that *Quintin Metsys* died of the malady that same year, and it is possible that Van Mander, who wrote hastily, applied the circumstances to Vander Weyden. The error, however, has continued, and writer after writer has copied the statement, and hence we have a Roger de Bruges, and a Roger Vander Weyden. That Roger Vander Weyden was recognised as the principal scholar of the Van Eycks long before Van Mander wrote, is clear from his name being quoted by Vasari, Opmeer, and Giucciardini, and always in conjunction with, or in allusion to, Van Eyck. Lamponius, who praises so highly Roger of Brussels, says nothing of Roger of Bruges, whence an advocate for their duality infers that the latter had abandoned his native place and adopted the other; what is this but admitting their identity?—Roger, by whatever other name he is distinguished, is the link between the Van Eycks and Hans Hemling; but with regard to his authentic works it is feared that there is no certainty, except that of the celebrated portable oratory of Charles V., now belonging to the king of Holland, which is supported by the authority of Albert Durer. There is no picture known with the painter's family name; how, then, is the question to be decided? One affirms that a picture is by Roger de Bruges, another asserts it is by Roger de Bruxelles, or Roger Vander Weyden, neither party disputing the excellence of the work. Some distinguish between the finer and the coarser execution; the first they apportion to Roger de Bruges, the second to Roger Vander Weyden, on the false ground that the latter lived at a later period, and painted the pictures now ascertained to be by his son Goswin. The accounts of Roger de Bruges and Roger of Bruxelles are parallel in dates and circumstances, except that no mention is made of the place where, or the time when, Roger de Bruges died; the last notice of him is the portrait dated 1462, which

equally applies to Roger of Bruxelles. The place and time of Vander Weyden's death are certain, and in his epitaph Brussels is made to mourn for him, as an artist never equalled, and whose loss can never be supplied. This of itself completes the parallel, and almost establishes the identity. The editor, however, does not presume to decide the question; he only places before the inquirer the facts that have presented themselves in the course of his researches, as on all occasions he makes very light of names, but attaches much importance to merits.

In the note to Roger of Bruges the name *Schabol* is introduced as being that of his family; the authority on which the editor relied fails in establishing that fact; it belongs to another painter of a much later period.—See the note to ROGER OF BRUGES.]

WEYDMANS, N. This artist is mentioned by Mr. Strutt as the engraver of a small print representing a country surgeon performing an operation on the forehead of a woman. She is supported by a man, who stands behind her. It is executed in a slight, scratchy style, so as to resemble an etching. It is from a design of his own, and appears to be the production of a painter, though very indifferently engraved. [There were two portrait painters of the name of Weydeman; *Frederic William*, who was born in 1668, and died in 1750; and *Charles Emilius*, his cousin, or nephew, born in 1685, and died in 1735. The latter engraved, but in what manner does not appear. Of N. Weydmans there is no account.]

WEYER, GABRIEL, a German painter and engraver, who resided at Nuremberg about the year 1610, where he painted several pictures, and made many designs for the engravers. He also executed several wooden cuts in a spirited style, which are marked with a monogram composed of a G. and W. thus, **GW**. [He died in 1640.]

WEYER, HANS, or JOHN. This artist, who flourished about the year 1610, was a native of Coubourg, and a painter. According to Professor Christ, he engraved several plates in an excellent style, which are marked with the letters H. E. W. and dated 1610, and 1612. [He was an admirable designer, but there is some difficulty in apportioning the engravings that really belong to him.]

WEYER, NICHOLAS. Professor Christ attributes to this artist the engravings marked and dated thus, N. 1567 W. He has not, however, specified any of the subjects.

[WEYERMAN, JOHN, painted fruit and flower-pieces. He was born in Holland in 1636; travelled into Italy; probably returned to his own country, and died in 1681.]

WEYERMANS, JAMES CAMPO. This artist was born at Amsterdam in 1679, and was a scholar of Ferdinand van Kessell. He painted flowers, fruit, and still-life, but his productions are not above mediocrity. He published the *Lives of the Dutch Painters*, in three volumes, which is a compilation from Houbraken, disfigured by gross falsehoods and absurdities. He died in 1747.

WEYERS, JOHANSEN, a German engraver, who flourished about the year 1611. According to Professor Christ, he marked his plates with a bunch of grapes, which in German bears some allusion to his name. He engraved some plates from the designs of *Christopher Schwaartz*. [See WEINHER, HANS.]

WHEATLEY, FRANCIS. Mr. Wheatley was

born in London in 1747, and received his first instruction as an artist in Shipley's drawing school. When young, he obtained several premiums from the Society for the Encouragement of Arts. By the strength of his natural abilities he acquired a considerable portion of talent as a painter, and, having formed a friendship with Mr. Mortimer, he increased his knowledge in the art, and assisted that gentleman in painting the ceiling at Bocket Hall, the seat of Lord Viscount Melbourne. He had formerly been employed in the decorations at Vauxhall. His inclination appeared to lead him equally to figures and landscapes, but, in the early part of his life, he met with considerable employment in painting small whole-length portraits, which induced him for some time to make that his particular pursuit. After practising some years in London, he visited Ireland, and was much employed in Dublin, where he painted a large picture, representing the Irish House of Commons, in which he introduced the portraits of the most remarkable political characters, and it gained him great reputation. On his return to London, he painted a picture of the Riots which took place in 1780, from which Mr. Heath engraved an excellent print for Boydell. He now became a very popular painter of rural and domestic subjects, for which he had a peculiar talent, and his productions of that description were greatly admired. When Boydell projected his great undertaking of the illustration of Shakspeare, with prints engraved from pictures painted by the most eminent English artists, he was engaged to contribute his talents to the accomplishment of that splendid work, for which he painted twelve pictures, by which his merit, as a composer and a colourist, may be best estimated.

Mr. Wheatley was elected an Associate of the Royal Academy in 1790, and Royal Academician in 1791. He was for several years afflicted with long and severe paroxysms of the gout, and died in 1801.

WHITE, ROBERT. This artist was born in London in 1645, and was a pupil of David Loggan, for whom he designed and engraved several architectural views. He was much employed in drawing portraits with black lead, upon vellum, in which he excelled, and has engraved plates from several of them. The heads of Sir Godfrey Kneller and his brother, in *Sandraart's Lives of the Painters*, were engraved from drawings by White, whose portrait Sir Godfrey painted in return. In 1674 he engraved the first Oxford Almanack, and the title plate to the *History and Antiquities* to that university.

Few artists have exceeded Robert White in the multiplicity of English portraits he has left us. They are frequently disfigured by large, tasteless borders, by no means ornamental. Most of his plates are executed with the graver. He scraped a few heads in mezzotint, but they are very inferior to his other prints. He died at his house in Bloomsbury in 1704. Of his numerous portraits, the following are among the most esteemed:

James I.; after *C. Jansen*.

George, Earl of Cumberland, habited for a tournament; fine.

Charles I.; after *Vandyck*.

Another of Charles I.; after *Van Vorst*.

Prince Rupert; after *Kneller*.

Charles II.; after the same. 1679.

Another of Charles II., whole length, in the robes of the Garter.

James II. under a canopy, with Archbishop Sancroft and the Chancellor Jefferies.

James II. when Duke of York, in the robes of the Garter.

Maria Beatrix of Este, his consort; *after Kneller*. 1686.

Henry, Duke of Gloucester.

Lady Mary Joliffe; scarce.

Heneage, Earl of Nottingham.

Thomas, Duke of Leeds.

Sir Edward Ward, Chief Baron. 1702.

Sir George Treby, Chief Justice of the Common Pleas. 1694.

Samuel Pepys, Secretary to the Admiralty; *after Kneller*.

George, Earl of Melvil; *after Sir John Medina*.

James, Earl of Perth; *after Kneller*.

Another Portrait of the same; *after Riley*; fine.

Bishop Burnet; *after Mrs. Beale*.

Sir Alexander Temple.

Lady Susanna Temple.

Lady Anne Clifford.

Thomas Flatman; *after Hays*.

Sir John Fenwick; *after Wissing*.

The Seven Bishops; seven small ovals in one plate.

The Five Bishops who suffered Martyrdom; five ovals in one plate.

[Duke of Norfolk, mezzotint; *after Kneller*.

John, Earl of Radnor, ditto, ditto.]

WHITE, GEORGE, was the son of the preceding artist, and flourished about the year 1720. He was instructed by his father in the principles of designing and engraving, and is said to have occasionally painted both in oil and in miniature. After the death of his father he finished the plates left imperfect by him, and also engraved some portraits in the same style, which are executed in a neat, clear manner, particularly those of the Duke of Ormond and Lord Clarendon, prefixed to the "Rebellion in Ireland." But his best prints are in mezzotint, in which he frequently etched the outline before the ground was laid upon the plate, which sometimes adds to the firmness of the effect. The year of his death is not known, but he worked as late as 1731, as appears from the date of his portrait of Bishop Weston. The following are his most esteemed works:

PORTRAITS IN MEZZOTINTO.

Sir Richard Blackmore, M. D.; *after J. Vander Bank*.

Sylvester Petyt, Principal of Bernard's Inn; fine.

Nicholas Sanderson, Professor of Mathematics, of Cambridge.

John Baptist Monnoyer, Painter; *after Kneller*.

John Dryden; *after the same*.

Alexander Pope; *after the same*.

Thomas Bradbury; *after Gibson*.

George Hooper, Bishop of St. Asaph; *after Hill*.

Colonel Blood, who stole the Crown.

William Dobson, Painter; *from a picture by himself*.

[A Man playing on the Violin; *after Frank Hals*. 1732.

Henry Purcell; *after Frank Hals?* 1732.]

PORTRAITS IN THE STYLE OF HIS FATHER.

James Gardiner, Bishop of Lincoln; *after Dahl*.

Charles II., King of Spain; begun by Robert White, and finished by George White, whose name is affixed.

The Duke of Ormond.

Lord Clarendon.

WHITE, CHARLES, was born in London in 1751, and was a pupil of Pranker. On leaving that master he quitted the manner of stroke engraving, and worked chiefly, if not entirely, in the chalk style. He was for some time engaged on trifling subjects from designs by ladies, but in the latter part of his life he was employed in works of more importance, which he unfortunately did not live to see completed. He died of a fever in 1785.

WHITE, THOMAS. This artist was a native of London, and flourished about the year 1760. He was for some time employed by Mr. Ryland to assist him in the back-grounds of his plates, and afterwards engraved the greater part of the architec-

tural prints for the continuation of the "Vitruvius Britannicus," by Wolf and Gandon. His name is also affixed to a print of a landscape, *after Breughel*. The plate was etched by T. Saunders, and White was assisted by Ryland in the finishing of it. He died in London about the year 1776.

WIBERT, ———. See VUYBERT.

WICHMAN, J., a German engraver, who flourished about the year 1683. His name is affixed to a large print, representing the *Besieging and taking of Stadtwien by the Troops of the Emperor of Germany*. The portraits of the German and Turkish generals are represented at the top, and those of the Emperor of Germany and the Grand Sultan at the bottom. It is a coarse, slight etching, very indifferently executed.

WICKSTEAD, PHILIP. This artist was a native of London, and was a disciple of Mr. Zoffani. He distinguished himself chiefly by painting small whole-length portraits. He studied some time at Rome, where he became acquainted with Mr. William Beckford, and accompanied that gentleman to Jamaica. He practised there some time as a painter, but afterwards became a planter, in which undertaking he was not successful. This disappointment brought on a depression of spirits, for which he sought relief in intemperance, which hastened his death, about the year 1790.

WIDEMAN, ELIAS. This artist was a native of Germany, and resided at Augsbourg, about the year 1648. He was chiefly employed by the booksellers, for whom he engraved a great number of portraits, frontispieces, and other book-plates, from his own designs. They are executed in a stiff, formal style. His most considerable work is a set of plates of illustrious personages, published at Augsbourg in 1648, entitled, *Comitium Gloriæ centum qua Sanguine qua Virtute illustrium Herorum Iconibus instructum*, &c. E. Wideman, del. et sculp.

WIDITZ, ———. Professor Christ mentions this ancient engraver on the authority of Bernard Jobin. He does not specify any of his prints, but he is said to have been a native of Strasburg. [He was an engraver in wood, and operated about 1570; but there are no particulars respecting him that can be relied on.]

WIELANT, or WILLANT. The name of this engraver is affixed to some portraits, among which are the following:

John Colerus; *after Bodecker*.

John Clauberghius.

[The name *Wielant* is probably a corruption of *Vaillant*.]

[WIELING, NICOLAS, an historical and portrait painter, is supposed to have been a native of Holland, but neither the year, nor the place of his birth, is recorded. He was much employed by Frederic William, the Elector of Brandenburg, who appointed him painter to the court in 1671. He died at Berlin in 1689. His manner of painting is more in accordance with the Flemish than the Dutch masters; and some of his pictures have a resemblance to those of Van Dyck. He had a son of the same name, who was also a painter, but there is no further account of him.]

WIENBROUCK, M. V. The name of this artist is affixed to some slight, incorrect etchings, executed in the style of a painter, among which is one representing an old man seated, to whom a youth is relating a message.

WIERENGEN, CORNELIUS. This artist was born at Haerlem about the year 1600. He excelled

in painting sea-pieces and storms, which he represented with great truth and precision. We have several etchings by this painter, representing landscapes and sea-views, which are executed in a neat, spirited style. [He was called *Cornelius Nicolas*, or *Claas, Van Wierengen*; he was not only a good marine painter, but excelled in landscape, as appears by a series of fourteen pieces engraved by Nicolas Jan Visscher. He was living in 1635. Balkema says he died at Haarlem in 1658, but his dates are not to be relied on.]

[WIERINGA, GERARD, born at Groningen, was the son and scholar of his father, Jan, a painter of ornaments. After learning the principles of the art, he went to Dusseldorf to study the pictures in the gallery there. In 1790 he returned to his native place, and gave lessons in drawing, and painted landscapes, sun-sets, and winter scenes, for one of which he obtained the gold medal given by the Academy at Leyden. He died in 1817.]

WIERIX, or WIERX, or WIERINX, JOHN, an eminent Dutch designer and engraver, born at Amsterdam in 1550. It is not known by whom he was instructed, but he appears to have formed his style by an attentive study of the works of Albert Durer, and has copied several of the prints of that master with a precision bordering on servility. Though he engraved several plates from his own designs, he appears to have possessed little genius for invention. His plates are executed with the graver, in a very neat, finished style, and his drawing is usually correct. The prints of this artist are held in considerable estimation by the curious collector. The following are among his best works :

PORTRAITS.

Rodolphus II., Emperor of Germany.
Philip William, Prince of Orange.
Eleanora de Bourbon, Princess of Orange.
James I., King of England, and his Queen; scarce.
Philip II., King of Spain.
Catherine de Medicis, Queen of Henry II. of France.
Henry III., King of France.
The Countess de Verneuil.

SUBJECTS FROM HIS OWN DESIGNS.

The Resurrection; inscribed *Insanus Miles*.
Mary Magdalene seated at the entrance of a Grot; *J. Wier, inv. et fec.*
An allegorical subject, representing the Redemption of Mankind.
The Four Elements; *Wierix*. 1601.

SUBJECTS AFTER VARIOUS MASTERS.

The little Satyr; copied from the print of *Albert Durer*, when he was only twelve years of age.
Adam receiving the forbidden fruit from Eve; copied from the celebrated print of the same subject by *Albert Durer*; upon a tablet is inscribed *Albert Durer, inventor. Johannes Wierix, fec. at. 16.*
St. Hubert kneeling before the Stag, with a Crucifix on its forehead; a copy, reversed, from the print by *Albert Durer*, marked with the cipher of that artist.
St. Jerome in meditation; copied from *Albert Durer*.
The Marriage of St. Catherine; *after D. Calvaert*.
The Sacrifice of Abraham; *after M. de Vos*.
Christ taken down from the Cross; *after Otho Venius*.
The Last Judgment; finely copied from the print of that subject by *Martin Rota*, *after M. Angelo Buonarroti*.
Christ taken down from the Cross; *after Bern. Passeri*.

The prints of this artist are usually marked with the initials I. W. F., and sometimes I. H. W. F., to which he occasionally added his age, and the date of the year in which the plate was engraved.

WIERIX, or WIERINX, HIERONIMUS, or JEROME, was the younger brother of the artist mentioned in the preceding article, born at Amsterdam

in 1552. He is supposed to have learned the art of engraving from John Wierix, whose style he imitated so exactly, that it would be difficult to distinguish their works, if they were not differently marked. The prints by Jerome are executed in a neat and finished a style as those of his brother, and are characterized by the same stiffness and formality. His prints are more numerous than those of John Wierix, and chiefly consist of devout and allegorical subjects, saints, and fathers of the church, many of which are from his own designs. They are sometimes marked with the initials of his name, thus, H. W., or H. W. F., or J. HIERONIMUS W. Fe., and sometimes with a monogram composed of an H, an I, and an E, joined together, and followed by a W, thus, **HEW**. The following are his principal works :

PORTRAITS.

The Emperor Charlemagne.
Henry of Bourbon, King of Navarre.
Queen Elizabeth.
Sigismund III., King of Poland.
Alessander Farnese, Duke of Parma.
Sir Francis Drake.

SUBJECTS FROM HIS OWN DESIGNS.

St. Cecilia.
The Temptation of St. Anthony.
St. Bruno, the founder of the Carthusians.
St. Charles Borromeus.
The Virgin and infant Christ, with St. Francis and St. Anthony.
The Virgin and Infant, with a Glory of Angels.
The Crucifixion.
The Death of Lucretia.

SUBJECTS AFTER VARIOUS MASTERS.

Christ dead, supported on the knees of the Virgin; *after J. Mabuse*.
Christ calling to him the little Children; *after C. van de Broeck*.
The Death of the Virgin; *after Otho Venius*.
Christ at Table, in the house of Simon the Pharisee; *after the same*.
Christ crowned with Thorns; *after G. Mostaert*.
The Four Doctors of the Church; *after M. Lucas Romanus*.
The Scourging of Christ; *after the same*. One of his best prints.
The Baptism of Christ by St. John; *after H. Hondius*. fine.
The Vision of Daniel; *after Van Haecht*.
Jupiter and Danaë; *after the same*.
[Christ expiring on the Cross; *after P. Aquila*, considered his best piece for purity of engraving.
The Resurrection of Christ; *after L. Romanus*; a large and capital print.]

WIERIX, or WIERINX, ANTHONY, was the youngest of the family of the Wierixes, born at Amsterdam about the year 1554. His small plates are executed in the neat, finished style of his brothers, but his larger prints exhibit more freedom and facility. He engraved similar subjects, and frequently worked in conjunction with John and Jerome Wierix. His prints are usually signed with his name. The following are his most esteemed works :

PORTRAITS.

Pope Clement VII.; *Ant. Wierix*.
Philip Emanuel of Lorraine, Duke de Merceur.
Isabella of Austria, Daughter of Philip II. of Spain.
Margaret, Queen of Philip III. of Spain.
Cardinal Bellarmin.
Albert of Austria, Archbishop of Toledo, Governor of the Low Countries.

SUBJECTS FROM HIS OWN DESIGNS.

St. Theresa.
 St. Sebastian.
 St. Dominick receiving the Rosary from the Virgin.
 The Marriage of St. Catherine.
 The Entombing of Christ.
 St. Jerome praying, accompanied by two Angels; dated 1584; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Magi; *after M. de Vos*.
 The History of the Prophet Jonas; in four plates; *after the same*.
 The Holy Family reposing in Egypt; *after Cam. Procaccini*.
 The Death of St. Francis; *after the same*.
 A set of sixty-nine plates, representing the Life and Passion of Christ, with the Death and Assumption of the Virgin; in which he was assisted by his two brothers.

[The time of the death of the three Wierixes is not recorded; they all flourished in the early part of the seventeenth century. Their united works in the collection of M. de Marolles amounted to twelve hundred pieces.]

WIGMANA, GERARD. This painter was born at Workum, in Friesland, in 1673. It is not ascertained by whom he was instructed, but he went to Italy when he was young, where he is said to have studied the works of Raffaele and Giulio Romano. On his return to Holland he acquired some reputation as a painter of historical subjects, of a cabinet size, which are as remarkable for their patient and laborious finishing, and the gaudiness of his colour, as for the vulgarity of his characters, and the incorrectness of his design. His studies in Italy, instead of purifying his taste, and elevating his style, appear to have only served to render his affectation of the sublime more clumsy and preposterous. He selected, for the subjects of his pictures, the most interesting events of sacred and profane history, which he disfigured by a burlesque perversion of characteristic expression, and a total inattention to the propriety of costume. With all these defects, he had the vanity to assume the title of the Raffaele of Friesland, and was so satisfied with his own performances, that he was induced to demand exorbitant prices for his pictures, which he was surprised to find the public were not disposed to pay. Disappointed at the unfavourable reception his works met with in his own country, it is said by Descamps that he visited England, where he met with no better success. He returned to Holland, and settled at Amsterdam, where he died, in 1741.

WILBORN, NICHOLAS. See [note to] WELBRONNER.

WILDE, FRANCIS DE, a Dutch engraver, who flourished about the year 1705. He resided at Amsterdam, where he etched a few very small plates, which are executed with great neatness and spirit, apparently from his own designs. Among others are the following:

The Angel appearing to Abraham; *Fr. de Wilde, fecit*, 1705.

Venus rising from the Sea.

The Fable of the Wolf and the Dog; circular; 1704.

A View of the City of Chalons.

A View of a Sea-port.

A Landscape, with figures.

WILDE, MARIA DE. This lady was probably a relation of the artist mentioned in the preceding article. She engraved a set of fifty plates from antique gems, which were published at Amsterdam in 1703.

WILDENS, JOHN. This artist was born at

Antwerp in 1584. It is not known by whom he was instructed in the art, and it is generally supposed that he was more indebted to his diligent studies from nature, than to the precepts of a master. He was constantly occupied in the fields and forests, in designing every object that appeared to him to be picturesque or remarkable. He had acquired a distinguished reputation as a landscape painter, when his talents attracted the attention of Rubens, who employed him to assist in the extensive commissions in which he was engaged, by painting the landscapes in the back-grounds of his pictures; and perhaps no coadjutor of that illustrious artist surpassed Wildens in imitating the freedom of his touch, and the harmony of his colouring. Such was the congeniality of their operation, that the whole appeared to be the produce of the same hand. There are several of his landscapes in the public edifices at Antwerp, embellished with figures by the ablest of his contemporaries, of which the most esteemed are two pictures in the chapel of St. Joseph, with figures by John Bockhorst, called Langen Jan, representing the Holy Family, and the Repose in Egypt. He died in 1644. [Zani and Brulliot say that John Wildens was an engraver as well as a landscape painter. Brulliot, who says he was born in 1580, attributes to him the following views of chateaux in Holland: Teylingen, Egmont op de Hoeff, T'Clooster tot Rynsburch, T'huys te Cleef by Harlem, Werdenburch, and Rossum. They are marked in the margin *J. W. fecit. Robbertus de baudous excudit Amstelodami*, 1616. The same letters, accompanied by the syllable *inv.*, are found on prints engraved after him by Peter Nolpe, consisting of six allegorical subjects relating to the house of Orange, and its connexion with Great Britain by marriage. The name *Joan. Wild.* and *J. Wild. invent.*, is found on two prints, in a series of twelve representing country occupations during the months of the year; that of June engraved by Andrew Stock, and that of December by J. Matham. Van Dyck painted his portrait.]

[WILHELM VON COELN, or MEISTER WILHELM, a painter of Cologne, of whose works nothing certain is known. It is supposed that he was born at the little village of Herle, and it is ascertained that he was settled at Cologne in 1370, and several pictures preserved in that city are attributed to him. He is noticed in the Annals of the Dominican Monks of Frankfort, wherein is said: "In that time, 1380, there was at Cologne a most excellent painter, to whom there was not the like in his art; his name was Wilhelm, and he made pictures of men which almost appeared to be alive."—This seems to be the extent of our knowledge of him; all besides is conjectural. To him are attributed several pictures, still preserved, painted at the latter part of the fourteenth and early part of the fifteenth centuries; among them, one in the St. Castors-Kirche, at Cologne, painted in 1388, a large altarpiece for the church of St. Clara, in the same city, now in a chapel of the cathedral; the Sancta Veronica in the collection at Munich; a Madonna and Infant, and a Crucifixion, in the Wallraf Museum at Cologne. The most important work, however, which has been ascribed to him is the "Dom-bild," the altarpiece in the cathedral at Cologne, painted in 1410; this is disputed by others, and given to MEISTER STEPHAN, who, it is said, was a pupil of Meister Wilhelm. After much research by several competent persons, there has been little or nothing discovered to put the question of the authorship

of this or the others beyond a doubt. There had been, before the time allotted to Meister Wilhelm and Meister Stephan, several good artists, for the period, at Cologne, and, certainly, others contemporary with them, whose names are not recorded. It is not surprising, after a lapse of more than four centuries, that all pictures of merit discovered in that city should be attributed to the two artists whose names alone are preserved as connected with the place. An investigation of their just claims belongs to the history of the art, and till they are decided by further discoveries it is useless to hazard conjecture on the subject. The inquirer who is desirous of knowing more of these masters and of the pictures attributed to them, and of many others, their contemporaries or immediate predecessors and successors, real or conjectural, will find much detail relating thereto in the German writers on the ancient schools of Cologne, Bruges, Nuremberg, and Antwerp; particularly in Kügler, Nagler, Racinski, Rathgeber, &c.; and he may consult with advantage the notices of Lord Lindsay in his History of Christian Art; Sir Edmund Head's Notes to Kügler; and the account of Wilhelm von Coeln, by Ralph Wornum, in the Supplement to the Penny Cyclopædia. The lithographic prints by Strixner and others, after the pictures by these old masters of the school of Cologne, and its offshoots, are the best expositors of their style, and will be found more satisfactory than the most laboured critical or poetical descriptions.]

[WILKIE, DAVID, an artist whose works are so universally known, and the circumstances of whose life, both as a painter and a member of society, have been so fully detailed by Allan Cunningham, that it is only necessary to commemorate him in this Dictionary by a few dates and facts, and a short enumeration of his works. He was the son of the Rev. David Wilkie, pastor of Cults, county of Fife, where he was born in 1785. At the age of fifteen he entered the Trustees' Academy at Edinburgh, then under the direction of Mr. John Graham, where he remained four years. In 1805 he came to London, and in the following year exhibited his Village Politicians, having in the mean time supported himself by the produce of some small pictures exposed for sale in the shop window of a dealer. In 1807 he exhibited the Blind Fiddler, painted for Sir George Beaumont at the price of fifty pounds: it is now in the National Gallery. This picture at once established his reputation. The year following he exhibited the Card Players; and in 1809, the Cut Finger and the Rent Day: in this year he was elected an Associate of the Royal Academy. In 1811 he was made a Royal Academician, and gave, as his diploma picture, Boys digging for Rats. From this time until 1825 he regularly produced, and as regularly sold at increased prices, year by year, his well-known works. In 1811, a Game-keeper, and a Humorous Scene; in 1812, the sketch of Blindman's Buff, and the Village Festival, sold to Mr. Angerstein, and now in the National Gallery: for the latter picture he received 800 guineas; in 1813, the finished picture of Blindman's Buff; in 1814, The Letter of Introduction, and Duncan Gray; in 1815, Distraining for Rent; in 1816, The Rabbit on the Wall; in 1817, The Breakfast; in 1818, The Errand Boy; in 1819, The Penny Wedding; in 1820, The Reading of a Will, painted for the king of Bavaria; in 1821, Guess my Name, and Newsmongers; in 1822, Chelsea Pensioners Reading the Gazette

of the Battle of Waterloo, painted for the Duke of Wellington at the price of £1200; in 1823, The Parish Beadle; in 1824, Smugglers offering run Goods for Sale, and The Cottage Toilet; and in 1825, The Highland Family. These were the pictures exhibited by him, but there are others painted during the time by order, and which do not appear in the Exhibition Catalogues: among these are, Alfred in the Neat-herd's Cottage, painted for Alexander Davison, for 150 guineas, and sold by the editor in the sale of that gentleman's collection for 500 guineas; The Whisky Still; The China Menders; The Pedlar; several portraits and small pictures of minor importance. About the year 1825 Wilkie lost a considerable sum of money in a speculation in which he was engaged, which had a visible effect on his constitution; and serious apprehensions were entertained for the safety of his bodily and mental faculties. He was interdicted by his medical advisers from all professional labour, and advised to travel. He departed on a tour to Rome and Madrid, and remained out of England till 1828.—Notwithstanding the injunctions of his physicians he made a great number of studies, and nearly completed some pictures, both in Italy and Spain; and on his return astounded the admirers of his talent by a total change in the style of his execution, the choice of his subjects, and the principles of his *chiaro-scuro*. Opinions are divided as to the gain or loss the world of art has sustained in this proceeding of David Wilkie. He certainly had the right to choose his subjects and the manner of painting them; he had established his reputation as the painter of character in common and humble life, and was probably ambitious of proving his power in more elevated scenes, and with persons allied to the historic. His treatment of these subjects did not meet with the same favour as his familiar representations with the public in general, but they found their admirers, and it cannot be said that it was entirely owing to the influence of his name. On this head we must avoid criticism.

On the death of Sir Thomas Lawrence in 1830, he was appointed principal painter in ordinary to George IV., whose portrait he painted in Highland costume; in 1836 he was knighted by William IV., and the royal favour continued; and on the accession of her present Majesty he painted the picture of her first council, and had also a few sittings for her portrait. It had been considered the privilege of the court painter to paint the numerous resemblances of the monarch usually called for on a new accession; but Wilkie was not commanded to execute any of these: this omission he considered as a slight on his reputation; but his royal mistress effaced the impression, for it is understood that the mission of the artist to paint the portrait of the Sultan was wholly suggested by the Queen.

The principal pictures painted by Wilkie in his second manner are the following: The Spanish Posada; The Maid of Saragossa; The Guerilla's Departure and Return; John Knox preaching; Spanish Monks; Columbus; Peep-o-day Boys; Mary Queen of Scots escaping from Lochleven castle; The Empress Josephine and the Fortunisteller; The Discovery of the Body of Tippoo Saib; Benvenuto Cellini and the Pope; The Irish Whisky Still; and several portraits. The School, an unfinished picture, which was sold in his sale after his death, and bought by Mr. Farrer for £756, participates of both styles; it has been engraved by his friend John Burnet. The result of his ex-

pedition to Constantinople was the production of many interesting scenes of oriental life, character, and costume, which have largely increased his reputation. Having accomplished his mission, he was on his return to England when he was seized with sudden illness off Gibraltar, which in a few hours terminated his existence, on the 1st of June, 1841. His body was committed to the deep. A marble figure, not very like him either in stature or characteristic expression, has been placed, by public subscription, in the inner hall of the National Gallery.]

WILLAERTS, ADAM, was born at Antwerp in 1577, and distinguished himself as a painter of marines, sea-ports, and views of the coast, with a variety of shipping and boats. His pictures are generally embellished with groups of small figures, correctly drawn, and touched with neatness and spirit. He also painted conflagrations, representing villages and ships on fire; and his works of that description are well coloured, and produce a striking effect. In the year 1600 he left Antwerp, and established himself at Utrecht, where his works were held in considerable estimation. He died in that city in 1640. [Balkema differs from all other Flemish or Dutch writers, in saying that Adam Willaerts was Regent of the hospital of St. Job, from 1639 to 1660; but Zani leaves the year of his death open by putting in the column the figures 166., thus raising the question of authority.]

WILLAERTS, ABRAHAM, was the son of the artist mentioned in the preceding article, and was born at Utrecht in 1613. For some time he was instructed by his father, but he afterwards studied under John Bylaert, a painter of little celebrity. On leaving that master he went to Paris, where he entered the school of Simon Vouet, and became a reputable painter of history. Returning from France to Holland he visited Brussels, where he was taken into the service of Prince Maurice, in whose employment he passed several years. He died at Utrecht in 1660. [That he was living in 1660 is certain; Immerzeel and Balkema say he died in 1671. He painted the portrait of Jan Both.]

WILLE, JOHN GEORGE. This eminent engraver was born at Königsberg in 1717. After learning the rudiments of design in his native country he went to Paris, when he was nineteen years of age, where he applied himself to stroke engraving, which he afterwards carried to a high pitch of perfection, and few artists have equalled him in the clearness and beauty of his execution. He particularly excelled in representing the brilliancy and softness of silk and satin draperies, and the delicacy of his graver was admirably adapted to express the polished finishing of the most celebrated Dutch painters. He has engraved several charming plates from pictures by G. Douw, Mieris, Metz, Schalken, Netscher, and others, which give a perfect idea of the style of the original paintings. We have also by him many excellent portraits, after the French artists, which are executed in a very beautiful style, particularly those of the Marquis de Marigny, the Count de St. Florentin, and J. B. Massé. Wille had a great number of pupils, several of whom have imitated his style with considerable success. The following are among his most esteemed prints:

PORTRAITS.

James Francis Edward Stuart, called the old Pretender.
Charles James Edward Stuart, called the young Chevalier.

Henry Benedict Stuart, Cardinal York.

Prospero, Cardinal Colonna; after *Pompeo Battoni*.

Frederick II., King of Prussia; after *Pesme*.

Marshal Saxe; after *Rigaud*.

Woldemar de Loevendael, Marshal of France; after *de la Tour*.

Louis Philippeaux, Count de St. Florentin; after *Toequé*.

Abel Francis Poisson, Marquis de Marigny; after *the same*.

C. E. Briseux; Architect.

Margaret Elizabeth de Largilliere; after *N. de Largilliere*.

Elizabeth de Gouy, wife of H. Rigaud; after *Rigaud*.

Joseph Farrocel, Painter; after *the same*.

John de Boullogne, Comptroller-general of Finance; after *the same*.

SUBJECTS AFTER VARIOUS MASTERS.

The Death of Cleopatra; after *Netscher*.

The Death of Mark Anthony; after *Pomp. Battoni*.

Le Maréchal-des-Logis; after *P. A. Wille*.

Les bons Amis; after *Ostade*.

Le Menagere Hollandoise; after *G. Douw*.

La Liseuse; after *the same*.

L' Instruction Paternelle; after *Terburg*.

La Gazetteiere Hollandoise; after *the same*.

La Tricoteuse; after *Mieris*.

L' Observateur Distrait; after *the same*.

La Cuisiniere Hollandoise; after *Metz*.

Le Concert de Famille; after *Schalken*.

Les Musiciens Ambulans; after *Diétricy*. The first impressions of this plate are before the letter e, in the word *electorale* in the dedication.

Les Offres Reciproques; after *the same*.

La Petite Ecoliere; after *J. E. Schenau*.

La Maitresse d'Ecole; after *P. A. Wille*.

Les Soins Maternels; after *the same*.

Les Delices Maternelles; after *the same*.

[Monsieur Charles Le Blanc, in his valuable work entitled "Le Graveur en Taille douce," now in the course of publication, has given a detailed account of one hundred and seventy-five engravings by John George Wille, and of the variations that appear in the different impressions. To this account his publisher, the celebrated Rudolph Weigel of Leipsic, has added many important notes. It is, therefore, unnecessary to increase the list above given, as the amateur will have greater satisfaction in referring to a work of such undoubted authority.

The dates on his prints range from 1738 to 1790. His talent was duly appreciated during his life, and accordingly he was a member of the Academy at Paris, and also of the Academies of Ronen, Augsburg, Vienna, Berlin, and Dresden. He was appointed engraver to the king of France, the emperor of Germany, and the king of Denmark. Several sovereigns sent young men to him to be instructed in the art. Among his most distinguished pupils may be named Schultze, Schmutzer, J. G. Müller, Bervic, Chevillet, the brothers Guttenberg, Halm, and Dannel. Heineken and Huber say he was born at Grossenlinden, near to Giessen, in 1715: Fuessli agrees in the place, and Zani in the date. He died in 1807.]

WILLE, PETER ALEXANDER, was the son of John George Wille, and was born at Paris in 1748. After receiving some instruction in design from his father, he frequented the Academy at Paris, and afterwards was a scholar of Vien and Greuze. He distinguished himself as a painter of domestic and other subjects, and was made a member of the Academy at Paris. Some idea may be formed of his abilities as a painter, from the prints engraved from his pictures by his father. He amused himself occasionally with the point, and etched a few prints, among which is one called *Le Petit Vauxhall*, from his own design.

WILLEBORTS, THOMAS, sometimes called **BOSSCHAERT**. This painter was born at Bergen-

op-Zoom in 1613. After having learned the rudiments of the art in his native city he was sent to Antwerp, where he became a disciple of Gerard Segers, under whom he studied four years, when he was advised by his preceptor to visit Italy. During his stay at Rome he assiduously studied the works of the best masters, and returned to Antwerp a correct and graceful designer. Although that city was then the residence of the greatest artists of the Flemish school, the talents of Willeborts were not eclipsed by their ablest productions. He was commissioned to paint several altar-pieces for the churches at Antwerp, and the other cities in Flanders and Brabant, which are not disgraced by a comparison with the works of Rubens and Vandyck. In portraiture he approached the truth and suavity of the latter, and several of his heads have been mistaken for those of that admirable artist. He was much employed by the Prince of Orange, for whom he painted several considerable works, particularly a large allegorical picture of War and Peace, which is ingeniously composed, and admirably coloured. Two of his most esteemed pictures are, the Marriage of St. Catherine, in the church of the Carmelites, at Antwerp; and the Martyrdom of St. Basil, at the Capuchins, at Brussels. In 1649 he was made director of the Academy at Antwerp, and died in that city in 1656. [Some of his portraits were engraved by Paul Pontius, and Theodore Van Kessel. His pictures are not confined to his own country; they are to be found in some of the best foreign collections.]

WILLEMANS, MICHAEL. This artist was born at Lubeck in 1630. Desirous of procuring better instruction in the art than he could obtain in the place of his nativity, he went to Amsterdam, where he first became a scholar of Jacob Backer, but he afterwards entered the school of Rembrandt, under whom he studied several years, and became a reputable painter of history. On his return to Germany, he was much patronized by the Elector of Brandenburg, for whom he executed several considerable works, particularly a large picture of Vulcan forging the Arms of Mars, which is spoken of as a very able performance; he was also employed at several other courts in Germany, where his pictures are highly esteemed. He died in 1697. [He was also an engraver; for some cause, not stated, he retired to a monastery, where he died. His proper name was Michael Willmann.]

WILLEMS, MARK. This artist was born at Mechlin about the year 1527, and was a scholar of Michael Coxcie. He was a very eminent painter, he composed with facility, and his figures are well drawn. In the cathedral at Mechlin is a fine picture by this master, of the Decollation of St. John. When Philip, King of Spain, made his public entry into Mechlin, this artist was employed to paint a triumphal arch on the occasion, which gained him great credit, though he was then only twenty-two years of age. He died in 1561.

WILLIAMS, ROBERT. This artist was a native of Wales, and flourished about the year 1715. He distinguished himself as an engraver in mezzotinto, and we have by him a number of portraits, some of which are finely executed, and many of them are interesting in the illustration of English history; among which are the following:

Charles I.; *after Vandyck.*
Edward, Lord Littleton, Lord Keeper; *after the same.*
Charles II.; two plates; *after Lely and Kneller.*
James II., when Duke of York; *after Cooper.*

Mary Beatrix, his Queen; *after Wissing.*
William III., when Prince of Orange; *after the same.*
Mary, Princess of Orange; *after the same.*
Henry Somerset, Duke of Beaufort; *after the same.*
William Russell, Duke of Bedford; *after the same.*
James Fitzroy, Duke of Monmouth.
James Butler, Duke of Ormond; *after the same.*
Charles Somerset, Marquis of Worcester; *after the same.*
The Countess of Derby.
Sir Charles Cotton; *after Riley.*
Theophilus, Earl of Huntingdon; *after Kneller.*
George, Prince of Denmark; *after Wissing.*
Anne, Princess of Denmark; *after the same.*
Lord Cutts, when Mr. Cutts; *after the same.*
Lord Fitzroy, Duke of Northumberland; *after the same.*
Charles Lennox, Duke of Richmond; *after the same.*
Sir George Rook; *after Dahl.*
Sir John Houblon, Alderman of London; *after Closterman*; scarce.
Sir Edmund King, M. D.; *after Lely.*
Barbara Villiers, Duchess of Cleveland; *after Kneller.*
Ann Scott, Duchess of Monmouth; *after Wissing.*
Catherine Sedley, Countess of Dorchester; inscribed *Mrs. Sidley*; *after the same.*
Dorothy Cressy; *after Kneller*; scarce.
Thomas Betterton, Actor; *after the same.*
John Campbell, Duke of Argyll; *after Closterman.*
Sir Richard Blackmore, M. D. and Poet; *after the same*; fine and scarce.
[William, Earl of Portland; *after Simon de Bois.*]

WILLIAMS, WILLIAM. The name of this artist is affixed to two views of the town of Halifax. They are slight etchings, and are probably the productions of an amateur of that place.

WILLIAMS, JOHN, an English portrait painter, who is said to have been a scholar of Richardson. He painted a half-length portrait of Mr. Beard, the celebrated singer, from which there is a mezzotinto print by M^cArdell. Mr. Williams was an artist of considerable ability, and his portraits were much and deservedly admired. The time of his death is not precisely ascertained, but it is supposed to have happened about the year 1780.

WILLIAMSON, P., an English engraver, who flourished about the year 1660. He resided in London, and was apparently a publisher, as well as an engraver. We have by him some portraits, among which is that of Mildmay, Earl of Westmoreland. He also engraved some small plates of subjects relative to the concealment of Charles II., dated 1667.

WILLINGEN, PETER VANDER, was born at Bergen-op-Zoom in 1607. His pictures represent subjects of still-life; vases of gold and silver, books, and musical instruments, which are very highly finished, and produce a very natural effect. [The time of his death is not authenticated; Balkema says 1665. An artist of the same name and time painted interiors of churches.]

[**WILS, or WILTS, JAN,** a landscape painter, of Haerlem. He was the father-in-law of Berchem, who married his daughter, and has the credit of having improved that master in his style of landscape painting. Berchem frequently embellished his landscapes with cattle and figures, and such are now attributed entirely to the latter. They may, however, be distinguished by a peculiar green in the vegetation, and less of freedom in the handling than the real works of Berchem. Wils also imitated Jan Both with considerable success. Particulars of his life are wanting.]

WILSON, RICHARD. This distinguished landscape painter was born in Montgomeryshire in 1714. He was the son of a clergyman, who possessed a small benefice in that county, but, soon after the

birth of our artist, he was collated to the living of Mould, in Flintshire. At an early period of his life young Wilson discovered a marked disposition for drawing, and was sent to London, where he was placed under the tuition of Thomas Wright, an obscure painter of portraits. To this branch of the art Wilson for several years devoted himself, and it appears that he had acquired considerable reputation in that department, as, about the year 1749, he painted a large picture of George III., then about ten years of age, with his brother, the late Duke of York, for Dr. Hayter, Bishop of Norwich, at that time tutor to the princes. After having practised some years in London, he went to Italy, where he continued the study of portrait painting, being still unacquainted with the genuine bias of his genius, and probably might have remained long ignorant of the peculiar bent of his talents, but for the following circumstance. In his moments of relaxation from his ordinary pursuits, Wilson had painted a landscape, which having been accidentally seen by Zuccherelli, that artist was so struck with the merit of the performance, that he strongly recommended him to apply himself to landscape painting. Another occurrence, which happened nearly at the same time, tended to confirm him in his determination to follow that pursuit. The celebrated French painter, Vernet, was at that time at Rome, where his works were held in the highest estimation; and happening to visit Wilson's painting room, was so struck with a landscape he had painted, that he requested to become the possessor, offering in exchange one of his best pictures; the proposal was readily accepted, and the picture delivered to Vernet, who, with a liberality as commendable as it is unusual, placed it in his exhibition-room, and recommended the painter of it to the particular attention of the *cognoscenti*. His progress in landscape painting must have been rapid, as he had some pupils in that line of art whilst at Rome, and his works were so much admired, that Mengs painted his portrait, and received in return a landscape by Wilson. It is not known at what time he returned to England, but he was in London in 1758; and his picture of Niobe was in the first exhibition of the Society of Artists, in 1760, by which he acquired great reputation.

The talents of Wilson did not, however, secure him that encouragement and distinction which his abilities deserved. He was doomed to encounter the galling indifference of a tasteless public, which was probably aggravated by the jealousy and intrigues of some of the most distinguished of his contemporaries, with whom he did not live on very amicable terms. This has also been said to have partly resulted from his own conduct, which was by no means distinguished by a conciliatory disposition, or great suavity of manners. Conscious of his own powers, and disdaining to sue for protection, his transcendent abilities were suffered to exert themselves under the oppression of indigence and obscurity, and, participating the destiny of many illustrious artists who had preceded him, the beauty and value of his works were not discovered until death had rendered him equally insensible of admiration or neglect.

At the institution of the Royal Academy, Mr. Wilson was chosen one of the founders, and after the death of Hayman he solicited the situation of the librarian, which he retained until his decayed health obliged him to retire to his brother's in Wales, where he died in May, 1782.

In the Supplement to Pilkington's Dictionary, published in 1798, a prejudiced and an absurd parallel is drawn between the works of Claude Lorraine and those of Wilson, whilst it is, at the same time, admitted, that their styles were so different, that no comparison of them can be justly made. The slightest inspection of his works will convince us of the originality of his style. In his studies in Italy, he wisely avoided all imitation of the artists of that country who had preceded him, and he adopted a manner peculiarly his own, which was not less original than varied and interesting. His views in Italy are selected with judgment and taste, and it has been justly observed, "that in his pictures the waving line of mountains, which bound the distance in every point of view, the dreary and inhospitable plains, rendered solemnly interesting by the mouldering fragments of temples, tombs, and aqueducts, are all indicated in a masterly manner, exhibiting that local character which cannot but be considered as peculiarly grand and classical." In his English pictures he is particularly successful in the fresh and dewy brightness he has given to his verdure; and though, being sometimes employed to paint particular views, which were less picturesque than he would have selected, and consequently partook of the formality of portraiture, they are always treated with taste and ingenuity. For the satisfaction of collectors, it may not be improper to notice his frequent repetition of the same subject or view, as there are several of his pictures which he has repeated three or four times, with little or no variation, a circumstance which has sometimes given rise to a suspicion of the originality of some of his works, which are really the productions of his pencil.

WILSON, BENJAMIN. This artist was a native of Leeds, in Yorkshire. Having shown some talent for drawing, he was sent to London when young, and was recommended to Dr. Berdmore, master of the Charter-house, who took him under his protection. It is uncertain whether he was regularly educated in the art, but by his natural disposition, and assiduous application, he became a very reputable painter of portraits. He was among the first of the portrait painters of his time who endeavoured to introduce a better style of relief and of the *chiaro-scuro* into his pictures, and his heads are coloured with more warmth and nature than those of the generality of his contemporaries.

About the year 1773 he was appointed master painter to the Board of Ordnance, which he retained till a few years before his death. He died at his house in Great Russell Street, in 1788. We have several etchings by this artist, among which are the following:

An old Man's Head, with a hat and feather, and a ruff; in imitation of *Rembrandt*.

A small Landscape, lengthways; in imitation of the same master.

His own Portrait, in a wig, with very little drapery.

A coarse etching, entitled *The Repeal*. It was published upon the repeal of the American stamp act, and contains the portraits of the leading men of the ministerial party.

[There are several mezzotint engravings after him, two of which are Garrick in the characters of Hamlet and King Lear.]

WILSON, W., an English engraver in mezzotint, by whom we have some portraits, among which is that of the Countess of Newburgh; *after Dahl*.

WILSON, WILLIAM. This artist engraved se-

veral landscapes, after Claude Lorraine, Poussin, and other masters. They are executed with the graver, in a neat style.

WILT, VANDER, a Dutch mezzotinto engraver, who flourished about the year 1680. He scraped several plates from the pictures of Brower, Schalken, and other masters. [Zani names the mezzotinto engraver Ferdinand, and Laborde says, F. Vander Wilt, and quotes his account from Brulliot. But Brulliot calls him Thomas, a painter of portraits and familiar subjects, born at Piershil the 29th of October, 1659, who was a scholar of Jan Verkolje, and exercised his profession as a painter and mezzotinto engraver at Delft, and was living in 1729. Zani mentions Thomas as a portrait painter and engraver, (he does not say in mezzotinto,) who operated from 1687 to 1699. The monogram



given by Brulliot would indicate Thomas ;

that by Laborde being in relief, on a very dark tablet, is not so decisive. Portraits with the name of Vander Wilt have passed through the hands of the editor ; they are painted somewhat in the manner of Constantine Netscher, well drawn, all the parts carefully finished, the colours brilliant, but rather too florid in the draperies, and defective in chiaro-scuro.]

WILTON, ———, an English engraver, who flourished about the year 1670. He engraved several plates, representing various subjects, which are executed in a style resembling that of Romeyn de Hooghe, though very inferior.

[WINDLER, or WINDTER, J. W., an engraver, who lived at Nuremberg in the middle of the eighteenth century. Portrait of Johannes Carolus Scheurl a Deffersdorf, *J. W. Windter del. et sculps. Norib. 1754.* Füssli calls him Windler, and says he operated in 1735. Brulliot, who names him John William Windter, says he operated between the years 1730 and 1760, and that his mark, J. W. W., is found on portraits for the most part *after Paul Decker, Kenkel,* and other painters of Nuremberg. He died in 1765.]

WINGANDORP, F. This artist was a native of Germany, and flourished about the year 1672. He engraved several frontispieces and other book-plates, which are very indifferently executed.

[WINGHEN, JONOCUS, or JOSSE, VAN, an historical painter, was born at Brussels in 1544. He went young to Italy, and after four years' study at Rome returned to Brussels, and was appointed principal painter to the Prince of Parma. His love of change induced him to quit the service of the prince, and establish himself at Frankfort, where he painted an allegorical picture of Germany alarmed, under the form of a naked woman chained to a rock, with the figure of Time flying above, coming to deliver her. Two others are recorded ; The Last Supper, and Apelles and Campaspe. His known pictures are very few, though he was a distinguished painter in his day, and lived to a good age. He died at Frankfort, Zani says in 1613, but according to Füssli and Brulliot in 1603 ; the two last say in his sixty-first year, but according to that date he would have been only fifty-nine. His son, *Jeremiah*, born in 1578, was also a painter of history and portraits ; some of his pictures are in the gallery at Dusseldorf ; the subjects and the marks resemble those of his father, and probably have caused some confusion in the accounts of both. Jeremiah died in 1648.]

WINSTANLEY, HENRY, was the projector and builder of the Eddystone Lighthouse, and perished in the ruins when it was destroyed by a violent storm. In 1694, he was clerk of the works at the palace of Audley-end, of which he designed and etched a series of pretty views, which he dedicated to James II., and added an inscription in honour of Sir Christopher Wren. They are now become very scarce. [They are generally included in the five-volume edition of Kip's Views, in which is also found a very large view of the lighthouse in which he perished. The inscription beneath it is, "This Draught was made and engraven by Henry Winstanley of Littlebury, Gent. and is sold at his Water-works ; where also is to be seen at any time y^e modle of y^e said Building, and principal Rooms for sixpence a piece."]

WINSTANLEY, HAMLET, was the son of Henry Winstanley, and was designed by his father for a painter. With that intention he was placed under the tuition of Sir Godfrey Kneller, by whom he was instructed in the principles of design. On leaving that master he went to Italy, where he resided some years, and after his return to England applied himself entirely to engraving. He etched a set of twenty plates from pictures in the collection of the Earl of Derby, by Titian, Tintoretto, P. Veronese, Bassano, Guido, Castiglione, Spagnoletto, C. Maratti, Rubens, Vandyck, Rembrandt, &c. He also engraved a set of prints from the paintings by Sir James Thornhill, in the cupola of St. Paul's. He died about the year 1760.

WINTER, GILES DE. This painter was born at Leeward in 1650, and was a scholar of Renier Brakenburg, whose style he imitated with considerable success. He painted similar subjects to those of his master, representing Dutch boors regaling, and the recreations of the *cabaret*. His pictures are ingeniously composed, and his colouring is brilliant and clear, but his design is even more incorrect than that of his instructor, and, like him, he neglected the study of nature, to adopt the negligence and despatch of a mannerist. His pictures are little known, except in Holland, and there they are not held in much estimation. [He died in 1720.]

[WINTTER, JOSEPH GEORGE, a designer and engraver of animals, flourished in 1787. He was a native of Germany. He published a number of pieces after his own designs and those of Melchior Roos, Teniers, Peter van Laar, Berchem, Wouwerman, and other masters. Fifty-three of these were in the Rigal collection. He is not mentioned elsewhere, unless he be the same as Gio-Guglielmo, indicated by Zani as a painter of animals, and an engraver, who operated in 1764. There were several others of the name *Winter*, painters and engravers, but their works have not come under the editor's notice.]

WIRZ, JOHN. This artist was born at Zurich in 1640, and was a scholar of Conrad Meyer. He practised portrait painting with considerable success, but he is more deserving of notice as the engraver of a set of forty-two plates, from his own designs, for a book written by himself, entitled *Johannis Wirzii Romæ Animale Exemplum, &c.*, published in 1677. They are etched in a neat, spirited style, resembling that of John William Baur. He also etched two plates *after Holbein*, one representing a female, with a naked child holding an arrow, and the other a woman with two children. We have also by him a small whole-length portrait of Theodore Meienus, *after Meyer*. [He died in 1710.]

WISSING, WILLIAM. This painter was born at Amsterdam in 1656, but was instructed in the art by William Doudyns, a painter of history, at the Hague. On leaving that master he went to Paris, where he did not remain long, and afterwards visited England, about the year 1680. He was for some time employed to assist Sir Peter Lely in his numerous works, and, after the death of that eminent artist, he became a favourite painter. He drew all the Royal Family, and particularly the Duke of Monmouth, whose portrait he painted several times, which ingratiated him with the king and the ladies of the court. Although he found a formidable rival in Sir Godfrey Kneller, he still was extensively employed, and after the death of Charles II. was appointed principal painter to his successor, by whom he was sent into Holland to paint the portraits of William and Mary. He did not long survive his return to England, and died at Burleigh, the seat of the Earl of Exeter, in 1687. We have a mezzotinto portrait of Wissing, inscribed *Gulielmus Wissingus inter pictores sui sæculi celeberrimos, nulli secundus, artis suæ non exiguum decus et ornamentum, immodicis brevis ætas.*

WIT, or WITTE, PETER DE, called **PIETRO CANDIDO.** This painter was born at Bruges in 1548. It is not known under whom he studied, but he travelled to Italy when he was young, where he formed an intimacy with Giorgio Vasari, and assisted that master in the works he was employed on in the Vatican. He painted with equal success in oil and in fresco, and was employed by the Grand Duke of Tuscany in several considerable works in the palace at Florence, and designed some cartoons for tapestry. Maximilian, Elector of Bavaria, invited him to Munich, where he passed the remainder of his life. John Sadeler has engraved several prints from the works of this master, among which are the Annunciation, Christ with the Disciples at Emmaus, the Holy Women at the Tomb of our Saviour, and the Last Supper. [The time of his death is uncertain; some place it in 1599, others after 1620. His brother, *Cornelius*, was very eminent as a landscape painter, but the accounts respecting him are strangely confused.]

WIT, or WITTE, GASPARD DE, was born at Antwerp in 1621. He visited Italy, where he remained several years, and on his return acquired considerable reputation in painting small landscapes, very highly finished, in which he generally introduced architectural ruins, of which he had made designs during his residence in Italy. [He died in 1673. His brother, *Peter de Witte*, junior, was also a landscape painter; he was born in 1620, and died about 1669.]

WIT, or WITTE, EMANUEL DE, was born at Alkmaar in 1607, and was a scholar of Evert van Aelst, a painter of still-life. He did not, however, adopt the style of his instructor, but for some time applied himself to portrait painting. Not meeting with the encouragement he expected, he studied perspective and architecture, and became one of the most eminent artists of his country, in painting interior views of churches and temples, which he embellished with figures correctly drawn, and touched with great spirit. He gave a striking and picturesque appearance to his pictures, by frequently representing the sun shining through the windows, on part of the building, which is finely contrasted with that which is in shadow, and produces a natural and pleasing effect. The different ornaments of the buildings are designed with the utmost precision, and every object

is touched with a masterly and bold pencil. His best pictures represent the insides of the churches at Amsterdam, with groups of figures, habited in the dresses of the times. He died in 1692. [It is to be regretted that a man of his superior talents as an artist should have been of a morose disposition, and apt to depreciate the works of others. This bad temper brought him at last to contempt and poverty, and he was found drowned in a canal at Haerlem, with a cord round his neck. It is said that he destroyed the best picture he ever painted in a fit of passion, or indignation, on being refused the full stipulated payment by the representatives of the son of Admiral De Ruyter, who had ordered it.]

WIT, JACOB DE. This painter was born at Amsterdam in 1695, and, having shown an early inclination for the art, when he was fourteen years of age he was placed under the tuition of Albert van Spiers, a painter of history of some eminence, under whom he studied three years. The desire of contemplating the admirable productions of Rubens and Vandyck, and the other distinguished masters of the Flemish school, which embellished the public edifices at Antwerp, induced him to visit that city, where one of his uncles resided, and possessed a choice collection of valuable pictures. At Antwerp he became a scholar of Jacob van Halen, a painter of little celebrity, under whom he did not continue longer than two years, when he devoted himself entirely to the study of the works of Rubens and Vandyck.

In 1712 and 1713 he made designs from the paintings by Rubens in the four ceilings of the Jesuits' church, in thirty-six compartments, which were destroyed by lightning in 1718, and we are indebted to De Wit for the preservation of these admirable compositions, which were afterwards engraved, from his designs, by John Punt. He was principally employed in painting ceilings, and the decorations of splendid apartments, consisting of emblematical and allegorical subjects, which he composed with great ingenuity, and his colouring is clear and agreeable. He was particularly successful in the design of children, which he was fond of introducing into his pictures.

In 1736 he was employed by the magistrates of Amsterdam in the embellishment of their great Council-chamber with several subjects from the Old Testament, which is his most considerable work, in which he has discovered an inventive genius, and great facility of execution. He also painted several altar-pieces for the catholic churches in Holland, which are very creditable performances. His sketches, or models for his large works, are touched with neatness and spirit, and are very well coloured. They are held in considerable estimation. He was living in 1744. [His decorative pictures of children sporting, painted in chiaro-scuro, are remarkably fine, and are held in the highest estimation.]

[WIT, DE. There are several other artists of the name; such as *Francis, Anthony, E. and B.*, painters; and others who were engravers: but the accounts are so mingled and confused that it would require a long examination to disentangle them, and after all, to no very good purpose.]

WITDOECK, HANS, or JOHN, an eminent Flemish engraver, born at Antwerp about the year 1600. His name is differently inscribed on his plates; it is sometimes written Witdoeck, sometimes Witouck, and occasionally Witdouck. The talents of this artist were employed under the immediate inspection

of Rubens, and he engraved several plates from the pictures of that distinguished painter, which, though less correct in the drawing, and less admirable in the mechanical part of the execution, than those of Vorsterman, Bolswert, or Pontius, are still estimable for a vigorous and powerful effect, and as they are, in several instances, the only prints we have of the capital pictures from which they are engraved. He also executed some plates from the works of other eminent artists of the Flemish school. The following are his best prints :

SUBJECTS AFTER RUBENS.

Melchizedeck presenting Bread and Wine to Abraham.

[1638. Proofs before the letters are very rare.]

The Nativity. This plate has undergone several alterations, chiefly to add to the effect. The first impressions are without the address of Corn. Coeberchs; the second are with that address. The plate afterwards came into the possession of S. Bolswert, who retouched it, by which it was greatly improved. He also effaced the name of Coeberchs, and inserted his own.

The Adoration of the Magi; engraved in 1638. There are also different impressions of this plate. [The date is probably a mistake. See the other dates.]

The Elevation of the Cross, in three sheets. His most capital print. [1638.]

Christ with the two Disciples at Emmaus. There are some impressions of this plate printed in chiaro-scuro, under the direction of Rubens, which are very scarce. [1638.]

The Assumption of the Virgin. The impressions of this plate with the address of Corn. van Merlen, are retouched. [1639.]

The Holy Family, with St. John. The first impressions of this plate are before the address of Moermans.

Another Holy Family, with St. Elisabeth and St. John. The best impressions have the address of R. J. de Bert. St. Cecilia. This plate was retouched and improved by Bolswert.

He also engraved several plates from the works of Cornelius Schut, and other masters. [The time of his decease is not ascertained.]

WITHOOS, MATTHEW. This painter was born at Amersfort in 1627, and was a scholar of Jacob van Kampen, a painter of history and an architect. On leaving that master he travelled to Italy, in company with Otho Marcellis, where, instead of pursuing the line of art in which he was educated, he adopted that of his travelling companion, and distinguished himself as a painter of curious plants, reptiles, and insects. He represented these exotic objects with surprising truth and precision, and his pictures were very highly finished. During a residence of two years at Rome, he was much employed by Cardinal de Medici, for whom he painted a great variety of subjects of that description, for which he was liberally rewarded. On his return to Holland, in 1650, his works were not less admired than they had been in Italy; and they were readily purchased at considerable prices. The approach of the French army, in 1672, induced him to retire into North Holland, and he settled at Hoorn, where he died, in 1703.

WITHOOS, JOHN, was the son of the artist mentioned in the preceding article, born at Amersfort in 1648, and was instructed by his father, until he had acquired sufficient ability to undertake a journey to Italy on the produce of his talents. During a residence of several years at Rome, he was employed in designing the most picturesque views in the vicinity of that capital, which he painted, in water-colours, in a neat, finished style, and his pictures of that description were much admired. Though he met with very flattering encouragement at Rome, the solicitations of his friends induced

him to return to Holland, where his works were not less admired. He was invited to the court of the Duke of Saxe Lawenburg, in whose service he remained until his death, in 1695.

WITHOOS, PETER. This artist was the younger brother of John Withoos, and received his first instruction in the art from his father. He excelled in painting flowers, plants, and insects, in water-colours, on vellum, which he finished in a very delicate style, and they were accurately designed, and coloured from nature. His works are highly esteemed in Holland, where they are purchased at considerable prices. He died at Amsterdam in 1693.

WITHOOS, FRANCIS, was the youngest son and scholar of Matthias Withoos, and painted plants and insects in water-colours, in the style of his brother, but was very inferior to him. He died at Hoorn in 1705.

[WITSEN, NICOLAS, a landscape engraver, flourished about 1659.]

WITTIG, BARTHOLOMEW. This artist was a native of Oels, in Silesia, and flourished about the year 1640. He excelled in painting festivals and concerts of music. In the gallery of the Louvre is a picture by him, representing a sumptuous banquet, which possesses considerable merit. He died in 1684.

WOLFGANG, GEORGE ANDREW, a German engraver, born at Chemnitz, in Saxony, in 1631. He followed the profession of a goldsmith, and engraved a few historical subjects and portraits, which are executed in a stiff, dry style, and possess little merit. Among others, we have the following prints by him :

PORTRAITS.

George Frederick, Margrave of Brandenburg; *after C. Zierl.*

Peter Muller, Jurisconsult.

SUBJECTS.

A Sacrifice to Diana; *after J. H. Schoenfeld.*

Saul consulting the Shade of Samuel; *after J. Werner.*

A set of ten subjects from the Old and New Testament; *after Io. Umbach.*

[Laborde quotes the following mezzotinto prints by G. A. Wolfgang :

Johannes Koch, a medallion; *very good, well expressed.*
A young Warrior in armour, with flowing hair; *pretty plate.*

An old Man seated at a table, an old Woman behind his chair; *mediocre.*

A young Man with long curled hair, and an old Man with a beard; *very pretty plate.*

Susanna washing her Feet; *after Holbein; a good imitation of the original picture.*

He died in 1716.]

WOLFGANG, ANDREW MATTHEW, was the son of the preceding artist, born at Augsburg in 1662, and learned the principles of design and engraving from his father. We have by him several portraits of distinguished personages of Germany, of which the most esteemed is that of the Margrave of Anspach, of that time. [He died in 1736.]

WOLFGANG, JOHN GEORGE. This artist was the younger son of George Andrew Wolfgang, born at Augsburg in 1664, and received his instruction from his father. He had acquired considerable reputation as an engraver, when he was invited to the court of Berlin, in 1704, and was appointed engraver to the king. We have a considerable number of portraits by him, which are executed in a much neater style than those of his father and brother. He also engraved a set of prints for a work in folio, entitled *Notitia Universitatis Francofurtanæ.*

published in 1707. The following are among his most esteemed portraits :

Frederick William, Elector of Brandenburg; from the equestrian statue by *Jacobi*.
Augustus William, Duke of Brunswick and Lunenburg; after *Franck*.
John Melchior Dinglinger; after *A. Pesne*.

[He died in 1743.]

WOLFGANG, GUSTAVUS ANDREW. This artist was the son of Andrew Matthew Wolfgang, and was born at Augsburg in 1692. He was instructed in design and engraving by his uncle, John George, and executed several plates of portraits in the same neat style. [He died in 1774.]

WOLGEMUT, MICHAEL, an ancient German painter and engraver, born at Nuremberg in 1434. Of his works as a painter little is known; a picture by him is preserved in the gallery of the Louvre at Paris, representing Christ brought before Pilate, which exhibits the dry, Gothic style, which characterized the German school previous to the period of Albert Durer.

Wolgemut flourished soon after the commencement of engraving in Germany, and has been supposed to have been instructed in that art by Jacob Walch. This supposition is, however, extremely questionable, as will be found by a reference to the article Jacob Walch. As Mr. Strutt appears to have given the most clear and satisfactory account of these two artists, we shall quote that author at length on the present occasion.

"Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than those on copper. It is said that his mark was the letter W only, and it is true that we have a great number of prints marked with a simple W; but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader, in the account of Wenceslaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he used the W alone as a mark, and the greater part of his works consist of copies from the engravings of other masters; and the same hand is easily traced in all or the far greater part of the prints so marked; for which reason one may fairly conclude that they are all the productions of one and the same person. Besides, judging from the boldness and merit which appear in the engravings on wood by Wolgemut, together with the originality of the designs, we cannot easily be led to conceive that there should be that servility and laboured style of execution (all of which fails of producing a clear effect) in his works on copper only, for the prints, marked with the W, are every way inferior to what might justly have been expected from Wolgemut, the engraver of the Nuremberg Chronicle.

"We have some few excellent engravings on copper executed about this time; these have much of that spirited style in them which appears in the wooden cuts of Wolgemut, and they are marked

with a W surmounted by a small o, thus, $\overset{\circ}{W}$, and these prints, I verily believe, are the productions of his graver. For this reason, I shall describe the one following very particularly, and this may serve as a specimen for all the rest. In the collection of Dr. Monroe, I found a very fine impression. It is ten inches and a half high, by seven inches and a half in width, and represents an old Man seated in a praying posture; he has a standard or flag resting

upon his left shoulder, and a book before him; behind him is an armorial shield, with three different bearings, and at the bottom a cave with a gate before it. Above the figure is a scroll, upon which is written, *SCÆ WILHELME DUX AQUITANIÆ ET COMES PICTAVIENSIS*. The head of this figure is well drawn, the hands are marked in a spirited manner, the folds of the drapery are broad, and boldly expressed, and the whole is composed in a style which does much honour to the artist. With respect to the mechanical part, it is executed with the graver only, in a dark, clear style, so as to have the effect of a neat etching."

In conjunction with William Pleydenwurff, he designed and executed the wooden cuts for the large folio work, compiled by Herman Schedel, and printed at Nuremberg, in 1493, usually known by the appellation of the *Nuremberg Chronicle*. Michael Wolgemut has the honour of counting among his disciples the celebrated Albert Durer. The following prints are generally attributed to him :

Christ crowned with Thorns, with the Virgin and St. John.

The Crucifixion, with St. John and the Holy Women.

The Entombing of Christ.

The Resurrection.

St. Sebastian.

St. Christopher.

A Cavalier and a Lady walking in a garden, Death holding an Hour-glass is seen behind a tree. The same subject, with some variation, was engraved by Albert Durer.

A Sea-monster carrying off a Nymph.

Three Women, or Witches, with a Globe over their heads, with the letters O. G. H. and an appearance of Hell in the back-ground; dated 1494. The same subject was also engraved by Albert Durer.

A set of thirteen plates of Christ and the Twelve Apostles.

Huber mentions a wooden cut by Michael Wolgemut, printed in chiaro-scuro, representing Christ at table with his Disciples, which is said to be extremely scarce.

[With regard to *Michael Wohlgenuth* as an engraver, there is nothing conclusive: the greatest connoisseurs are at issue on that point. Bartsch expresses strong doubt on the subject, and thinks that the prints marked with the letter W belong rather to *Wencelas d'Olmutz*, and accordingly places them to his account. Zani, on the other side, expresses great surprise that Bartsch should deprive Wohlgenuth of the honour of engraving with the burin; but at the same time stoutly affirms that he never engraved in wood: "*Non ha mai inciso in legno; e questa è una notizia immutabile.*" It is asserted that he engraved some of the wood cuts for the Nuremberg Chronicle; but Ottley goes only so far as to say he furnished the designs, and superintended the execution, and that it is "more than probable" that he proved with his own hand, to the subordinate artists employed, the practicability of that style of workmanship which he required. But he does not give an instance of the "more than probable." The style of workmanship required was the cross-hatchings, and Ottley would lead his reader to believe that Wohlgenuth was the first to introduce that improvement in wood engraving. He says, "Wohlgenuth perceived that, though difficult, it was not impossible,"—and "to him belongs the praise of having been the first who duly appreciated the powers of the art;" then follows the "more than probable." On this passage John Jackson, in his "Treatise on Wood Engraving," remarks: "Although it is true that cross-hatchings are not to be found in the earliest wood engravings, yet Mr.

Ottley is wrong in assigning this material improvement in the art to Michael Wohlgenuth; for cross-hatching is introduced in the beautiful cut forming the frontispiece to the Latin edition of Breydenbach's Travels, folio, first printed at Mentz, by Erhard Reuwich, in 1486, seven years before the Nuremberg Chronicle appeared. The cut is not only the finest wood engraving which had appeared up to that date, but is in point of design and execution as superior to the best cuts in the Nuremberg Chronicle, as the designs of Albert Durer are to the cuts in the oldest editions of the Poor Preachers' Bible."

Mr. Jackson further remarks: "Wohlgenuth, as associated with wood engraving, has too long been decked out with borrowed plumes; and persons who know little or nothing either of the history or practice of the art, and who are misled by writers on whose authority they rely, believe that Michael Wohlgenuth was not only one of the best wood engravers of his day, but that he was the first who introduced a material improvement into the practice of the art. This error becomes more firmly rooted when such persons come to be informed that he was the master of Albert Durer, who is generally, but erroneously, supposed to have been the best wood engraver of his day. Albert Durer studied under Michael Wohlgenuth as a painter, and not as a wood engraver, and I consider it as extremely questionable if either of them ever engraved a single block."

Many other writers on the subject might be quoted for and against, but those above named are generally considered the best authorities: connoisseurs need not be told who are the belligerents.

It is admitted that Michael Wohlgenuth was a painter, and, for the period in which he lived, a good one. But there is a great deal of uncertainty respecting the authenticity of pictures attributed to him. What by one writer is considered his work, is by another ascribed to *Hugo Vander Goes*, and by a third to *Justus of Ghent*, and possibly is by neither. It may be readily believed that his earlier pictures are sufficiently uncouth in many particulars, but they are interesting in the history of the art. There are five of these in the gallery at Munich, representing the Nativity, the Agony in the Garden, the Crucifixion, the Deposition, and Resurrection. Commenting on these pictures, Lord Lindsay remarks, that though inferior and uncouth as regards expression, attitude, design, drapery, and landscape, the powerful and deeply seated piety of the artist has printed itself on his work, and animated the Saviour's head, especially, although common-featured, with a divine expression attained by few of his contemporaries. But, his Lordship adds, simplicity and sincerity are the guides to truth, and Wohlgenuth's career was one of improvement to the last. In a note his Lordship gives a list of pictures ascribed to Wohlgenuth, of different dates, existing in Germany. But the most important of his works, on which there is scarcely any difference of opinion among connoisseurs, is one in the Imperial Gallery at Vienna. It was painted in 1511, and represents St. Jerome seated on a throne, with the donors, a man and a woman, kneeling at his side. There are incidents of his history depicted in the back-ground in small groups; the female figures are particularly sweet and pleasing, and the portraits of the donors excellent. This is considered his *chef d'œuvre*. He survived this triumph of his old age eight years, dying in 1519 at the age of

eighty-five. Three years previous to his death Albert Durer painted his portrait, which is preserved at Munich. See note to WENDELAS D'OLMUTZ.]

WOLTERS, HENRIETTA. This celebrated painteress in miniature was born at Amsterdam in 1692. She was the daughter of Theodore van Pee, an artist of little celebrity, by whom she was taught the first rudiments of design. She was afterwards instructed in miniature by James Christopher Le Blond, and it was not long before she surpassed her preceptor in the delicacy of her touch and the beauty of her colouring. The portraits of Vandyck were the models she most consulted, she copied some of them in miniature with surprising accuracy, and though on so small a scale, her copies preserved all the suavity of tint, and truth of character, which distinguish the works of that admirable portrait painter. Her extraordinary talents soon attracted public admiration, and she was employed to paint the portraits of the principal families at Amsterdam.

When Peter the Great was in that city, he honoured our artist with a visit, and was so much pleased with the beauty and delicacy of her performances, that he made her the most flattering offers of his favour and protection, to induce her to visit Petersburg, which her attachment to her own country prevented her from accepting. Her reputation reached the court of Berlin, whither she was invited by Frederick William, king of Prussia, but her constant employment, and her partiality for the city of Amsterdam, where her husband carried on an extensive commerce in works of art, induced her to decline the invitation. She continued to exercise her talents with great respectability, until the year 1741, when she died at Amsterdam.

WOOD, JOHN, an English engraver, who flourished in London about the year 1745. He engraved several plates for the set of landscapes published by Mr. Boydell in 1747. They are executed in a clear, neat style, and possess considerable merit. Among others, we have the following prints by him:

A Mountainous Landscape; after *Sal. Rosa*.

Two Landscapes; after *Gaspar Poussin*.

Two Italian Landscapes; after *Claude Lorraine*.

A Fire-light; after *Rembrandt*.

The Lake of Nemi; after *Wilson*.

A View of London from Greenwich; after *Tillemans*.

WOODCOCK, ROBERT. According to Lord Orford, this artist was of a gentleman's family, and became a painter by genius and inclination. He had a place under the government, which he quitted to devote himself to his art, which he practised solely on sea-pieces. He designed those subjects from his childhood, and studied the technical part of ships with so much attention, that he could cut out a ship with all the rigging, to the utmost exactness. In 1723 he began to practise in oil, and in two years he copied above forty pictures of Vanderveelde. With so good a foundation he openly professed the art, and his talent became so respectable, that the Duke of Chandos gave him thirty guineas for one of his pictures. He died of the gout, in 1728, in the thirty-seventh year of his age.

WOOLASTON, J. This artist is mentioned by the noble author of the Anecdotes. He was born in London about the year 1672, and painted portraits, which had the merit of strong resemblance, though perhaps not otherwise excellent, as his prices were very low. Besides painting, he performed on the violin and flute, and played at the concert of that extraordinary person, Thomas Britton, the small-coal man, whose picture he drew twice, one

of which portraits was purchased by Sir Hans Sloane, and is now in the British Museum.

WOOLLETT, WILLIAM. This eminent English engraver was born at Maidstone, in Kent, in 1735. He was instructed in engraving by an obscure artist named Tinney, but he was indebted for the admirable and original style, for which his works are distinguished, to the resources of his own genius. By an intelligent union of the point and the burin, he carried landscape engraving to a degree of beauty and perfection which was unknown before him, and which perhaps still remains unequalled. The foregrounds of his plates are as admirable for depth and vigour as his distances for tenderness and delicacy; and in his exquisite prints from the pictures of our inimitable Wilson, he appears to have impressed on the copper the very mind and feeling of that classic painter. The talents of Woollett were not, however, confined to landscapes, he engraved, with equal success, historical subjects and portraits. The extent of his abilities, and his extraordinary merit, are so universally acknowledged, that any further comment on them is unnecessary. His character as an artist and as a man, has been drawn up by one of his friends with so much truth and simplicity, that it is here inserted. "To say that he was the first artist in his profession would be giving him his least praise, for he was a *good man*. Naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary, and he died, as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honour to his country." He died the 23rd of May, 1785. The following is an ample list of his principal prints:

PORTRAITS.

George III., King of Great Britain; *after Ramsay*.
Peter Paul Rubens; *after Vandyck*.

LANDSCAPES AND SUBJECTS AFTER VARIOUS MASTERS.

A View of the Hermitage of Warkworth; *after Hearne*.
The Merry Villagers; *after Jones*.
A Landscape, with Æneas and Dido; *after Jones and Mortimer*.
A Landscape, with Buildings; *after John Smith*.
Another Landscape; *after George Smith*; the first premium print.
The Hay-makers; *after the same*.
The Apple-gatherers; *after the same*.
The Rural Cot; *after the same*.
The Spanish Pointer; *after Stubbs*.
A View of Snowden; *after Wilson*.
Celadon and Amelia; *after the same*.
Ceyx and Aleyone; *after the same*.
Cicero at his Villa; *after the same*.
Solitude; *after the same*: by Woollett and Ellis.
Niobe; *after the same*.
Phaeton; *after the same*.
Meleager and Atalanta; *after the same*.
The Jocund Peasants and Merry Cottagers; *after C. Dusart*; a pair.
The Fishery; *after Wright*.
The Boar-hunt; *after Pillement*.
Diana and Acteon; *after Fil. Lawri*.
A pair, Morning and Evening; *after Swanevelt*.
A Landscape, with figures and a Waterfall; *after An. Caracci*.
Macbeth and the Witches; *after Zuccherelli*.
The Enchanted Castle; *after Claude*, by Woollett and Vivares.
The Temple of Apollo; *after the same*.

Roman Edifices in ruins; *after the same*.
A Landscape, with the Meeting of Jacob and Laban; *after the same*.
The Death of General Wolfe; *after West*.
The Battle of La Hogue; *after the same*.

[Woollett stands at the head of the first class of landscape engravers; no other artist's works were more exclusively his own, or embraced a wider field of subject, or a more rich and varied character of execution. Since his time some of the most eminent have availed themselves of the talent of others in forwarding their plates, and, according to present practice, it would be difficult to find a large engraving entirely the work of one hand. Others may have represented the softness of flesh more perfectly; it is only in this particular, perhaps, that he will be found wanting, and that merely as relates to forms and figures where flesh is the principal object. The advance which the art of engraving made in his hands was immense. He was the first who conceived and embodied in practice the happy idea of uniting in one plate the three methods of engraving; namely, by aquafortis, the burin, and the dry point. By this union, and a just distribution of light and shadow, he rivalled the colours of the painter and produced the optic illusion of the picture.

Longhi, who was not very prodigal of praise on engravers in his own line, remarks, that "Woollett in his works exhibited so much artistic mastery, so much vivacity and boldness of touch, so much force and harmony of chiaro-scuro, so much variety of tint, so much intelligence in aerial perspective, so much truth, in fact, and so much pictorial illusion, that he was, for all contemporary engravers, and is for those of the present time, the marvel and the example."

The two plates by Woollett which have received from foreign amateurs the highest admiration, are The Death of General Wolfe, and The Battle of La Hogue; of these their praise is unbounded. In a manuscript catalogue, written by the late Alderman Boydell, mention is made of two proofs of the Niobe before the letters; if such are in existence they are invaluable. When the Alderman's selected prints were sold by the editor, they were not amongst them. It should be recorded that Woollett, during his life, superintended the taking impressions from his important plates, and it was his custom to destroy such as exhibited any imperfection in the printing. The credit of some modern engravers would not suffer by following the example, instead of identifying themselves with publishers, and putting forth, as they frequently do, impressions from overworked or retouched plates, and calling them proofs. From artists they degenerate into mere traders, preferring present emolument to enduring reputation.

In the Biblioteca Italiana, tom. xxi., is a very eloquent and discriminating eulogy on Woollett's artistic merits.]

WOOTTON, JOHN, an eminent English painter of landscapes and animals, who flourished about the year 1720. He was a scholar of John Wyck, and became a distinguished artist in the branch which he principally pursued. He particularly excelled in designing the sports of the turf and the field, and his horses and dogs were drawn with surprising spirit and accuracy. He was employed by the principal frequenters of Newmarket in painting the portraits of their favourite racers; and he was not less eminent in subjects of the chase, of which the most esteemed were seven pictures of fox-hunting,

which were engraved by Canot. He painted a picture of William, Duke of Cumberland, with a view of the routed rebel army near Culloden, of which we have a print by Baron. His talents were not, however, confined to these subjects, he painted landscapes with considerable success, in which he sometimes imitated the style of Claude Lorraine and Gaspar Poussin. He died in 1765.

WORERIOT, or VOEIRIOT, PETER. This artist was born at Bar-le-Duc, in Lorraine, about the year 1525. He chiefly resided at Lyons, where he followed the profession of a goldsmith and an engraver. We have several prints by him, from his own designs, executed in a neat style; his drawing, as was usual with the artists of his time, is not very correct, and there is not much effect in his prints, from the lights being scattered, and a want of depth in the shadows. They are, notwithstanding, held in considerable estimation. He usually marked his copper-plates with a complicated monogram, composed of several letters, which appear to be the initials of his name, and the place of his nativity, thus,



Among others, he engraved a set of plates for a book published at Lyons in 1556, entitled *Pinax Iconicus antiquorum, ac variorum in sepulchris rituum*. According to Papillon, he also engraved on wood, and his cuts are said to be very numerous, and executed with great neatness and delicacy. His wooden cuts are marked with a double cross, called the cross of Lorraine †.

COPPER-PLATES MARKED WITH HIS MONOGRAM.

The Sacrifice of Abraham.

Moses saved from the Nile.

Phalaris put into the Brazen Bull.

A Woman with two Children in her arms, throwing herself on a funeral pile.

Two small Landscapes, with a great number of figures.

The Battle betwixt Constantine and Maxentius; after Raffaele.

[Of this short account it is only necessary to correct the spelling of the name of the artist, the date of his birth, and explain the intricate monogram with which his prints are marked. His name is PIERRE WOERIOT; he was born in 1532, as appears by the inscription to his portrait, engraved by himself in 1556; "*Petrus Woeiriot Lotharingus has faciebat eiconas evivs effigies haec est anno suae aetatis. 24.—1556.*" At the age of thirty he assumed, for some reason not clearly explained, the surname *De Bonzey*, and the letters P. W. D. B., worked into the monogram, signify *Pierre Woeiriot De Bonzey*.

Robert Dumesnil, Peintre Graveur Français, tom. vii., has given a long and very interesting account of the artist, and minute descriptions of his numerous works to the number of 401 pieces. This elaborate and entertaining account is recommended to the inquirer's perusal; he will there find that Pierre Woeiriot was no common man; and that it is a fortunate circumstance for his memory to be recorded by such an able biographer, and his works described by so consummate a critic, as Robert Dumesnil.]


WORLIDGE, THOMAS, an English painter and engraver, who flourished about the year 1760. He practised miniature painting for some time, and afterwards attempted portraits in oil; but not meeting with the encouragement he expected, he applied himself entirely to engraving. Worlidge adopted a style resembling that of Rembrandt, and finished his plates with the point of the graver, or the

scratchings of a dry point. His prints are very numerous, and possess considerable merit. They chiefly consist of heads in the manner of Rembrandt and portraits. He engraved a considerable number of antique gems, a complete set of which, in the first state of the plates, and printed on satin, is now of much mercantile value. We have also the following prints by him:

Marcus Tullius Cicero, after the marble at Oxford.

The Installation of the Earl of Westmoreland as Chancellor of the University of Oxford.

His drawings on vellum in Indian ink and black lead are highly esteemed. He died at Hammer-smith in 1766, aged about 65. [Neither the year nor the place of his birth is ascertained. He first practised as a painter at Bath; afterwards in King Street, Covent Garden, where he painted portraits in crayons and oil; among these are Mary Squires, Elizabeth Canning, and Kitty Fisher. He designed and engraved "The Theatre at Oxford as it appeared on the Installation of the Earl of Westmoreland;" a work of considerable labour, containing a multitude of heads and figures, most of them portraits, among which is that of the artist. His death is said to have occurred in 1768.]

WORMS, ANTHONY VON, a German engraver on wood, who flourished about the year 1530. He was a native of Worms, in the palatinate of the Rhine, from which city he derives his name. Florent le Comte miscalls him Vuormace. He executed several cuts, which, though in a Gothic style, are not devoid of merit. His prints are usually marked with an A and a W intersected, thus .

[Bartsch describes eleven wood-cuts by him, several of which have the date 1529, and one has the inscription *Coloniae, per Anthonium de Vormacia Pictorem*. Brulliot says there are several others, and also two on copper; one represents a naked Man sitting in a Cavern and Death standing near to him, it has the date 1522 above the monogram; the other represents St. Andrew holding his cross in one hand and a book in the other, a young man is kneeling near the saint. Some of the marks given by Brulliot differ from that in the text; one is surmounted by the date 1526, another is in a shield, and a third has a figure above like an unshelled snail.]

WORNER, T. W. The name of this artist is affixed to an etching, representing an Emperor crowned with laurel by Hercules and Minerva. It is neatly, though slightly, executed, and is apparently the production of a painter, and from his own design, as he adds the word *fecit* to his name.

WORSDALE, JAMES, an English portrait painter, who was a scholar of Sir Godfrey Kneller, but was dismissed by his master, for marrying his wife's niece without his consent. He never arrived at great excellence in the art, but, being possessed of a talent for humour, and of a convivial disposition, he acquired friends and considerable custom, and was appointed master painter to the Board of Ordnance. He published several poetical pieces, songs, &c., besides the following dramatic productions; a Cure for a Scold, a ballad opera, from Shakspeare's Taming of a Shrew; the Assembly, a farce, in which Mr. Worsdale himself played the part of Old Lady Scandal admirably well; the Queen of Spain; and the Extravagant Justice. He died in 1767.

[**WORST, JAN**, a landscape painter, born in 1625, passed some time in Italy making drawings of the

scenery which he afterwards painted. He died in Holland in 1680.]

WORTMAN, CHRISTIAN ALBERT. According to Huber, this artist was a native of Pomerania, and flourished about the year 1730. He was instructed in engraving by Wolfgang, and at the age of twenty-five was invited to the court of Hesse Cassel, where he was appointed engraver to the Landgrave. In 1727 he went to Petersburg; where he engraved the portraits of several of the principal personages of the court. Among others, we have the following portraits by him :

Anna, Empress of Russia; *after L. Caravac.*

Alexis, son of Peter I.; *after Lundden.*

Ernest Louis, Landgrave of Hesse Darmstadt.

WOUTERS, FRANCIS. This painter was born at Liere, in Brabant, in 1614. After receiving some instruction in the rudiments of the art, he was sent to Antwerp, where he entered the school of Rubens. He applied himself to the study of landscape painting, in which he became one of the most eminent artists of his time. His pictures generally represent the most picturesque views in the Forest of Soignes, near Brussels, which he embellished with figures, representing historical or fabulous subjects, which were correctly drawn, and ingeniously grouped. His pencil is bold and free, resembling the style of his celebrated instructor, and his colouring is clear and brilliant. He occasionally painted history, and there are some altar-pieces by him in the churches in the Netherlands, particularly Christ giving the Keys to St. Peter, in the church of St. Peter, at Louvaine; and the Visitation, in the church of the Augustines, at Antwerp; but he is less successful in his large pictures than in those of a smaller size. He was much in favour with the Emperor Ferdinand II., but coming to England with the ambassador of the imperial court, in 1637, his pictures pleased at court, and he was appointed chief painter to the Prince of Wales, afterwards Charles II. On the misfortunes of the royal family he returned to Antwerp, and was appointed director of the Academy in that city, where, in 1659, he was killed by the accidental discharge of a gun. We have a set of four landscapes etched by Francis Wouters in a slight, but masterly style. They are dated 1649.

WOUTERS, G. By this artist we have some large prints, representing views in and near Rome, with figures. They are executed in a spirited and masterly style, resembling that of Callot; they are inscribed *G. Wouters, Cavalier, del. et sculp.* [This is probably *Gomar Wouters*, an historical and landscape painter. He was a native of Flanders, but practised chiefly at Rome. He flourished towards the end of the 17th century.]

[**WOUTERS, JAMES,** called also *Vosmeer*, born at Delft in 1584, was an excellent painter of landscapes, but quitted that department for fruit and flower painting, in which he showed equal talent. He went to Italy, but returned to the place of his nativity, where he died in 1641.]

WOWERMANS, PHILIP. This admired painter was born at Haerlem in 1620; he was the son of Paul Wowermans, a painter of history, of little celebrity, from whom he received the first lessons in design; but his genius leading him to a different branch of the art, he became a disciple of John Wynants, and by the instruction of that excellent landscape painter, his progress was so uncommon, that it surprised his preceptor. He frequently decorated the landscapes of his master with his admirable

figures and animals. On leaving the school of Wynants, he applied himself to an attentive study of nature, of which his taste enabled him to make a judicious selection. It does not appear that he visited Italy, or that he ever quitted the city of Haerlem. The little that is known of his private life it is painful to relate. Although his works possess all the excellencies we can wish, high finishing, correctness, agreeable compositions, and a charming taste for colouring, they scarcely afforded him the pittance of a miserable subsistence, and he languished long in indigence and obscurity. To supply the wants of a numerous family, he was obliged to work without relaxation; but such was his love for his art, that the most urgent necessity could never induce him to leave any of his works in a neglected or unfinished state. The pictures of Peter de Laer, called *Bamboccio*, at that time engrossed the admiration of the Dutch collectors, and the charming productions of Wowermans were suffered to remain unnoticed and unknown.

The disappointment and chagrin at finding his works so much neglected, is supposed to have impaired his health, and he died in 1668, in the forty-eighth year of his age. To prevent any of his children from following the profession of a painter, a short time before his death he ordered all his studies and drawings to be burnt, declaring that his exertions had been so ill recompensed, that his son should not, by the possession of them, be induced to follow a pursuit from which he had derived nothing but poverty and wretchedness.

The pictures of this charming painter are now justly held in the highest estimation; they usually represent hunting and hawking parties, horse-fairs, encampments, halts of travellers, farriers' shops, and other subjects into which he could introduce horses, which he designed with a correctness and spirit which has never been equalled. Some of his landscapes are simply composed; others are enriched with architecture, and his scenery, always picturesque, is constantly diversified with a charming variety. His figures, as well as his horses, are admirably drawn, and are grouped with uncommon taste and ingenuity. His touch, though firm, is exquisite, and though his pictures have the appearance of the most precious finishing, he must have painted with extraordinary facility, as few artists have left behind them such a number or such a variety of interesting productions. He was perfectly acquainted with the best principles of the *chiaro-scuro*; and the distribution of his masses is masterly and intelligent. His skies and distances, his trees and plants, are the genuine representations of nature.

We have only one etching by this celebrated painter, which is extremely scarce: it represents a horse standing, turned to the right, and tied by the bridle to the stump of a tree. Near the top of the plate, on the left, are inscribed the letters *W. Fec. 1643*, in a reversed way. The size of the print is seven inches by four inches seven-tenths, and it is executed in so masterly a style, that we regret it is his only effort. There is a copy of it.

[The name is **WOWERMAN**. Mr. C. J. Nieuwenhuys prefaces his account of the painter with the remark, "that the anecdotes of the life of Wowerman, which Houbraken undertook to communicate about half a century after the painter's death, are very vague and contradictory, and entirely founded on hearsay. This, indeed, Houbraken admits, and gives us to understand that he merely details reports as he received them. Houbraken

states that from his commencement Wouwerman appears to have been fortunate in meeting with many admirers; and his remarkable talent deserved their patronage, for he surpassed all competitors in his line. He was assured that Wouwerman by his industry had accumulated enough to give his daughter 20,000 *guilders* (nearly £200) as a marriage portion. Some, continues Houbraken, have declared that he had a son who followed his profession; and that previous to his death he burnt his drawings, from the apprehension that his son, if left in possession of them, might become too indolent to study from nature; while others have reported that, not being on friendly terms with his brother Peter, and unwilling that he should derive any advantage from them, he determined on their destruction. Again, he says, others had informed him that the drawings thus consigned to destruction were not his own, but designed by other masters. After several contradictions of this kind, he relates the anecdote of John de Wet, the painter and picture-dealer, drawing the attention of the connoisseurs to the comparative merits of Wouwerman and Bamboccio, whose pictures were at one time more esteemed than those of Wouwerman. 'All our connoisseurs,' said de Wet, 'appear to prefer the works of those who have been at Rome;' he then produced two pictures of the same size and description, the one painted by Bamboccio, the other by Wouwerman, of whom he had ordered it for the purpose; and having expatiated on its superior merits, though the artist had never been at Rome, desired their opinion. They all agreed in giving that of Wouwerman the preference. This (Houbraken imagines) affected the mind of Bamboccio to such a degree as to contribute to his untimely death. The mortification must have been a long time operating; for Wouwerman had been in his grave five years when Bamboccio committed suicide. In relating this anecdote Houbraken contradicts himself, as he previously states that Bamboccio was born in 1613, and that he lived to his 60th year." Mr. Nieuwenhuys remarks that, "the Dutch language being little known throughout Europe, and consequently its writers not generally read, foreign authors have been guilty of propagating misstatements and asserting them as facts, by which their readers have been misled. D'Argenville, a French writer, has related circumstances without giving any other authority for his assertions than that of his having obtained them on a journey into Holland. This is not sufficient to prove that his statements are more deserving of credit than the former Dutch writer, who appears to have been, on many points, misunderstood by D'Argenville. D'Argenville takes credit to himself for the discovery that Wouwerman died in indigence, and comes to this conclusion from the circumstance of Wouwerman burning his drawings to prevent his son from embracing so uncertain a profession; but D'Argenville's authority is no better than Houbraken's, from whose book he obtained his information: and after all, the fact of the destruction of these drawings is no more to be depended on than Houbraken's conflicting reports about Bamboccio. Descamps, whose writing is but a varied repetition of D'Argenville, makes the ridiculous addition that Wouwerman never quitted Haerlem; but his mountainous landscapes are sufficient evidence to prove that this must be erroneous, and that he actually visited other countries. By referring to Houbraken we may judge how far later biographers, who have treated on the same subject, are to be depended upon; particularly as nothing

positive has been discovered concerning the history of Wouwerman's life since that writer." Referring to the different manners that appear in the pictures by Wouwerman, Mr. Nieuwenhuys remarks, "We are enabled to trace his progress in several of his pictures; for it is easy to observe, in some of his works, that he had studied Peter van Laar and Wynants. It has therefore been conjectured, and with reason, that he must have been a disciple of the latter master; but the particulars as to what time he may have studied in that school, are entirely unknown, and have never been stated by any writer on whom we can depend. Those specimens, however, of Wouwerman in which he has shown that he at one time imitated Wynants, are certainly not his earliest works, as they were produced when he had already made considerable progress, and, consequently, the style of painting rustic landscapes with sandy roads engaged his pencil even in his most flourishing days. His first style (called his Bamboccio manner) was entirely that of Peter van Laar, and is very inferior indeed when compared with his finer works." Mr. Nieuwenhuys concludes his remarks by saying, "I have before observed that all the information we possess regarding the life of Wouwerman is very contradictory; and the more I reflect the more I am convinced that such is the fact."

In these remarks, particularly the last, the editor concurs; but there is a difficulty respecting his having been a pupil of Wynants. For what purpose did he enter the school of that master? Certainly not to learn to paint animals and figures; and Mr. Nieuwenhuys has shown that the landscapes in which he has, in some measure, imitated Wynants, are not his earliest works. The frequency of his painting figures and animals in that master's landscapes would naturally induce an occasional imitation, especially when the subject required sandy hillocks and broken roads; but this is no proof that he was ever the pupil of Wynants. There is more likelihood that he was instructed both in landscape and animal painting by Peter Verbeek of Haerlem, to whose landscapes and hunting-pieces his earlier pictures bear a resemblance; and that his connexion with Wynants was rather that of a coadjutor than as a pupil.

As to his merits being overlooked and his pictures neglected or undervalued during his life, the assertion can hardly require refutation. Would all the most eminent landscape painters of his country and time solicit an artist whose abilities were not esteemed to embellish their works? Would an artist whose productions were neglected or undervalued continue to paint picture after picture, bestowing the greatest care and diligence in perfecting the beauty of all, to the number of nearly eight hundred known, independent of his illustrations of the works of others?—it may rather be concluded that the good payment he received was a stimulus to exertion. But if he did not sell his pictures, how comes it so many hundreds are so carefully preserved in all parts of Europe? and that they have been found in collections and in families where they have been from so early a period that the record of the acquisition is lost. The tradition that says he destroyed his drawings before he died, does not say that he had a house full of unsold pictures at the time; certainly, had that been the case, it would have been an excusable act of resentment if he had destroyed them too; but they had gone forth to the world, and we may rather suppose that the artist

shortened his life by over-exertion, than that he died of vexation and in poverty, from his works being unappreciated and from a lack of patronage.

Examine the subjects of his pictures; do they in any way betray poverty of circumstances on the part of the painter?—Gentlemen and ladies of rank going out hawking or hunting, or returning from their sports; gallantly attired and attended, all joyous as the day; no incident omitted that could add interest to the scene; all indicating that the artist himself was a frequent partaker of such sports, and fully conversant with the polished manners of the higher orders of society. See his acquaintance with the *Manège*; his thorough knowledge of all the rules of horsemanship and the deportment of cavaliers. Accompany him to the field of battle; he sets his squadrons in the field, and makes his divisions with the skill of an accomplished general. The attack, the *mêlée*, the combat, the individual displays of skill in the management of arms, are such as could only be depicted by one who had been an eye-witness of such scenes, and was himself an accomplished master of the use of warlike weapons. Poor artists, in any sense, are rarely so accomplished: but should there be one with the acquirements of a gentleman, yet so reduced in circumstances as to be obliged to work for a maintenance, would he repeat the same glorious representations if he found his skill and labour unappreciated and unrewarded? Artists do not work solely with a desire for posthumous fame. If Wouwerman had not found a purchaser for one of his grand battle-pieces, he would hardly have painted a second; but he painted many. So with his sporting-pieces; they abound. If we observe the care with which every part of almost all his pictures is finished, particularly when of larger dimensions and full of subject, we must conclude that the painter was not pressed by want; he took time to perfect his works. Did he, as a necessitous artist would do, repeat the composition? A repetition by him of the same composition is not known. But he lived in the most glorious era of the art in Holland, when good painters and good judges of their works, so necessary to each other, co-existed, and it is not reasonable to suppose that those who prized more highly the landscapes of Ruisdael and Wynants when embellished with the figures and animals of Wouwerman, were insensible to the merits of a picture painted entirely by his hand. His finished drawings are certainly very rare. This does not, however, justify the statement that he destroyed all those that he possessed. From the wonderful facility with which he must have painted it may be concluded that he seldom made more than a slight sketch of his composition, perhaps mere indications of the ordonnance, and, like many other great painters, (Wilkie for instance,) set no value on them when his picture was accomplished. The few on which he bestowed care, and which still exist, are highly esteemed by connoisseurs, and consequently command large prices when they occur in sales. A small example of this class was sold by the editor in the collection of Richard Cosway for fifty guineas, and purchased by Messrs. Woodburn. One in the collection of M. De Vos, of Amsterdam, sold in 1834 for 1030 florins, which, with the additional charge of $7\frac{1}{2}$ per cent. on sales in Holland, is about £88 sterling, and was bought for Baron Verstolk. In the Baron Verstolk's sale, which occurred at Amsterdam in 1847, the same drawing, lot 69, named *Le Cheval qui pisse*, sold for 1341 guilders, which, with the sale charges,

make about £120 sterling. In the same sale, lot 206, *Le Manège* sold for 1002 guilders, which with the *opgeld* is about £90. An Interior of a Stable, lot 300, a slight drawing which, according to a written memorandum on it by the artist, had served merely for the ordonnance of a picture, sold for about £30. This memorandum mentioned also the price of the picture for which it had served as the basis. For a copious account of the works of this wonderful painter, who died at the early age of forty-eight, consisting of between seven and eight hundred pictures, the inquirer should consult "Smith's Catalogue raisonné of the works of the Dutch and Flemish Painters," part the first and Supplement; and for the *two etchings* attributed to him, see Bartsch, P. G. tom. 1., Weigel's Supplement to Bartsch, and Brulliot's Dictionnaire des Monogrammes, part first, No. 2024.]

WOUWERMAN, PETER, was the younger brother of the preceding artist, and was born at Haerlem about the year 1625. He was first a scholar of Roland Rogman, but afterwards studied under his brother, whose style he followed with so much success, that some of his best pictures have sometimes been mistaken for the early productions of Philip. He painted similar subjects to those of his brother, representing huntings, fairs, &c. His figures and horses are not so correctly drawn as those of Philip Wouwerman, his pencil is neither so spirited nor so delicate, and his colouring is less clear and transparent. Although his works possess considerable merit, the judicious collector will easily distinguish between them and the inimitable productions of Philip.

WOUWERMAN, JOHN. This artist was the youngest brother and the scholar of Philip Wouwerman, and was born at Haerlem about the year 1628. His pictures represent landscapes, with figures and buildings, and are painted in a more pleasing tone of colour than those of Peter Wouwerman, and his touch is more spirited and masterly. He died in 1666, in the prime of life.

WRIGHT, INIGO, an English mezzotinto engraver, who flourished about the year 1770. We have, among others, the following prints by him:

The Family of Van Goyen; after J. Van Goyen.

St. John preaching in the Wilderness; after F. Lauri.

WRIGHT, JOSEPH. This artist is distinguished by the name of Wright of Derby, at which place he was born in 1734. He was a scholar of Thomas Hudson, at the same time with Mortimer, and on leaving that master returned to Derby, where he established himself as a portrait painter, and met with very flattering encouragement. In 1765 he sent two pictures to the Exhibition, which were much admired, and the following year exhibited three pictures of subjects by candle-light and fire-pieces, which established his reputation in that particular branch of the art. In 1773 he visited Rome, and other parts of Italy, and returned to England in 1775. Mr. Wright was elected an Associate of the Royal Academy in 1782, but having taken offence at Mr. Garvey's being chosen Royal Academician before him, he resigned his Associate's diploma in disgust, though he continued to exhibit occasionally with the Academy.

In 1785 he made an exhibition of twenty-four of his own works, at the great room in the Piazza, Covent Garden, of which the principal picture represented the Destruction of the Floating Batteries before Gibraltar. He died in 1797.

[Joseph Wright was excellent in painting his-

tory, portraits, and landscape. His conflagrations and effects of fire-light are capital. The public are acquainted with but few of his works, such as have been engraved. Of these, some are in mezzotinto, the Blacksmith's Forge, the Air-Pump, and the Gladiator; others in the line manner, as the Dead Soldier, engraved by Heath, and a Scene from "A Winter's Tale," by Middiman, in which the painter and engraver may be said to rival Wilson and Woollett. Other pictures by him of the historic kind are, The Destruction of the Floating Batteries at Gibraltar, Edwin at the Tomb of his Ancestor, Belshazzar's Feast, Hero and Leander, and the Lady in Milton's "Comus." His Eruption of Vesuvius, and View of Ulswater, are powerful examples of skill in representing landscape under totally different aspects. His works seem to have been preserved with due care by his townsmen, who purchased them from the easel, and also by their descendants, for they are seldom to be seen in public sales.]

WRIGHT, RICHARD. This artist was born at Liverpool about the year 1735. Without the advantage of a technical education, he acquired a respectable talent, as a painter of sea-pieces, by his own genius and industry, having been bred to the humble occupation of a house and ship-painter. In 1764, the Society for the Encouragement of Arts, &c., offered a premium for the best picture of a sea-view, when Mr. Wright became a candidate, and obtained the prize. In 1766 he gained the first premium, of fifty guineas, by a sea-piece, from which Woollett engraved his celebrated print of the Fishery. He was a member of the chartered Society of Artists, and died about the year 1775. [There was a French copy made of Woollett's engraving of the Fishery to which the name of *Vernet* was affixed as the painter: this must have been done without Vernet's knowledge, as he was too just a man to assume what did not belong to him, or to countenance a fraud detrimental to the reputation of a brother artist. His conduct towards R. Wilson when in Italy was a proof of his liberal spirit.]

[WULFHAGEN, FRANCIS, born at Bremen in 1620, was a scholar of Rembrandt, and painted after the manner of his master, and obtained considerable reputation. He died in 1678.]

WULFRAET, [or WULFRAAT,] MATTHIAS. This artist was born at Arnheim in 1648. He was the son of an eminent physician, who purposed bringing him up to the same profession; but he attended more to drawing than to his studies, and his father, yielding to his decided disposition for the art, placed him under the care of Abraham Diepram, a painter of drolleries and drunken frolics. He did not, however, adopt the some subjects as his master, but painted, with considerable success, conversations, and assemblies of persons in higher life, which were composed with taste, and delicately finished. He also painted small portraits and domestic and historical subjects, which were held in great estimation in Amsterdam, where he chiefly resided, and where he died in 1727.

WUST, CHARLES LOUIS, a German engraver, who flourished about the year 1760. Among other prints, he engraved a plate representing the Martyrdom of St. Bartholomew, after *Mattia Preti*, called *Il Calabrese*. It is neatly executed, but in a labouring, heavy style; and the drawing is incorrect.

WYCK, THOMAS. This painter was born at Haerlem in 1616. He excelled in painting sea-ports, shipping, and small figures, and, from the subjects of his pictures, which frequently represent the ports

in the Mediterranean, he appears to have resided some time in Italy. They are usually embellished with a great number of small figures, representing the inhabitants of different nations dressed in the habits of their respective countries, correctly designed, and touched with great spirit, in a style resembling that of Peter de Laer. He also painted fairs and public markets; and was not less successful in representing the interiors of chemists' laboratories, with their utensils. He came to England about the time of the Restoration, and was much employed. In Burlington-house is a view of the Parade in St. James's Park, with Charles II., his courtiers, and women in masks, walking. The statue of the Gladiator is at the head of the Canal. He also painted a View of London, before the fire, and the Thames, taken from Southwark, and exhibiting the great mansions of the nobility then on the Strand, of which there is a print. He also painted the Fire of London more than once. His pictures are well composed, his colouring warm and transparent, and his pencil is bold and free. He died in 1686. We have a few small etchings by Thomas Wyck of landscapes, with figures, executed with neatness and spirit. They are now become scarce.

WYCK, JOHN, was the son of the artist mentioned in the preceding article, born at Haerlem about the year 1640, and was instructed by his father, whom he accompanied to England. John Wyck distinguished himself as a painter of battles and sieges; nor was he less successful in painting huntings and processions. He appears to have imitated the style of Philip Wowermans, but on a larger scale; and though inferior to his model in the neatness and delicacy of his finishing, his horses and figures are correctly drawn, and are touched with great spirit and animation. His pictures are well composed, and his landscapes represent very agreeable scenery. He sometimes painted large pictures, such as the Battle of the Boyne, and the Sieges of the Naarden and Namur, but they are inferior to his small pictures. In the portraits of the Duke of Schomberg on horseback, by Kneller, the horse, and the battle in the back-ground, were finely painted by John Wyck. He painted several views in Scotland, and in the Isle of Jersey, and made the designs for a book of hunting and hawking. He died at Mortlake in 1702.

[Bartsch, P. G. tom. iv., describes twenty-one etchings by J. Wyck; and Weigel, in his Supplement to Bartsch, adds four, and also points out the variations that occur in all. Bartsch remarks that the prints of J. Wyck are so rare that but few collections contain a complete set. Balkema says he died in 1677, and Walpole says in 1682, but neither of them is supported by any writer of credit.]

WYNANTS, JOHN. This eminent landscape painter was born at Haerlem in 1600. It is not known by whom he was instructed, but he was one of the most distinguished artists of his time, and established an academy, which has produced some of the ablest painters of the Dutch school. He has the credit of ranking among his disciples Adrian Vandevelde, Philip Wowermans, and other eminent masters, who occasionally contributed to the embellishment of his landscapes, by the addition of their admirable figures and animals.

The pictures of Wynants are faithful transcripts of the scenery of his country, and, though the views are generally flat and confined, he has represented, with such truth and simplicity, the broken grounds and winding sandy roads, the plants and stunted

trees, the cottage and the hovel, that he always presents us with a perfect representation of nature. From the facility with which he painted, his works are by no means uncommon, though their merit secures them a place in the choicest collections, and they are very valuable. He died in 1670.

[It is surprising that so little is recorded of the life of John Wynants; not even the name of his master is known; his works therefore, like those of Philip Wouwerman, must form his history. As there is no resemblance to the style or colouring of any previous Dutch painter to be observed in his landscapes, it may be inferred that he acquired the art of painting by his own observation of nature and sedulous study. It may also be inferred that much of his time had been devoted to instructing others in landscape painting, though but small traces are to be found of his manner in the productions of those said to have been his pupils. Among others, who became eminent as figure-painters, tradition has given him Philip Wouwerman and Adrian Vandevelde as scholars, as his landscapes are so frequently embellished with their figures and cattle. For the same reason Lingelbach, Schellings, Wyntranck, Barent Gaal, and Soolemaker, may be included. But none of their landscapes partake of his style. What then did he teach them? The earliest dated picture of Wynants with figures by Lingelbach is 1651, when the latter was in his 26th year, and after his return from Italy; those embellished by Wouwerman and Adrian Vandevelde, as well as the rest, are of a later period. The first dated picture with figures by Wouwerman is 1659; that with figures by Adrian Vandevelde is 1660. Wouwerman continued his assistance to 1668, the year of his death, and Lingelbach to 1671. As most of the landscapes by Wynants, in which other artists painted the accessories, are not dated, it can only be conjectured by the skill displayed that they were no longer pupils of any master. It is clear, however, that they were all attached friends of Wynants, and admirers of his ability as a landscape painter, and perhaps proud of having their reputation connected with his.

In the notice of John Wynants, introductory to an account of his works, in "Smith's Catalogue raisonné," the following discriminating observations as to his different manners of painting occur. "His early works usually represent the picturesque habitation of the peasant, or the ruins of some ancient mansion, an adjacent road, and the surrounding country. These are always painted in a neat and careful manner, in a tone of colour tending to brown or blackish hues.

In his second period he becomes more excursive, breaks into an open country, and encounters a wide expanse of landscape, composed of hill and dale, woods and rivers, embellishing the lovely scene with a rich variety of objects, such as sandy banks, winding roads, withered trees, and wild plants. Occasionally his views are more confined, and the eye is entertained with a faithful picture composed of a clayey bank, a rugged road, an old tree, wild flowers, herbage, and a sedgy pool. Such, with few deviations, compose the views of the whole of his productions; but, notwithstanding the similarity of the scenes represented, there is great disparity in their quality, those of his middle time being clear and luminous in effect, and delightfully delicate in the execution. No artist furnished more luxuriantly the fore-grounds of his pictures, or gave greater variety of form and tint to the soil in which the dock, the thistle, and the bramble seem to be indi-

genous. In the latter years of his life his execution is frequently coarse, and his colouring brown and heavy; defects by no means compensated by the great practical knowledge and masterly handling which such pictures at all times exhibit." Then follows, in vol. vi. and Supplement, vol. ix., a descriptive account of more than 200 pictures by the master; a record of their migrations, and of their locations at the time the Catalogue was written, the prices they have obtained at public sales, and the writer's estimate of the value of many that are to be found in public galleries, or collections from which there is no probability of their removal.

The year in which Wynants died is not ascertained. Several of his pictures have the date 1671; and in the collection of Farquhar Fraser, Esq., (Smith's Catalogue, 159.) is a landscape by him signed and dated 1673. In the Dictionary of Painters by MM. Van Eynden and Vander Willegan, published in 1816, it is stated that he died in 1677; but this date is not adopted by subsequent writers.]

WYNGAERDE, FRANCIS VANDEN, a Flemish engraver, who resided at Antwerp about the year 1640. We have by this artist several spirited etchings, principally after Rubens, which possess great merit, though the drawing is frequently incorrect; among which are the following:

Samson killing the Lion; *after Rubens.*

Christ appearing to Mary Magdalene; *after the same.*

The Nuptials of Peleus and Thetis; *after the same.*

A Bacchanal, in which Bacchus is represented drinking out of a Cup, into which a Bacchante is pressing the juice of the Grape; *after the same.*

A dead Christ, supported by the Marys; *after Vanduyck.*
Achilles discovered amidst the Daughters of Lycopedes; *after the same.*

The Return from Egypt; *after John Thomas.*

Flemish Peasants regaling at the Door of an Alehouse; *after Teniers.*

[The Temptation of St. Anthony; *after the same.*

Portrait of Lucas Vosterman; *after Lyvius.*]

[Vanden Wyngaerde was a print publisher as well as a designer and engraver.]

[WYNTRANCK, ———, a Dutch painter of landscapes and water-fowl. He flourished during the time of Wynants, Ruisdael, and other eminent landscape painters, whose pictures he enriched with wild ducks and other aquatic birds, which he painted in the most exquisite manner. His own landscapes represent marshy grounds with pools backed by alders and willows, serving merely as the scene in which to display his masterly skill in ornithology. The birds are full of life and activity, their plumage soft and flexible as in nature, and the colours equally true. Few, if any, surpassed him in this department. Pictures painted entirely by himself are rare; but the great contemporary landscape painters availed themselves of his ability to give additional beauty and value to their compositions; hence his works are generally found in conjunction with others. Nothing of his history is recorded; the very short notice of him by Immerzeel shows that he was unacquainted even with his name, which he writes *Wyntranck*, and Balkema has copied it, without additional information.]

WYTMAN, MATTHEW. This painter was born at Gorcum in 1650, and studied for some time under Henry Verschuring. His first pursuit was landscape painting: but he afterwards became a scholar of John Bylaert, and applied himself to painting conversations, and domestic subjects, in which he imitated the style of Gaspard Netscher with success. He also painted flowers and fruit, and his pictures

of that description were not without great merit. He had acquired considerable reputation, and had met with very flattering encouragement, when he died, in the prime of life, in 1689.

X

[XAVERY, JACOB, a painter of historical subjects, portraits, landscapes, sea-ports, fruits, flowers, and bas-reliefs, was born at the Hague in 1736. He was the son of Jacob Xavery the sculptor, and was instructed in painting by Jacob de Wit. He practised at Amsterdam, Breda, the Hague, and passed some time at Paris. Occasionally he imitated the manner of Berchem in his landscapes, and approached closely to his master, Jacob de Wit, in his representations of bas-reliefs in chiaro-scuro. He painted portraits of several distinguished persons, among which were those of M. Braamcamp, and the sculptor Cressant. Of his private history there is but little recorded; his pictures are found in good collections in Holland; and the time in which he flourished was from about the middle to the latter part of the 18th century. Though the foregoing particulars, as regards the different classes of pictures painted by Xavery, are applied by Dutch writers to *Jacob*, there is some uncertainty in the matter; as there was a contemporary artist, probably his brother, whose names were GERARD JOSEPH XAVERV, to whom works of the same kind are attributed.]

XAVIN, PAUL. This artist, with his brother, Hubert Xavin, are mentioned by Papillon as natives of Paris, and engravers on wood. He has not, however, specified any of their works. [They flourished about 1540.]

XIMENES, or ZIMENES, JUAN FERNANDEZ. See MUDO.

[XIMENEZ ANGEL, JOSEF, a scholar of Antonio Rubio, of Toledo, succeeded Claudio Coello as painter to the cathedral of that city, in 1695. He painted part of the frescoes of the hermitage of Fonseca, in which he represented incidents in the life of the Virgin, and the work was considered creditable; he also painted a St. Anthony for the parish of St. Bartholomew at Toledo, and other pictures from sacred history, the subjects of which are not specified.]

[XIMENEZ DE ILLESCAS, BERNABÉ, a Spanish historical painter, was born at Lucena in 1613, and from his infancy showed a disposition for the art by copying prints. It does not appear that he was educated in any school of painting, but was rather intended for the military profession. In the latter capacity he went to Italy, when his fondness for drawing and painting revived, and during six years while he was stationed there he studied the works of the great masters, and became a tolerable, if not a very good, painter. On his return to Spain he painted for private persons, and was occupied on his first public work at Andujar in 1671, when he died. Leonard de Castro and Miguel Parrilla were his scholars. Count Raczyński notices a picture by him, *The Battle of Santiago*, in which there are numerous figures, in the collection of the Count di Taroca at Lisbon.]

[XIMENEZ DONOSO, JUAN, a Spanish historical painter and architect, was born at Consuegra in 1623. His father Antonio taught him the elements of painting, and he received further instruction in the school of Francisco Fernandez, at Madrid. At the death of Fernandez he went to Rome,

where he remained studying for seven years. He applied himself particularly to fresco painting and perspective, not caring for the antique, or the works of the great masters of painting in Italy. He returned to Madrid with more presumption than talent, and practised for some time in the school of Carreño. He formed an intimacy with Claudio Coello, and they painted conjointly several works in fresco, particularly a grand subject in the vestry of the cathedral at Toledo. He, however, executed some pieces without the assistance of Coello; among them a respectable picture of St. Peter of Alcantara. He painted the grand altar-piece of St. Philip Neri, which was destroyed by fire in 1720. He succeeded Francisco Rizi as painter to the Chapter of Toledo, and he restored, that is to say repainted, the grand altar-piece by Rizi in the church of St. Gines, which excited the indignation of all his professional brethren. He painted several pictures for the Benedictines of San Martin, representing incidents in the life of their patron saint: and Palomino speaks of a Virgin of the Conception for the church of San Nicolas, which he considered his best work. He was much employed in the practice of architecture; in which he exhibited consummate bad taste that accorded well with the knowledge of his patrons, and insured his success. An enumeration of his works in this department of art does not belong to this Dictionary, but may be found in Bernudez. His chief merit was in his colouring and the relief he gave to his figures; and with more care and less vanity he would have been a good painter. He died of apoplexy in 1690, and was buried in the church of Saint Gines.]

[XIMENEZ, FRANCISCO, a Spanish historical painter, was born at Tarazona in 1598. He studied painting in that city, but went to Rome to improve himself, and remained there some years. Having obtained the character of a good colourist, he returned to his own country, and was employed to paint two large pictures for the cathedral of the Seu at Saragossa. He painted also for the chapter of the cathedral of Teruel an Adoration of the Kings, which it seems he borrowed from a picture by Rubens, or from a print after that in the palace at Madrid. He was a better colourist than designer; the greater part of his works being painted in fresco, or distemper, have perished. He died in 1666, from over-exertion in completing a large picture within a specified time. He left his property to form a fund for the support in their studies of the sons and for marriage portions of the orphan daughters of painters.]

[XIMENO, JOSEF, a Spanish designer and engraver, made the designs for the sumptuous edition of Solis's *History of the Conquest of Mexico*, published at Madrid in 1783, and also for the edition of the *Galatea* of Cervantes, published in 1784. He made vignette designs for other works, which are not remarkable for original invention, and have more of French common-place illustration of poetry than of Spanish ingenuity in devices. He was living and operated in 1791.]

[XIMENO, MATIAS, a painter of old Castille, flourished about the middle of the 17th century. He painted the four pictures of the lateral altars of the Jeronimites of Siguenza, representing the Incarnation, the Nativity, the Epiphany, and the Presentation in the Temple. They are good both in design and colouring. He also painted the Conversion of St. Paul, which is considered his best work: it is dated 1652.]

Y

YANES, HERNANDO. This Spanish painter was a native of Almedina. He flourished about the year 1531, and is said to have studied at Rome, under Raffaele. His principal works are in the churches at Cuenca, of which the most esteemed are the Adoration of the Magi, and Christ dead in the lap of the Virgin.

[The pictures which Hernando Yanes painted about the year 1531 were executed for a prothonotary, canon, and treasurer of the cathedral of Cuenca, named Don Gomez Carillo de Albornoz, a man of considerable taste and judgment in works of art, who had visited Rome and Bologna. Don Gomez mentions these pictures in his will, and attests that they were all painted solely by the hand of Yanes; a proof that he was of high reputation. The subjects of the pictures were, The Nativity, a Pope and a Bishop, Prophets, Saints, Apostles, and the Resurrection of Christ; and Bermudez praises them for drawing, colouring, attitude, expression, and elaborate execution, and likens them to many Italian pictures of the time at which they were painted. The Pietà and the Adoration of the Kings, in composition and drawing, are said to resemble the style of Lionardo da Vinci, and induce a belief that he studied in that school. Don Gomez in all his transactions with Yanes found him a strictly honourable man; and on several occasions he speaks of him as an extraordinary painter. It is not ascertained when he died, but it is supposed between 1550 and 1560.]

YANUS, ———. Papillon mentions this artist as an engraver on wood, and speaks of his works as very delicately executed, but does not describe any of his cuts.

YEATES, NICHOLAS, an English engraver, who flourished about the year 1680. He executed a few plates of portraits, in a very indifferent style, among which is that of

Sir William Waller, General for the Parliament.

YEPES, THOMAS DE. This artist was a native of Valencia, and excelled in painting flowers, fruit, fish, and still-life. There are many of his works in the private collections at Madrid, Seville, and in his native city, where they are highly esteemed. He died in 1674.

[**YOUNG, JOHN,** a mezzotinto engraver and designer, but better known for his outlines of various celebrated Galleries of Pictures in England, which he published with descriptions. They were considered good at the time, and supplied the place of catalogues. Among them are the Stafford, Angerstein, Grosvenor, Leicester, and Miles collections; historically considered, they will always be useful. His best mezzotinto print is after a picture by Mortimer, representing the memorable pugilistic contest between Broughton, the prize-fighter, and Stevenson, coachman to Sir William Wyndham. John Young held the office of Keeper of the British Institution in Pall Mall, and was an active promoter of the Artists' Benevolent Fund. He died in 1825.]

[**YPEREN, or YPRES, KAREL VAN,** was born at Ypres in 1510; he studied in Italy and became a good historical painter in the manner of Tintoretto. He returned to the place of his nativity, and died there about 1563 or 4.]

YVER, PETER, a Dutch engraver, who flour-

ished at Amsterdam about the year 1747. Among other plates he engraved a few portraits.

YUSO, FRAY MATIAS ANTONIO TRALA. This Spanish painter was born at Valencia in 1680. He became a monk of the order of St. Francis, and was principally employed in painting pictures of the Virgin and Holy Families, for the church of his monastery, which are said to have possessed considerable merit. He died in 1753.

Z

ZAAGMOOLEN, MARTIN. This artist was a native of Holland, but neither the place of his nativity, nor the master under whom he studied, are mentioned. Houbraken notices him as a painter of history, and describes a picture of the Last Judgment by him, in which were introduced a great number of figures, very incorrectly drawn, and feebly coloured. [He operated from 1640 to 1660. He was the master of John Luyken, and Michael Musscher; so, if he was not a good painter himself, he formed good scholars.]

ZAAL, J., a Flemish engraver, by whom we have a large etching, representing a Boar-hunt, after *Snyders*. It is executed in a bold, masterly style, and the masses are broad and powerful, but the drawing is not very correct. [It is uncertain whether his name was Isaac or Jan: he operated in 1673.]

ZABELLI, or ZABAGLIO, ANTONIO. This artist was born at Florence about the year 1740. He engraved several portraits for the collection published by Allegrini, at Florence; and some plates after the principal pictures at Naples: among which are the following:

Mary Magdalene; after *Guercino*.

The Flight into Egypt; after *Guido*.

The Meeting of Christ and St. John; after *the same*.

The Three Marys at the Tomb of Christ; after *Ani, Caracci*.

ZABELLO, GIOVANNI FRANCESCO. This Italian engraver, according to Orlandi, was a native of Bergamo, and flourished about the year 1546. He marked his prints with a die, to which he added the date.

ZACCHETTI, BERNARDINO. This painter was a native of Reggio, and flourished about the year 1523. He is supposed, by Tiraboschi, to have been a disciple of Raffaele; but Lanzi considers this conjecture not well founded. His picture in the church of S. Prospero, designed and coloured in the style of Garofalo, and others of his works, of a similar character, have probably given birth to such an opinion.

ZACCHIA, PAOLO, IL VECCHIO. This painter was a native of Lucca, and flourished about the year 1527. He is supposed by Lanzi to have studied at Florence, and painted history with considerable reputation. There are several altar-pieces painted by him in the public edifices at Lucca, which prove him to have been an artist of great ability, particularly the Assumption of the Virgin, in the church of S. Agostino; and the Ascension, in S. Salvatore. In the latter he evinces an acquaintance with foreshortening, superior to the artists of his time. [Rosini has given an etching of the Marriage of the Virgin in the church of the Augustines at Lucca; the composition resembles the antique in simplicity.]

ZACCOLINI, PADRE MATTEO. According to Baglione, this artist was born at Cesena, in the Roman states, in 1590, and distinguished himself as

a painter of perspective, in which he is said to have instructed Domenichino and Nicholas Poussin. He became a monk of the order of the Theatines, and his principal works are in their church of S. Silvestro, on Monte Cavallo. He wrote some treatises on perspective, the manuscripts of which are preserved in the Barberini library. He died in 1630.

ZACHTLEVEN, [or SAFTLEVEN,] CORNELIUS. This painter was born at Rotterdam in 1606. It is not known from whom he received his first instruction in the art, but he settled at Antwerp, where he acquired considerable reputation as a painter of drolls and drunken frolics, in which he imitated the style of Adrian Brouwer. He also painted the interiors of farm-houses and kitchens, with the recreations of the villagers, in which he appears to have made the works of David Teniers his model. Some of his best pictures represent corps de gardes, with soldiers playing at cards and amusing themselves, embellished with armour, helmets, and warlike implements, which are drawn with precision, and touched with great spirit. His works of that description are well composed, and his design is bold and free. Though his pencil is less delicate and spirited, and his colouring less clear and harmonious, than in the productions of the two eminent artists whose style he followed, his pictures possess considerable merit, and are thought deserving of a place in the best collections. We have a few etchings by Cornelius Zachtleven, executed in a spirited style, from his own designs; among which are the following:

A set of five grotesque subjects, representing the Five Senses.

Twelve small plates of Dogs, Cats, Fowls, &c.

A Landscape, with Goats and a Goatherd; etched in a bold, masterly style.

[Writers differ with respect to the date of his birth; some place it in 1612, in which case he would be the younger brother of Herman, who was certainly born in 1609. The time of his death is not ascertained, but he was living in 1661.]

ZACHTLEVEN, [or SAFTLEVEN,] HERMAN, was the younger brother of Cornelius Zachtleven, born at Rotterdam in 1609, and is said to have been a scholar of John van Goyen. He did not, however, follow the style of that master, but applied himself to designing the most picturesque views on the borders of the Rhine and Meuse, which he painted in a neat, highly finished style, and introduced an infinite number of figures and boats, which are correctly drawn, and touched with neatness and spirit. His skies are light and floating, and his perfect acquaintance with aerial perspective, enabled him to give to his distances a pleasing and natural degradation. His colouring is clear and transparent, and his pencil light and firm. It has been asserted that he travelled to Italy, but it is proved by the Dutch biographers, that he never went further from his native country than to visit Guelderland, and the Duchy of Cleves, for the purpose of making designs of the most interesting views in that neighbourhood. His drawings of that description enrich the portfolios of the curious; and his pictures are found in the choicest collections. He resided the greater part of his life at Utrecht, where he died, in 1685.

Herman Zachtleven etched a few plates of landscapes, from his own designs. They are executed in a neat, spirited style; among others are the following:

A Landscape, with Cottages, and some Cows in the foreground.

A Mountainous Landscape, with figures.


A set of six Landscapes, numbered.

A Landscape, with two Elephants.

[Bartsch has described 36 etchings by Herman Saftleven, to which Weigel adds two, and in Rigal's Catalogue five more are attributed to him; but the last are disputed. For interesting particulars, the curious inquirer is recommended to consult Bartsch, Weigel, Brulliot, and Delalande's notes to the Rigal Catalogue.]

ZÄECH, BERNARD, a German engraver, by whom we have a set of ruins, after Jonas Umbach. They are etched, and finished with the graver in a very neat style. [There are no satisfactory accounts of this engraver. In addition to the five etchings by him after Jonas Umbach, there is a small square print of a landscape with figures, animals and ruins, of his own composition, showing that he was a designer as well as an engraver. Daniel Zaech, a painter, goldsmith, and engraver, operated in 1613. Brulliot mentions twelve pieces, designs for goldsmiths' work, consisting of Vases and Goblets, marked B. Z. 1581; he is doubtful whether they are by Bernard Zaech.]

ZAGANELLI. See COTIGNOLA.

ZAGEL, MATTHIAS. This ancient German engraver is named by different authors Zatzinger, Zasinger, and Zinck. He flourished about the year 1500, and, from the style of his engraving, was probably a goldsmith. His plates are executed with the graver, in a neat manner, but without the least taste, and his compositions and drawings are very indifferent, and in so stiff and Gothic a style, that if his prints were not dated, they would be judged to be anterior to those of Martin Schoen. It has been observed, that as he used the graver with great delicacy and timidity, his plates could not resist many impressions, and that after they were retouched, the prints were very bad. It is therefore necessary to see the early impressions of them to form a proper judgment of the merit of his works. He usually marked his plates with the letters M Z, in a Gothic character, thus, ¹⁵⁰⁰ MZ, or . The

following are his principal plates:

Solomon's Idolatry; dated 1501.

The Virgin and infant Christ, in which she is represented holding a Cup to catch the Water from a Fountain. 1501.

St. Catherine, with the Instrument of her Martyrdom.

St. Ursula.

St. Christopher carrying the infant Christ on his shoulder.

The Martyrdom of St. Sebastian.

Socrates and [Xantippe; or a man subjugated by his wife.]

A Cavalier seated, in a Landscape, entertaining his Mistress.

A March of Soldiers, preceded by a Drummer and a Fifer.

A Lover and his Mistress, embracing. 1505.

An Assembly of Courtiers, some dancing, called *The Great Ball*.

A Tournament in the Streets of Munich, called *The Great Tournament*.

All these prints are very scarce.

[In addition to the prints mentioned above, Bartsch, Peintre Graveur, tom. vi. page 371, et seq., describes nine under the following titles:

The Decollation of John the Baptist.

St. Sebastien pierced with Arrows.

St. George encountering the Dragon.

The Martyrdom of St. Barbe.

St. Katharine reading.

St. Margaret holding a Cross.

Meditation on Death, represented by a naked woman standing on a skull, and holding a sun-dial.

A Cavalier with a Lady *en croupe*, galloping, in a landscape.

Light and Obscurity, represented by a woman holding part of her dress before an Owl, &c.

The various guesses that have been made at the name of the artist who used the mark given in the text, show pretty clearly that there is no certainty, at present, of the true one. In addition to those quoted, he is also called *Mathias Zingler* and *Matthew Zeyssinger*; but with the same uncertainty. Whatever his name, there can be but little doubt that he worked as a goldsmith, and the dates on several of the prints establishes the time in which he operated, it is supposed at Munich. But he was also a painter, and as such he is called *Martin Zage*, and ranked with Wohlgemuth; a picture of the Crucifixion, said to be by him, is in the gallery at Vienna, and is commended as a simple and excellent work. It would be tedious, and perhaps unsatisfactory, to quote the various speculations respecting this old artist; the inquirer who may be desirous of knowing the various opinions of those who have endeavoured to explicate the subject, will find some amusement in consulting Zani, *Enciclopedia delle Belle Arti*; Bartsch, *Peintre Graveur*; Brulliot, *Dictionnaire des Monogrammes*; and the various German and other writers to whom in the course of their remarks they refer.]

ZAGEL, or ZAGHEL, THEODORE. This artist is mentioned by Orlandi in the *Abecedario*, as the engraver of a print representing a Woman with her back towards the spectator. It is marked with the cipher *Z*.

ZAGO, SANTO. This painter was a native of Venice, and was brought up in the school of Titian. He was not an unsuccessful follower of the style of that great master, and painted some pictures for the churches at Venice, which were highly esteemed, particularly an altar-piece, in the church of S. Caterina, representing Tobit and the Angel. [He was a superior painter in fresco, and operated about 1550.]

ZAIS, GIUSEPPE. This painter was a native of Venice, and studied under Francesco Zuccherelli, during his residence in that city. He painted landscapes with considerable success. He possessed a genius more inventive and original than his instructor, but was inferior to him in the facility of his touch, and the suavity of his colouring. He also painted battle-pieces, which possessed great merit. He died at an advanced age, in 1784.

ZAMBONI, MATTEO. According to Crespi, this artist was a native of Bologna, and flourished about the year 1700. He was one of the ablest disciples of Carlo Cignani, and painted history with considerable reputation. He had given proof of very promising talents, in two altar-pieces in the church of S. Niccolo, at Rimini, representing the Life of S. Pietro Celestino, and of S. Benedetto; when he died in the bloom of life.

ZAMBRANO, JUAN LUIS, a Spanish painter, born at Cordova in 1599. He was a disciple of Pablo de Cespedes, and was a successful follower of the style of that master. His principal works are in the cathedral at Cordova, and in the church of the convent of Los Martyros, where he painted two altar-pieces, representing the Stoning of Stephen, and the Martyrdom of S. Acisclo and S. Victoria. In the colegio de Santa Catalina, is a fine picture by him of the Guardian Angel, and a St. Christopher, which Palomino describes as designed in the

great style of Michael Angelo. He passed the latter part of his life at Seville, where he painted several altar-pieces for the church of St. Basil, and died in that city in 1639.

[It is agreed that Zambrano was a scholar of Cespedes, and at that master's death he established himself at Seville. Cespedes died in 1608; it follows that Zambrano was born earlier than 1599. His manner of painting was correct and spirited, and his colouring brilliant. His easel pictures were highly esteemed, and were purchased chiefly by the amateurs of Andalusia. His best public works were three large pictures of subjects taken from the life of St. Basil, which he painted for the convent of that Saint.]

ZAMORA, JUAN DE. This artist was a native of Seville, and flourished about the year 1650. He distinguished himself as a painter of landscapes, embellished with historical figures, in which he appears to have imitated the style of the best masters of the Flemish school. Some of his most considerable works are preserved in the episcopal palace at Seville. [Juan de Zamora was living in 1671. He painted several historical works from Scripture for the Cardinal Spinola, but his landscape backgrounds were considered the best parts. There was also a *Diego Zamora*, who painted at the latter part of the sixteenth century in the cathedral of Seville, but nothing further is mentioned of him.]

ZAMPEZZO, GIOVANNI BATISTA. This painter was born at Cittadella, near Bassano, in 1620, and studied at Venice, under Jacopo Apollonio. He was a successful imitator of the style of his instructor, and painted some altar-pieces for the churches at Bassano, which were esteemed little inferior to the works of his master. He died in 1700.

ZAMPIERI, ———. See DOMENICHINO.

ZAN, BERNARD, an engraver mentioned in the *Abecedario*, who is said to have flourished about the year 1571. He marked his prints with the initials B. Z., with the date; but his works are not specified.

ZANARDI, GENTILE. According to the Padre Orlandi, this paintress was a native of Bologna, and was instructed in the art by Marc Antonio Franceschini. She possessed an extraordinary talent of copying the works of the principal masters with a softness and amenity of colour that surprised the artists of her time; and also painted historical subjects of her own composition.

ZANCARLI, POLIPHILOS. This artist is mentioned by Florent le Comte as the engraver of twelve plates of antique foliage for friezes. [He was an ornamental designer, and operated about 1624. Many of his designs were engraved by Odoardo Fialetti, of which an account may be found among that master's works in Bartsch, tom. xvii. It may be noted, that he is also called GIANCARLI, Gian and Zan being synonymous, according to dialects.]

ZANCHI, ANTONIO, was born at Venice in 1639, and was a scholar of Francesco Rusca. According to Lanzi, he is more noted for the number of his works, in the public edifices at Venice, than for their merit. In the scuola di S. Rocco, is his most considerable performance, representing the plague which afflicted Venice in 1630. In the church of S. Girolamo there are several of his works, particularly the Good Samaritan, and the Prodigal Son. He died in 1722.

ZANETTI, COUNT ANTONIO MARIA, a Venetian nobleman, who was not only celebrated for the curious collection of works of art which he possessed,

but also for his own ingenious productions. He was born at Venice in 1680, and was taught drawing as an accomplishment, for which he conceived so strong an attachment, that at the age of fourteen he etched a set of twelve plates, from his own designs, representing studies of heads and figures, which he dedicated to Dr. Mead. Assisted by Antonio Maria Zanetti, his relation, and others, he executed and published a great number of etchings and engravings on wood, in chiaro-scuro, from the drawings of Raffaele, Parmigiano, and other celebrated painters, many of which he had purchased at the sale of the Arundelian collection. They are divided into two sets, and together consist of ninety-nine prints on copper and wood, with the portrait of Zanetti, engraved by Faldoni, from a painting by Rosalba, in the front of the work. He marked his prints with a monogram, composed of an A, an M, and a Z, thus, **M.** We have also by him,

A set of twelve etchings of Figures and Animals; *after B. Castiglione.*

A set of eighty prints of Antique Gems.

[A collection of Statues in the palace of St. Mark, and other public places, at Venice, which are praised by *Cignonara.*]

He died at Venice in 1757.

ZANETTI, ANTONIO MARIA, THE YOUNGER, was the nephew of the amateur mentioned in the preceding article, and was born at Venice about the year 1720. He was librarian of St. Mark, and was not less distinguished than his uncle for his zealous attachment to the arts. In 1760 he published a set of eighty plates, designed and etched by himself, from the works of the Venetian painters, entitled *Varie Pitture a fresco de principali Maestri Veneziani, &c.* [He published other artistically learned works respecting the Venetian painters. Zani says he was born in 1716, and died in 1778.]

ZANGRIUM, JOHN BAPTIST, a Flemish engraver, who resided at Louvain about the year 1600. He published in 1602 a book of dresses, with the title *Album Amicorum habitibus Mulierum omnium nationum Europæ.* By the side of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but without much taste. In the beginning of the work are introduced the portraits of the Duke of Brabant; Isabella Clara, his duchess; and Justus Lipsius.

ZANI, GIOVANNI BATISTA. This artist was a native of Bologna, and a scholar of Giovanni Andrea Sirani. He intended to form a collection of etchings from the works of the most eminent Bolognese painters, and for that purpose had completed the drawings from the cloisters of S. Michele in Bosco, but died young before the etchings were finished. [He operated in 1640, according to Zani, but Bartsch says he flourished in 1660. There is but one print known by him, which is of great rarity; it is a "Glory," *after L. Caracci.*]

ZANIMBERTI, FILIPPO. This painter was born at Brescia in 1585, and was brought up in the school of Santa Peranda. He painted history in the style of his instructor, and there are several pictures by him in the churches at Brescia and at Venice, which establish his reputation as an artist of considerable ability, particularly a large picture of the Miracle of the Manna, so much commended by Ridolfi and Zanotti. He also excelled in painting easel pictures for private collections, representing historical or fabulous subjects, into which he introduced a great number of small figures, well compos-

ed, and touched with great spirit. He died in 1636.

ZANOTTI, GIOVANNI, PIETRO. This artist, though of Italian origin, was born at Paris in 1674. He was sent when young to Bologna, where he became a scholar of Lorenzo Pasinelli. Under that master he acquired an agreeable tone of colouring, a mellow pencil, and an intelligent acquaintance with the principles of the chiaro-scuro. He painted several altar-pieces for the churches at Bologna, of which the most esteemed are, the Incredulity of St. Thomas, in the church of S. Tommaso dal Mercato; the Resurrection, in S. Pietro; the Nativity, in La Purità; and a large picture in the Palazzo Pubblico, representing the Ambassadors from Rome swearing fidelity to the Bolognese. He resided great part of his life at Cortona, where he also distinguished himself by several pictures he painted for the churches, particularly Christ appearing to Magdalene; Christ bearing his Cross; and the Murder of the Innocents.

Zanotti was a laborious and intelligent writer on art; of his numerous publications, the most considerable is his *Storia dell'Accademia Clementina di Bologna*, published in two volumes, quarto, in 1739. He died in 1765.

ZARINENA, FRANCISCO. According to Palomino, this painter was born at Valencia about the year 1550. He went to Italy when he was young, where he is said to have had the advantage of studying in the school of Titian. His principal works are in the monastery of San Miguel de los Reyes, without the walls of Valencia. In composition and colouring they are worthy of the school in which he was educated. He died in 1624. Francisco Zariñena had two sons, CRISTOBAL and JUAN, who were his disciples, and painted history in the style of their father. There are several of their works in the public edifices at Valencia. [Francisco Zariñena was a scholar of the elder Ribalta; Cean Bermudez says nothing of his studying in the school of Titian.]

ZARLATTI, GIOSEFFO, an Italian engraver, born at Modena about the year 1635. We have a few etchings by him, of historical and fancy subjects, from his own designs, executed in so spirited and pleasing a style, that his premature death, at a very early age, is deeply regretted.

ZATZINGER, ———. See ZAGEL.

ZE, DE. The name of this artist is affixed to a small print representing Christ dead in the Tomb, attended by an Angel. It is executed entirely with the graver, in a style resembling that of John Sadeler, and is apparently from his own design.

ZEEMAN, REMY, or REINIER, a Dutch painter and engraver, born at Amsterdam in 1612. He excelled in painting sea-views and shipping, which he designed with great correctness and precision, and the figures he introduced into his pictures are well drawn, and touched with spirit. We have several etchings by this artist, from his own designs, which are executed in a bold, free style; among which are the following:

A set of eight plates of Shipping; designed and engraved by *Remy Zeeman.* 1632.

A set of four Views in Amsterdam. 1636.

A set of four Sea-ports in Holland; published at Amsterdam in 1656.

The Four Elements; in four plates; *Reinier Veeman, fec.* Two Views in Paris, one of the Faubourg St. Marceau, the other of the Gate of St. Bernard.

A set of twelve Views of Shipping; published in London by Ar. Tooker.

[According to several authorities, the family name of this artist was **NOOMS**, and it is supposed that he obtained the *sobriquet* of **Zeeman** from having been a sailor in his youth, and which was confirmed by his painting and etching scarcely any other than marine subjects. **Bartsch** describes upwards of one hundred and fifty etchings by him, and **Weigel** in his Supplement increases the number to one hundred and seventy-seven: of some, however, he expresses a doubt. The collector will do well to consult both these authorities. Neither the place nor the time of the artist's birth is ascertained. The editor has seen pictures by him not much inferior to **Van de Velde** in the quality of the painting, but darker in the colouring, and over-crowded in the composition. It is said that he painted many pictures for **Frederick William of Prussia**; and that he imitated **Jan Both** and **Claude Lorraine** in landscape: the latter assertion requires confirmation. His works are esteemed in **Holland**, and are deserving of consideration elsewhere.]

ZEEMAN, ENOCH. This artist is mentioned by the noble author of the *Anecdotes*. He resided several years in **London**, where he met with considerable employment in painting portraits and heads, in the laboured style of **Denner**. He died in 1744, leaving a son, **PAUL ZEEMAN**, who followed the same profession. **ISAAC ZEEMAN**, brother of **Enoch**, also practised the art, and died in 1751, leaving a son, who was also a painter.

ZEGHERS, ———. See **SEGHERS**.

[ZEITBLOOM, BARTHOLOMEW, an ancient German painter of the school of **Ulm**, to whom many pictures of an early period in private collections, and in some old chapels in **Germany**, are attributed. Nothing authentic of his history is recorded, but his pictures are described as being powerful and striking for the time in which they were painted. It is said that the forms are awkward, the arms and legs meagre and stiff, but the heads beautiful, with an expression of mild serenity and repose; that the colouring is brilliant and powerful; the carnations firm and vigorous in tone. **Dr. Kugler**, in his hand-book of the German and Flemish painters, mentions several pictures by the master, and others by painters who acted under his influence: the subjects are mostly figures of saints, or scenes from the life of **Christ**, and of **John the Baptist**. They are dispersed in various localities; two ascribed to the master are in the *Pinacothek* at **Munich**.]

ZELOTTI, BATISTA. This painter was born at **Verona** in 1532, and was brought up in the school of **Antonio Badile**. He was the fellow-student and friend of **Paolo Veronese**, with whom he co-operated in several important works in the public edifices at **Venice**. He is called by **Vasari**, **Batista da Verona**, and is numbered, by that author, among the disciples of **Titian**. His picture of the *Holy Family*, in the **Carrara** collection, is painted entirely in the style of that master, and it is to his studies in that school that he was indebted for that warmth and harmony of colouring, in which he surpassed **Cagliari**. He particularly excelled in fresco painting, and his ability in that branch induced **Paolo** to court his assistance in many of the great works in which he was engaged; and some of the frescoes by **Zelotti** have been attributed to that master. The great emblematical subjects, painted by **Zelotti** in the hall of the Council of **Ten**, in the **Palazzo di S. Marco**, at **Venice**, have been engraved by **Valentine le Febvre**, as the works of **Paolo Veronese**. He was more successful in fresco than in oil-painting, al-

though some of his works in the latter are deservedly admired, particularly his two pictures representing the *Conversion of St. Paul*, and *Christ with his Disciples in the Fishing-bark*, in the cathedral at **Vicenza**. He possessed great fecundity of invention; his compositions are learned and judicious, and his touch is bold and animated; but he is inferior to **Il Veronese** in the graceful turn of his figures and the beauty of his heads. He died in 1592.

[ZENALE, BERNARDO, called also *Bernardo da Triviglio*, was a native of **Triviglio**, in the **Milanese** territory. He was a painter of history and architecture; he excelled in the latter. In his *old age*, in 1524, he composed a work on perspective, wherein he treated the question, whether objects represented small and in the distance ought to be less distinct, in order to imitate nature, than those that are larger and more near? This he explained in the negative; contending that distant objects should be as highly finished and well-proportioned as those more fully before the eye. The greater part of his works, as a painter, have ceased to exist; but **Rosini**, *Storia della Pittura Italiana*, plate 93, has given one of his compositions of a votive picture, in which the *Virgin with the Infant* is enthroned, attended by the four *Doctors of the church*, and the donors with their two children kneeling and worshipping. Two angels hold a crown over the head of the *Virgin*. It is presumed that he practised with **Lionardo da Vinci**, for they were intimate friends. It was this **Bernardo Zenale** who dissuaded **Lionardo** from attempting to carry the head of **Christ**, in his celebrated *Last Supper*, to a higher degree of beauty and perfection than he had bestowed on it. Alluding to the beauty with which **Lionardo** had endued the heads of the two *Saints James*: "Leave the face of **Christ** as it is," said **Zenale**, "for you will never be able to make it worthy of **Christ** among those apostles." **Lionardo** adopted the advice; a proof of his reliance on the judgment of **Bernardo**. **Zani** says he was born in 1426, and died in 1526; if the first date be correct, he was ninety-eight years old when he published his work on perspective.]

ZENCI, DOMENICO, an Italian engraver, who flourished about the year 1570. He worked in a style resembling that of **Marco da Ravenna**, and he is supposed to have been a disciple of that master. His prints are, however, very inferior, and his drawing is incorrect. He engraved a set of portraits, to which he affixed a frontispiece ornamented with figures. The work is entitled, *Illustrium Surenconsultorum Imagines*. [The name of this artist was **Zenoi**, or **Zenoni**, not **Zenci**. He engraved some pieces after **Gualdo Clovio** and **Raphael**.]


ZENOBIO, ———. See **CARLEVARIIIS**.

ZENONI, DUCE. This artist appears from his name to have been a native of **Italy**. He was a goldsmith, and engraved a few plates of portraits, which are neatly executed with the graver, but in a stiff, formal style. Among others is a portrait of **Henry III. of France**, an oval plate, with an ornamental border, from his own design; it is inscribed, *Duce Zenoni Orefice f. 1634*.

ZENTNER, J. L., a German engraver, who resided at **Paris** about the year 1780, and afterwards visited **England**. He engraved several plates representing landscapes, animals, dead game, &c., which are etched, and finished with the graver in a neat, clear style.

ZETTER, PAUL DE. This artist was a native of **Hanover**, and flourished about the year 1630. He

was chiefly employed in engraving portraits, from his own designs, which are executed with sufficient neatness, but in a stiff, tasteless style. He engraved several plates for Boissard's collection of portraits. His prints are sometimes marked with the initials P. D. Z. fec., and sometimes with a cipher composed

of a P and a Z joined, .

ZIARUKO, JOHN, was a native of Poland, and was probably a painter. We have by this artist a set of large etchings, from his own designs, representing the ceremonies used at the coronation of Louis XIII. of France. They are executed in a slight, spirited style.

ZIFRONDI, ANTONIO. According to Tassi, this painter was born at Clusone, in the Bergamese state, in 1657. After being instructed in the rudiments of design he went to Bologna, where he entered the school of Marc Antonio Franceschini, and by the instruction of that able artist became a reputable painter of history. There are many of his works in the churches and private collections at Clusone, which prove him to have possessed a ready invention, and uncommon facility of execution. One of his most admired works is a picture of the Annunciation, in the church of S. Spirito. He died in 1730.

ZILOTTI, DOMENICO BERNARDO. This artist was born at Borsò, near Bassano, about the year 1730. He painted landscapes in the style of Francesco Zuccherelli, which possess considerable merit. We have several etchings by Zilotti, some of which are from his own designs, and others from the works of Simonini, Marieski, and others, which are executed in a neat, spirited style.

[ZINCK, CHRISTIAN FREDERIC, a celebrated painter in enamel, was born in Sweden, or at Dresden, in 1685. He came to England in 1706, and studied under Boit, whom he soon surpassed. He was patronized by George II. and other members of the royal family, for whom he executed numerous portraits in enamel. One of his finest works was a copy of Isaac Oliver's portrait of Mary Queen of Scots, which was in the possession of Dr. Mead. It has been said that he rivalled Petitot; this is not exact, for he did not paint like him, nor approach that master's excellence by many degrees. He was, however, superior to most others of his time, and still continues to hold a high rank in the art. He was much employed, and his works are numerous, but many are attributed to him which he did not execute. In 1737 Zinck paid a visit to Germany; on his return to England, finding his sight injured by so much application, he retired from business. His reputation, however, was so great, that Madame Pompadour solicited him to copy in enamel a portrait of the king of France, which she forwarded to England for the purpose. He died at South Lambeth, near to London, in 1767. It is said that he etched in aquafortis; if so, it was probably for his own amusement.]

ZING, or ZINGG, ADRIAN, was a native of Switzerland, and was for some time instructed in engraving by John Rudolf Holzhalb, of Zurich; but he afterwards went to Berne, where he became a pupil of Louis Aberli, with whom he remained two years. He afterwards visited Paris, where he received some lessons from John George Wille, by which his style was greatly improved. During a residence of seven years at Paris, he had acquired considerable reputation, when he was invited to Dresden by the Elector of Saxony, where he was appointed engraver to the

court, and was made a member of the Electoral Academy. We have a variety of landscapes and views by this ingenious artist, which are executed in a neat, clear style, and produce a very pleasing effect. Among many others we have the following prints by him:

Two Marine Views; *after Vernet*; one entitled *La Peche heureuse*; the other *L'Ecueil dangereux*.

A Landscape, with Nymphs bathing; *after Dietricy*.

A Moonlight; *after A. Vander Neer*.

Two Views on the Maine; *after C. G. Schutz*.

A pair, representing the Port and the Gulf of Naples; *after P. Mettay*.

ZING, ———. See ZAGEL.

ZINMERMAN, MICHAEL. According to Papillon, this artist was a native of Vienna, and flourished about the year 1550. He is said to have been a painter, as well as an engraver on wood, and executed the cuts of a large geographical chart, consisting of ten parts, which join together. It represents the kingdom of Hungary, with the arms of the provinces, from a design of *Wolfgangus Lazius*, Physician and Historiographer to the Emperor Ferdinand I. Papillon describes it as a very fine performance.

[**ZOAN ANDREA**, the imaginary name of an engraver who flourished in the early part of the sixteenth century, and marked his plates with the letters Z. A. Zani was the first to explain these initials by *Zoan Andrea*, which he says is the same as *Giovanni Andrea*, Zoan being the Venetian pronunciation of Gian. It would follow that the artist was a Venetian; but Ottley questions the accuracy of this, and asserts that "his manner of engraving resembles that practised by Mantegna, Bramante, and Gio. Antonio da Brescia. One of his plates, he says, appears to have been done from a design of Mantegna; another, representing a Lion vanquished by a Dragon, after Lionardo da Vinci; and upon the whole there seems better reason to place him in the Lombard school than in the Venetian." Bartsch, *Peintre Graveur*, tom. xiii., has described thirty-three prints attributed to this engraver, the greater part having the mark, and on one, which is copied after Albert Durer, is the date 1516. Ottley, in his unpublished Catalogue of Engravers, which unhappily he did not live to complete, describes several others. The print of a Lion vanquished by a Dragon, after Lionardo da Vinci, is a different composition from that mentioned in the notice of Lionardo in this Dictionary, as being in the British Museum, and which Bartsch ascribes to John Duvet. Ottley concludes his notice of Zoan Andrea by saying, "I shall make mention of certain wood-engravings bearing the initials z. a. and i. a. when I come to speak of *Giovanniandrea Vavasore*, an artist who resided at Venice at the close of the fifteenth and the commencement of the sixteenth century, and with whose name Zani was unacquainted." That part of his Dictionary has not been printed.

The inquirer who is desirous of being more fully acquainted with what relates to this master and the works attributed to him, will do well to consult Ottley's "Inquiry into the Origin and early History of Engraving;" Zani, "Materiali," and "Enciclopedia Metodica," vols. iv. and ix., parte seconda, in the notes. In the British Museum are four prints by Zoan Andrea which have not been noticed by any of the writers:

A reversed copy of the Virgin and Infant, with a Monkey; *after Albert Durer*: H. 6½ in., W. 4½ in.

St. Jerome sitting writing.

Two upright plates of Ornaments.

In Robert Dumesnil's Catalogue there is one described not noticed elsewhere: it is an ornamental piece. On the left is a satyr supporting a tablet on which are a horseman and three foot soldiers fighting; on the right a child stands on a cornucopia; at bottom a medallion portrait with an inscription: H. 5p., L. 4p.]

ZOBOLI, JACOPO, was a native of Modena, and flourished about the year 1740. He was first a disciple of Francesco Stringa, but afterwards studied at Bologna, and from thence went to Rome, where he died, in 1761, with the reputation of a respectable painter of history. One of his principal works at Rome is a picture of S. Girolamo, in the church of S. Eustachio, which is finely composed, and exhibits a harmony of colouring superior to most of his contemporaries. [Zani places his death in 1767.]

ZOCCHI, GIUSEPPE. This artist was born at Florence in 1711. He was chiefly employed in embellishing the palaces of the nobility in that city and its vicinity with ceilings and other decorations, particularly those of Rinuccini and Gerini. He made drawings of the most remarkable views in Florence, and the villas in the environs, which he caused to be engraved and published in sets. The figures which he introduced into them were etched by himself, and two entire plates of the last set. He died at Florence in 1776. [Zani and Ticozzi place his death in 1767. He engraved several plates after Guido, Simone da Pesaro, P. da Cortona, Solimene, and others.]

ZOCCHI, or ZUCCHI, GIOSEFFO. See ZUCCHI.

ZOFFANY, JOHAN. This able artist was born at Frankfort about the year 1735. He came to England when he was about thirty years of age, but for some time met with so little encouragement, that he was reduced to great distress, until he attracted the public attention, by a portrait he painted of the Earl of Barrymore, which laid the foundation of his future reputation. He soon afterwards acquired considerable celebrity by the portraiture of the most celebrated dramatic performers in their favourite characters, which were designed and painted with surprising truth of expression, and admirably coloured. Of these, the most successful were his pictures of Garrick in Abel Druggier, of which we have an excellent print by Dixon; Foote and Weston in Dr. Last, engraved by Finlayson; and Foote in Major Sturgeon, engraved by Haid. Among his most distinguished works were the portraits of the royal family, with those of the members of the Royal Academy.

Having expressed a desire of visiting Italy, his Majesty is said to have graciously interested himself so far on the occasion, as to give direction for his being recommended to the Grand Duke of Tuscany. Whilst he was at Florence, he painted his celebrated picture of the Florentine Gallery, now in the king's collection. A short time after Zoffany's return to England, he obtained permission to go to the East Indies, where he acquired a competent fortune by the exercise of his talents. Although he continued to paint after his return from India, it was evident that his powers, as well as health, were considerably debilitated, and the latter productions of his pencil exhibited little of the spirit and vigour which characterized his earlier works.

Zoffany was a member of the Royal Academy. [According to Zani, he was born in 1733, and died in 1772.]

ZOLA, GIUSEPPE. This artist was born at Brescia in 1675, and distinguished himself as a landscape painter of considerable ability. He resided the greater part of his life at Ferrara, where there are several of his works, in the public edifices and private collections, which are painted in a bold, free style. He usually introduced into his pictures subjects of sacred history, in which the figures are not equal to the landscape. Some of his best productions are in the church of S. Lionardo, at Ferrara. He died in 1743. [In some of his carefully-painted pictures, the figures are remarkably elegant and highly finished; like many other painters, he became negligent as his business increased.]


ZOPPO, MARCO. This painter was born at Bologna about the year 1445. He learned the rudiments of design in his native city, but he afterwards studied at Padua, under Francesco Squarcione. Educated in the same school with Andrea Mantegna, he became a respectable competitor with that distinguished artist in several public works at Padua. He resided some time at Venice and Pesaro, and painted an altar-piece for the church of the Osservanti, in the latter city, representing the Virgin and infant Christ, seated on a throne, surrounded by several saints. It is inscribed with his name, and dated 1471. He died in 1517. [He was originally a scholar of Dalmasio Lippi. The picture mentioned in the text as having the date 1471 is now in the Museum at Berlin. It is doubtful whether he lived so late as 1517; some writers place his death in 1498.]

ZORG, HENRY MARTIN ROKES, called, This artist was born at Rotterdam in 1621. He was the son of Martin Rokes, the master of the passage-boat from Rotterdam to Dort, who, on account of his extraordinary care and attention to passengers, and the commissions he received, acquired the appellation of Zorg, or Careful, and the name descended to our artist. Having shown an early disposition for the art, he was sent to Antwerp, where he was placed under the tuition of David Teniers the younger, and became an eminent painter of similar subjects to those in which his celebrated instructor had acquired so distinguished a reputation. His pictures represent the interiors of Dutch apartments, with figures regaling and amusing themselves, in which he sometimes imitated the style of Adrian Brouwer; and the general character of his works is a mixture of the different attributes of the above-mentioned eminent artists. He also painted conversations and domestic subjects, fairs, and fish-markets, which are ingeniously composed and correctly drawn: his colouring is warm and mellow, and he had a competent knowledge of the principles of the chiaro-scuro. He died in 1682. [The pictures of Zorg are purely Dutch, not Flemish; they have more resemblance to Ostade, Bega, and Brauer, than to Teniers. When they are found in a pure state, they are worthy of a place in any collection of Dutch pictures. His first master was W. Buytenweg of Rotterdam.]

ZOROTI, DOMENICO, an Italian engraver, who, according to Florente le Comte, resided in Germany, where he engraved some portraits.

ZOUST, ———. See SOEST.

ZUBERLEIN, or ZIBERLIEN, JACOB. This artist was a native of Tubingen, in Germany, and flourished about the year 1590. He is said to have been a painter, but is more known as an engraver on wood, and executed a considerable number of wooden cuts, among which are the frontispieces for

the Annals of Crusius, printed at Frankfort in 1595. He usually marked his prints with a monogram composed of an I and a Z, thus, , to which he sometimes added a small tub.

[ZUBOZ, ALEXIS, a mezzotinto engraver, lived in the first half of the 18th century. He was a scholar of P. Picart, but went to Russia and practised at St. Petersburg. He engraved a series of the emperors of Russia; to the portrait of Peter the Great he put his name with the date 1729. His name is also found on the portraits of Anne Petrowna and Catharine Alexowna. The expression is sufficiently good, but there is nothing remarkable in the execution.]

ZUCCARO, or ZUCCHERO, TADDEO. This painter was born at S. Angelo in Vado, in the duchy of Urbino, in 1529. He was the son of Ottaviano Zuccaro, a painter of little celebrity, by whom he was instructed in the elementary principles of design; but he afterwards became a disciple of Pompeo da Fano. Desirous of improving himself by studying the works of the great masters at Rome, he ventured to visit that city when he was only fourteen years of age. Young, and unprotected in that great capital, he was obliged to follow the humble occupation of a colour-grinder. In that state of destitution, he had still the courage to devote a portion of his time to the prosecution of his studies; and it frequently happened, that after passing the day in designing from the works of Raffaelle, in the Palazzo Chigi, he was compelled to sleep under the loggie of the palace, being without the means of providing himself with a lodging. In this miserable condition, he was noticed by Daniello de Por, a painter then in some estimation, who favoured him with his assistance and advice; and in 1547, when he was eighteen years of age, he was employed to decorate the façade of the Palazzo Mattei, with some emblematical subjects in chiaro-scuro. By this, his first public work, he acquired considerable reputation, and he was soon afterwards engaged by the Duke of Urbino to paint a series of frescoes; in a chapel of the cathedral. He also executed some considerable works at Pesaro, and returned to Rome in the time of Julius III., where he was employed by that pontiff, and by his successor, Paul IV., in the embellishment of the Vatican, particularly in the apartments called Il Torronie. In a chapel of the church of S. Maria della Consolazione, he painted in fresco several subjects of the Passion of our Saviour, which are considered among his best performances. He was next employed by Cardinal Farnese to ornament the villa he had built at Caprarola; and it was on this occasion, more than any other, that he discovered the talents of an able artist. He represented the most memorable actions of that illustrious family, particularly those of Paul III. and Alessandro Farnese, in a variety of compartments, in which he has evinced great powers of invention, and a judicious arrangement of his subjects.

On the merit of these performances, Lanzi observes, that the admirers of art who visit the palace of Caprarola, usually return from it with a much more favourable idea of the powers of Taddeo, than they had conceived before they went thither; and adds, that he was assisted, in the execution of that great undertaking, by some young artists, who afterwards proved superior to himself. John Joseph Prenner has engraved this work in a set of forty-five plates, published in 1748.

Taddeo Zuccaro died at Rome in 1566, in the thirty-seventh year of his age, worn out with continual exertion, and some disposition to excess. He was buried in the church of La Rotonda, near the remains of Raffaelle, and the following epitaph was afterwards inscribed on his tomb by his brother, Federigo: *Federicus mærens posuit anno 1568, moribus, picturâ, Raphaëli Urbinati simillimo.* An unwarrantable flattery, which can only be palliated by the partiality of fraternal affection.

ZUCCARO, or ZUCCHERO, FEDERIGO, was the younger brother of Taddeo, born at S. Angelo in Vado, in 1543, and was placed, when he was very young, under the tuition of his brother, at Rome, who paid the greatest attention to his education. In a few years he was sufficiently advanced in the art to be able to assist Taddeo in several of the considerable works in which he was engaged, and was employed by Pope Pius IV., in conjunction with Federigo Baroccio, in the Palazzo Belvidere, where he painted the History of Moses and Pharaoh; the Marriage of Cana; and the Transfiguration. These works gained him great reputation; and Taddeo, far from being jealous of his rising fame, furnished him with further opportunities of distinguishing himself, by making him his coadjutor in his great works in the Vatican, and the Villa Farnese, at Caprarolo. He was invited to Florence by the Grand Duke, to finish the cupola of S. Maria dei Fiori, which had been left imperfect by Giorgio Vasari, and he executed the commission to the entire satisfaction of his employer. Taddeo finding how great a resource the talents of his brother had been to him, earnestly solicited him to return to Rome, and soon after his arrival, he [Federigo] had to lament the loss of his brother, in the prime of life.

Gregory XIII., who had succeeded to the papal throne, engaged him to paint the vault of the Capella Paolina. Whilst he was thus employed in the Vatican, having some difference with the officers of his Holiness, he painted an emblematical subject of Calumny, in which he represented the portraits of the individuals who had offended him, decorated with the ears of Mîdas, and exhibited the picture over the portico of the church of St. Luke, on the festival of that saint. Finding that this imprudent sally of his resentment had excited the displeasure of the Pope, he determined to fly from Rome, leaving his work in the Paolina unfinished. He took refuge in France, where he was for some time employed in the service of the Cardinal of Lorraine. From thence he went to Flanders, where he painted several cartoons for tapestry.

In 1574 he arrived in England, and was very favourably received. He painted the portrait of Queen Elizabeth, and those of several of her courtiers, and it is affirmed by Lord Orford, that Mary, Queen of Scots, also sat to him, from which a print was engraved by Vertue. It may, however, be reasonably presumed, that the portrait of Mary, said to have been painted by Zuccaro, was copied from some other picture of that unfortunate princess, as, at the period of Zuccaro's arrival in England, she was in close confinement, and had already passed several years of that rigid imprisonment, which was terminated by a mock trial and a brutal execution. What other pictures he painted here we have no certain account of, probably they were not numerous, as his stay was not long; historic subjects were not at that time in fashion, and he had a bigoted attachment to his religion.

He returned to Italy, and resided some time at

Venice, where the patriarch Grimani employed him to finish the fresco ornaments of his chapel, which had been begun by Batista Franco. He added, from his own compositions, the Resurrection of Lazarus, and the Repentance of Mary Magdalene. For the same place he painted a large picture of the Adoration of the Magi, which was much admired. In conjunction with the best Venetian masters of his time, he was employed in the embellishment of the hall of the Grand Council at Venice, and his performances were so much admired, that the republic conferred on him the order of knighthood. He now ventured to return to Rome, and the Pope not only overlooked his indiscretion, but employed him to finish the work he had begun in the Capella Paolina.

During the pontificate of Sixtus V. he was invited to the court of Madrid by Philip II., who employed him to paint the frescoes in the lower cloister of the Escorial. In this undertaking he did not succeed to the satisfaction of the king. Whether Philip's expectations were raised too high by the report his emissaries in Italy had made of Zuccaro's talents, or whether the vanity of the painter, for which he was remarkable, disgusted him, it is certain, that of all the artists who were employed at the Escorial, he alone failed of success. At the same time that Philip dismissed him from his service, he compensated him, in the most liberal manner, for what he had done; and, it is said, that the payments made to Zuccaro were larger than to any other painter who had visited Spain. After his departure, his works in the Escorial were expunged, and were replaced by others of Pellegrino Tibaldi. On his return to Rome he commenced the establishment of the Academy of St. Luke, for which he had received letters patent from Gregory XIII., and at his death, which happened in 1609, in the sixty-sixth year of his age, he bequeathed all his property to the Academy.

Federigo Zuccaro possessed a ready and inventive genius, but his compositions are frequently incongruous and extravagant; his design is not incorrect, but an affectation of grandeur, a predilection for despatch, and a commanding facility, led him into the vices of a mannerist. His forms are by no means select, the characters of his heads are frequently repeated, and exhibit the formality of portraiture. His colouring is clear and brilliant, but without mellowness or harmony. [There seems to be some uncertainty about the time of his birth and death; Zani says he was born in 1539, and died in 1619. Judging by the works he was employed on in conjunction with his brother Taddeo, 1539 is the probable date. The other of his death may be an error of the press.]

ZUCCHERELLI, [or **ZUCCARELLI**], **FRANCESCO**. According to Lanzi, this painter was born at Pitigliano, in Tuscany, in 1702. He was first a scholar of Paolo Anesi, but he afterwards studied successively under Gio Maria Morandi, and Pietro Nelli. For some time he applied himself to historic painting, but his natural genius leading him to another branch of the art, he afterwards confined himself to landscapes, with small figures, in which he acquired a pleasing and elegant style, which was greatly admired, not only in Italy, but throughout Europe.

In 1752 he visited England, where he met with very flattering encouragement, and several of his pictures were engraved by Vivares, and other artists. At the foundation of the Royal Academy, Zuccherelli was chosen one of the original members. About

the year 1773 he returned to Italy, and settled at Florence, where he vested a considerable sum of money, the produce of his talents, in the security of one of the monasteries which were suppressed, a few years afterwards, by the Emperor Joseph II. By this unfortunate circumstance he was reduced to indigence, and at an advanced age was obliged to resume his pencil, which he had relinquished. He died at Florence in 1788.

In the early part of his life Zuccherelli amused himself with the point; among others, we have the following etchings by him:

A set of various studies; from the designs of *A. del Sarto*. The Virgin and infant Christ, with St. John and S. Anne; after the same.

The Wise and the Foolish Virgins; after *Gio. Menozzi*. The Statue of Victory; after the sculpture of *M. Angelo Buonarroti*.

ZUCCHI, JACOPO. This painter was born at Florence about the year 1541. He was a disciple of Giorgio Vasari, and assisted that master in several of his works. According to Baglione, he visited Rome when young, in the pontificate of Gregory XIII., where he was favoured with the patronage of Cardinal Ferdinando de Medici, who employed him in some considerable fresco works for his palace. There are also several altar-pieces by him in the public edifices at Rome, of which the most worthy of notice, are the Nativity of St. John, in the church of S. Giovanni Decollato; and the Descent of the Holy Ghost, in S. Spirito in Borgo.

ZUCCHI, ANDREA. This artist was born at Venice about the year 1675 [or 1678]. He engraved part of the plates for a collection of prints from the most celebrated paintings at Venice, consisting of fifty-seven plates, published by Lovisa. We have also by him a set of twelve prints of Venetian habitments. The following are among his best works:

Tobit and the Angel; after *Titian*.

St. John the Evangelist; after the same.

St. John the Baptist; after *P. Veronese*.

The Martyrdom of Paolo Erizzo; after *P. Longhi*.

The Birth of the Virgin; after *Niccolo Bambini*.

The Miracle of the Manna; after *G. Porta*.

The Goddess Cybele in a Car, drawn by Lions; after *Tintoretto*.

Aurora and Tithon; after the same.

Aeneas saving Anchises from the Burning of Troy; after *Seb. Ricci*.

[He died in 1740.]

ZUCCHI, FRANCESCO. This artist was born at Venice in 1698. He was the son of Andrea Zucchi, and was instructed by his father in the art of engraving. He was invited to Dresden, to engrave some plates from the pictures in the Electoral Gallery. We have, among others, the following prints by him:

The Portrait of a Spaniard; after *Rubens*; in the Dresden Gallery.

The Portrait of a Lady, resembling one of Rubens's wives; after the same; in the same collection.

St. Helena worshipping the Cross; after *Gio. Bettini Cignaroli*.

Two Allegorical Subjects; after *Antonio Balestrà*.

[Some place his birth in 1692, others in 1695, and his death in 1764.]

ZUCCHI, LORENZO, was the younger brother of the artist mentioned in the preceding article, born at Venice in 1704. He was instructed in design and engraving by his father, Andrea Zucchi. In 1738 he was appointed engraver to the Elector of Saxony, and was employed to execute several plates for the collection of the Dresden Gallery. The following are among his best prints:

The Seven Sacraments; *after Spagnoletto.*
 The Martyrdom of St. Peter and St. Paul; *after Nic. del Abati.*
 The Crowning of St. Catherine; *after Rubens.*
 A Sacrifice to Venus; *after Ger. Lairesse.*
 The Flaying of Marsyas; *after Langetti.*
 St. Michael combating the Dragon; *after Torelli.*
 The Tribute-Money; *after Titian.*
 David with the Head of Goliath; *after Luc. Giordano.*

[Zani says he died in 1779; Ticozzi says, 1783.]

ZUCCO, FRANCESCO. According to Tassi, this painter was a native of Bergamo, and flourished about the year 1605. He first studied at Cremona, in the school of the Campi, and was afterwards a disciple of Pietro Moroni. He painted history and portraits with considerable reputation, in which he sometimes imitated the style of Paolo Veronese with such success, that some of his works have been mistaken for the productions of that master, particularly two pictures representing the Nativity, and the Adoration of the Magi, in the church of S. Gottardo, at Bergamo. He died in 1627.

ZUGNI, FRANCESCO. This painter was born at Brescia in 1594, and, according to Ridolfi, was a scholar of Palma. He was inferior to his instructor in the selection of his forms and the ease of his attitudes; but he surpassed him in the *impasto* and vigour of his colouring. He particularly excelled in fresco, and frequently embellished with his figures the architectural and perspective views of Tommaso Sandrino. His works in oil also possess great merit; one of his most esteemed pictures is an altar-piece representing the Circumcision, in the church of S. Maria delle Grazie, at Venice. He died in 1636, aged 62. [This is palpably wrong; Zani's dates are, born in 1557, and died in 1621, which coincides with Ridolfi.]

ZUPELLI, GIOVANNI BATISTA. This artist was a native of Cremona, and flourished about the end of the fifteenth century. He painted landscapes, which he usually embellished with figures, representing subjects from sacred history. His style, though dry and Gothic, exhibits originality, and a graceful air, which distinguishes his figures beyond those of the generality of his contemporaries. In the church of the Eremitani, at Cremona, is a landscape, with a Holy Family, by this master, which is mentioned by Lanzi in very favourable terms. He died in 1636, aged about 62. [Lanzi says he flourished at the close of the fifteenth century; and Zani allows him to 1520: the date in the text is clearly wrong. Perhaps it should be 1536, which is good latitude.]

ZURBARAN, FRANCISCO. According to Palomino, this Spanish painter was born at Fuente de Cantos, in the vicinity of Seville, in 1596, and was a disciple of Pablo Roelas, under whose direction he applied himself with such diligence and success, that he soon acquired the reputation of an eminent painter of history. Captivated by the bold effect and vigorous chiaro-scuro which distinguish the works of Michael Angelo Caravaggio, he adopted the style of that master, at the same time adhering closely to nature, which he faithfully followed, without extravagance or caprice. His first public performance was the History of San Pedro Nolasco, painted for the cloister of La Merced Calzada, and it gained him great reputation. The monks are all habited in white draperies, which are managed with infinite art and delicacy. There are many other works by him in the public edifices at Seville; and at Cordova, particularly in the Colegio de San Pablo.

About the year 1630 he was invited to Madrid, was appointed painter to the king, and employed in the palace of Buenretiro, where he painted a series of pictures of the Labours of Hercules. In the Casa de Campo, and the other royal palaces, there are many other pictures by Zurbaran, as well as in the private collections. He was in great favour with Philip IV., in whose service he died, in 1662.

[Francisco Zurbaran was baptized on the 7th of November, 1598, which was probably the day of his birth. His father, being a husbandman, intended to bring his son up in the same employment; but he showed so much aptitude for painting, that he was released from the plough, and placed under the tuition of Juan de Roelas. Under this able master, and by his own talents and application, he soon acquired both knowledge and reputation. He determined to follow nature in all things, nor would he paint a piece of drapery even without the object before him. His admiration of the works of Caravaggio led him to imitate that master's style, and he obtained the title of the Caravaggio of Spain. In 1625 he was employed by the Marquis of Malazon to paint some pictures for the chapel of St. Peter in the cathedral of Seville, consisting of incidents in the life of that apostle, and which he executed with great ability; and nearly at the same period he painted his famous picture of St. Thomas Aquinas for the altar of the church of the college of that saint in Seville. This is considered as his finest work for correct imitation of nature, and for force of chiaro-scuro; and as a whole, is perhaps not surpassed by any production of the Spanish school. After this he painted eleven pictures for the Hieronymite Friars at Guadaloupe, from the life of St. Jerome; and other altar-pieces, all which he executed with applause. On his return to Seville, he painted three magnificent pictures for the Carthusians of Santa Maria de las Cuevas, in which his observance of nature, and his pictorial skill, are strikingly obvious. To these he added a great variety of works painted for monasteries and churches; for the church of St. Paul, a Crucifixion, which he signed with his name, *Franciscus de Zurbaran*, and with the date 1627, remarkable for its boldness of relief, which in the figure produces the effect of carving. It is not stated at what period he arrived at Madrid; but in 1633 he painted several fine pictures for the Chartreuse of Xeres, and on one of these he inscribed his name as painter to the king; an honour which he shared with Velasquez, who was at that time in possession of the royal favour. It does not, however, appear that he was employed at the court till about 1650, when, by the desire of the king, he was sent for to paint the Labours of Hercules in the palace of the Buenretiro. It is said that Philip, according to his usual custom with Velasquez, often visited him during the progress of the work, and that one day he expressed his admiration of the performance by laying his hand on the painter's shoulder, and calling him "painter of the king, and king of painters." His pictures were numerous in the churches and monasteries of Seville, Guadaloupe, Madrid, and other public places. Those in the Museum at Seville are considered his finest works; in the gallery at Madrid is one of the infant Jesus asleep, equal in beauty and grace to those of the same subject by Guido and Murillo. In the collection of the Duke of Sutherland is one painted by him in 1653, representing the Virgin with the infant Christ and St. John, which is truly said by

an excellent judge to be "one of the most delicious creations of the Spanish pencil."

Mr. Stirling, in summing up Zurbaran's character as a painter, places him in the first rank of the Spanish school. Though not equal to Velasquez and Murillo in several respects, in colouring he is not inferior to these great masters. He remarks, that though his tints are always sober and subdued, they have much of the brilliancy and depth of Rembrandt. He designates him "the peculiar painter of monks, as Raphael is of Madonnas, and Ribera of martyrdoms; and says he studied the Spanish friar with as high a relish as Titian painted the Venetian noble, or Van Dyck the gentleman of England." For excellent descriptions of some of Zurbaran's finest works, see the "*Annals of the Artists of Spain*," by William Stirling, M. A.]

ZUSTRUS, [or SUSTRIS,] LAMBERT. This painter was a native of Germany, and flourished about the end of the sixteenth century. He was first instructed in the art by Christopher Schwartz, of Munich; but he afterwards travelled to Italy, where he became a disciple of Titian, and was a successful imitator of the admirable colouring of that master, though he still retained the dry and Gothic style of design which characterized the productions of his country at that period. In the gallery of the Louvre is a picture by Zustrus, representing Venus and Cupid, with Mars in the back-ground. [See the note to SUTERMAN.]

ZWOLL, J. ANCKER DE, an old German engraver, who flourished about the year 1500. He has been supposed to have been a disciple of Israel van Mecheln, whose style he imitated, though very inferior to him. His compositions are crowded and confused, and his drawing of the figure meagre and incorrect. The works of this ancient artist are now very rarely to be met with, and their scarcity, rather than any merit in the execution, renders them interesting to the collector. Among others, we have the following prints by him:

The Virgin Mary, with the infant Christ, who holds a Cross in his hand.

The Virgin and Child, with St. Elisabeth and two Angels. St. Christopher on horseback, carrying the infant Christ. Christ praying in the Garden.

Christ betrayed.

The Crucifixion.

The Entombing of Christ.

[Whether the word on the prints, which serves to designate this engraver, is ZWOLL or ZWOTT is still a question. Otley is of opinion that it indicates the place of his nativity or residence, and writes it ZWOLL. Zani, on the contrary, calls him *J. Ancher de Zwot, non Zwoll, Il maestro alla Navetta, o alla Spuola da Tessadri*. Bartsch also distinguishes him as "*Le Maître à la Navette*," and writes the word ZWOTT. As it is in German characters on the prints Bartsch could hardly be deceived. The following are the titles of eighteen subjects so marked, described in "*Le Peintre Graveur*," tom. vi.

1. The Adoration of the Kings.
2. The Last Supper.
3. Christ at the Mount of Olives.
4. Christ taken in the Garden.
5. Christ Crucified between two Thieves.
6. The same subject differently treated.
7. The Entombment of Christ.

8. The Saviour standing holding an open Book in one hand, and giving benediction with the other.
9. The Virgin with the Infant holding a Cross.
10. The Virgin with the Infant, who is turning the leaves of a Book.
11. St. Augustine seated between Statues of S. S. Jerome and Lawrence.
12. St. Christopher on Horseback bearing the Saviour on his shoulders.
13. St. George encountering the Dragon.
14. St. Gregory celebrating Mass.
15. St. Anne with the Virgin, Infant, and figures of Angels.
16. A Youth in conversation with an aged Pilgrim.
17. A Skeleton in a vaulted Tomb.
18. A design of Gothic Architecture, resembling the upper part of an Altar, with statues and coats of arms.]

ZYL, [or ZEYL,] GERARD PIETERSZ VAN. This artist was born at Amsterdam in 1606. He distinguished himself as a portrait painter, and visited England in that capacity about the year 1635, when Vandyck was in full possession of the public favour. He formed an intimate acquaintance with that distinguished artist, who occasionally employed him to assist in the draperies and back-grounds of his pictures. By the frequent opportunities he had of profiting by the example and instruction of Vandyck, he became a successful imitator of his style; and after a residence of a few years in London, he returned to Amsterdam, where he met with very extensive employment, and acquired the appellation of the second Vandyck. Like that master, he particularly excelled in painting hands, and his colouring is chaste and clear. He died in 1667. [He is also called Gherard Van Leyden. He painted conversations, and other familiar subjects, but was principally employed on portraits.]

ZYLVELT, ADAM VAN, a Dutch engraver, born at Amsterdam about the year 1635. He engraved a set of plates from the designs of John Lingelbach, representing sea-ports, &c. We have also several portraits by him, some of which are from his own designs. He imitated the style of John Visscher with some success. Among others, we have the following portraits by him:

Dirk Volkhertz Coornhaert, or Cuernhaert, Engraver. Stephen le Moine, Doctor in Theology at Leyden.

Christopher Wittichius, Professor of the University of Leyden.

Herman Witsius, Professor of Theology at Franeker.

John Hasius, Minister of the church of Haerlem.

Cornelius Bosch.

[ZYNNDT, or ZUNDT, MATHIAS, an engraver, who flourished during the latter half of the 16th century. Bartsch describes three prints by him:

Portrait of Louis III. de Bourbon-Conde. 1568.

Portrait of John de Raleta, Grand Master of Malta. 1566.

View of the city of Grodno, in Lithuania. 1568.

Each of the above is signed with his name, either *Zynndt* or *Zündt*.

Brulliot mentions an etching with a mark supposed to be his; it represents a Vase with figures of Tritons, standing on sea-horses' feet, and surmounted by a figure of Neptune. He says that Bartsch's list is incomplete, as he knows of several others with the engraver's name, as above, or his mark, which have not been noticed in any of the catalogues.]

THE END.

